LIBRARY
THE MUSEUM
OF MODERN ART

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

FL
PER

FL
3294

MFLA
+

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/moving40chal

ol. 40, No. 5 May 3, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE

Founded by J.P.Chalmers in 1907

When You See
Goldwyn
Pictures
You See
The Best

Published every Friday. Subscription Price: United States and Its Possessions and Mexico, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

A SPLENDID STATE RIGHTS BUY!

ART-O-GRAF FILM CO., Inc., Presents

"MISS ARIZONA"

A Gripping Western Five-Reel Picture
Featuring that Popular "Tomboy" Star

GERTRUDE BONDHILL

With JAMES O'NEIL and a Strong Supporting Cast

"Miss Arizona" is a stirring five-reel Western feature, full of action, with a story that carries through. Gertrude Bondhill is a star who can ride a horse and shoot a gun as well as any man. She is a star who has been on the speaking stage and who has earned the special commendation of President Wilson. She makes a special appeal to all lovers of the true West.

If you want a Western story that is full of life from the first to the last foot of film, with a punch in every reel, "Miss Arizona" will fill the bill. It's a Western feature with a star who knows how to captivate your audiences and does it at every showing of this splendid picture. Gertrude Bondhill is the "tomboy" of the screen.

Only a Little Territory Unsold

A Full Line of Advertising—Handsome Posters—Press Books —Cuts—Photos and Special Exploitation Ideas

WRITE AT ONCE FOR ATTRACTIVE PRICES

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President
WORLD'S LARGEST FILM BROKERAGE REPRESENTATIVE

TIMES BUILDING NEW YORK CITY

NOTE: AFTER MAY 1st OUR ADDRESS: CANDLER BLDG., 220 WEST 42d ST.

ESSANAY-CHAPLIN REVIVALS SMASH ATTENDANCE RECORDS

The four great Essanay-Chaplin comedies, **"A Night in the Show," "The Bank," "Police"** and **"Shanghaied"** are now breaking all attendance records in all the big show houses of the country. Here is just one sample out of many:

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

D75NYHJ 32 5 EX

GA MILWAUKEE WIS MARCH 17 1919 1130 AM

MR GEORGE K SPOOR

ESSANAY FILM MFG CO CHICAGO ILLINOIS

JUST TO LET YOU KNOW THAT THE ESSANAY CHAPLIN COMEDY A NIGHT IN THE SHOW BROKE ATTENDANCE RECORD SUNDAY AT THE NEW STRAND THEATRE GOING OVER BIG DECIDED TO HOLD ALL WEEK

E C BOSTICK MGR NEW STRAND AND MERRILL

218P

These four pictures and also the Essanay-Chaplin, "Triple Trouble," are now booking through the **World Film Corporation.** Ask for these at any **World** Branch office.

TRADEMARK Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

George Kleine System
Distributors

TRADEMARK Reg. U. S. Pat. Off.

Government Praises International's Work

WAR DEPARTMENT
OFFICE OF THE CHIEF OF STAFF
WASHINGTON

April 2, 1919.

International Film Service,
226 William Street,
New York City.

Gentlemen:

To the International Film Service in particular is due the gratitude of this Division of the General Staff, United States Army, for the public spirited cooperation that has made possible the collection of pictures illustrative of this Nation's war activities, which has been compiled by the Pictorial Section of the Historical Branch. Your prompt and generous response to the many and varied calls, which have been made upon you, is evidence of your sense of public service, and of your appreciation of the value which the War Department has placed upon pictorial records.

The War Plans Division is glad to take this opportunity of making its appreciation a matter of official record.

Yours truly,

Lytle Brown

LYTLE BROWN,
Brigadier General, General Staff,
Director, W.P.D., A.C.of S.

ADMIRAL SIMS' RETURN SHOWN IN THE BIG THREE

When the War Department of the United States Government goes out of its way to compliment the wonderful picture service of the INTERNATIONAL you may know that when we advertise a world-wide staff of news gathering experts for our BIG THREE news weeklies, that staff is doing extraordinary work providing the BIG THREE—

INTERNATIONAL NEWS
UNIVERSAL CURRENT EVENTS
HEARST NEWS

with extraordinary news weekly shots. With the BIG THREE you can show all the world's greatest news shots in pictures—THREE TIMES A WEEK. Besides, you get such a wonderful drawing card as the famous "TAD", whose animated cartoons of "Indoor Sports" have taken the country by storm, and other big features, at no extra cost.

BOOK THE BIG THREE
THRU ANY UNIVERSAL EXCHANGE

Sign a Vitagraph Contract for EARLE WILLIAMS Pictures

Sign a Vitagraph Contract for EARLE WILLIAMS Pictures

"PERILS OF

ALBERT E. SMITH presents

ANTONIO MORENO
and CAROL HOLLOWAY in
VITAGRAPH'S

New Cyclonic Serial of a Thousand Thrills

By ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Book this Big Box-Office Chapter Play NOW—and get the benefit of the monster 24-Sheet campaign—a string of Billboards that will girdle the Continent!

SNOW!
ACTION!

THUNDER MOUNTAIN

THE VALUE OF THIS
SNOW SERIAL
IN THE SUMMER MONTHS

is reflected in the record number of advance bookings made by Exhibitors all over the United States and Canada.

SUSPENSE!
MYSTERY!

SPENDING A HALF MILLION

To Produce a Serial Requires a Vast Amount of Nerve and Judgment—

Yet, Someone Had to Set the Pace.

Five years ago CABIRIA, the first Great Spectacle, was launched, in the face of disaster-mongers who predicted the public would never pay $2.00 to see a picture.

Yet, CABIRIA did more than $1,000,000.00, and not only brought thousands of new faces to theatres, but created a panic among producers, who soon began fighting for big picture supremacy.

With CABIRIA also came "MACISTE," the Mastodonic Hero. Over night he became a star.

When THE WARRIOR was launched and the public fought to get near the box office, "MICISTE" knew he was a popular fixture.

And Now, THE LIBERATOR, an Ultra-Serial in Twelve Episodes, with the "Big Fellow" in his Greatest Role, produced upon a scale of magnificence not yet ventured by other producers.

High-class theatres are now showing THE LIBERATOR to great returns. Others are bound to do likewise.

FOR BOOKINGS ADDRESS

NEW YORK
Modern Photoplays
729 Seventh Ave.

CLEVELAND
Standard Film Exchange
Sloan Building

INDIANAPOLIS
Bee Hive Exchange
109 W. Maryland St.

CHARLOTTE, N. C.
Eltabran Film Co.
Piedmont Theatre

CHICAGO
Bee Hive Exchange
207 So. Wabash Ave.

CINCINNATI
Standard Film Exchange

DETROIT
Standard Film Exchange

BOSTON
Eastern Feature Film Co.
57 Church Street

PITTSBURGH
Quality Pictures
414 Ferry Street

BALTIMORE
Variety Pictures Corp.
412 E. Balto Street

PHILADELPHIA
20th Century Film
1337 Vine Street

MILWAUKEE
Bee Hive Exchange
174 Second Street

MONTREAL
Harry Pulos
Midway Theatre

KNOXVILLE, TENN.
Special Features
600 Market Street

STATE RIGHTS SELLING

WRITE OR WIRE TO-DAY

WHERE BIG PICTURES COME FROM

HARRY RAVER, Inc.

1400 BROADWAY
NEW YORK

Sorry, Mister, We've got your job!

Adolph Zukor Presents A

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

A Riot of Laughter = A Rebuke to the Unpatriotic who wont give back jobs to soldiers

"That's my girl!"

Adolph Zukor Presents A

JOHN EMERSON - ANITA LOOS

PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

HERE'S a chance to choose a real one. "Oh, You Women!" is a double-ply winner in pleased patrons and box-office returns.

A comedy of this very minute with a story that is being advertised in the conversation of twenty million people every day.

A clean-up for exhibitors—good for an extended run.

Exploitation possibilities enormous. Twenty-four sheet furnished free.

See it at your exchange and book it now. Pick a winner.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General

NEW YORK.

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

There! You Said a Mouthful!

SAY Mack Sennett to your motion picture patrons and they'll always answer with the tinkle of coin.

Why? Because Paramount-Mack Sennett Comedies are *funny*—filled with screaming situations, pretty girls and marvelous stunts—the biggest and best comedies made.

Because they are so well advertised that their value as laugh-producers is known to every person who reads.

Because they are such recognized attractions that they have the drawing power of many photoplay features.

Are people laughing at Paramount-Mack Sennett Comedies in *your* theatre or in some competing theatre?

If not in yours, why not? See your Famous Players-Lasky Exchange at once and make a deal that will make you money.

TRADE MARK Paramount Pictures

Here are the new ones—loaded with laughs!

THE LITTLE WIDOW
REILLY'S WASH DAY
EAST LYNNE WITH VARIATIONS
NEVER TOO OLD
THE FOOLISH AGE
THE VILLAGE SMITHY
RIP AND STITCH—TAILORS
CUPID'S DAY OFF

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Douglas

FAIRBANKS

"in The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER.

Sing it!

(To the tune "Everybody's Doing It")

Knickerbocker Buckaroo
Buckaroo—Buckaroo!
Here's-a-picture-made-for-you
Revenue will accrue
Thrills, stunts, love, girls—seven reel fun;
Best thing Douglas Fairbanks has done.
Don't wait, book quick, double your run!
Everybody's booking it now!

He's Here!

THEY'VE been waiting for him with the box-office cash in their hands.

They'll see him and roar and applaud and tell all the other folks to see him, too.

Be sure to arrange for a longer run.

Seven reels of unalloyed joy; a stupendous production costing $264,000; six solid months in the making; Douglas Fairbanks at his very topmost best; Marjorie Daw as the beauty he's after.

You can't beat it for a big cash-in proposition.

Let 'em all see it!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JACK HOLT
SYLVIA ASHTON
WANDA HAWLEY
TOM FORMAN
ELLIOT DEXTER
GLORIA SWANSON
RAYMOND HATTON
THEODORE ROBERTS

CECIL B. DE MILLE

Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

"MR. DE MILLE now has the most notable stock company that the dramatic world has seen since Augustin Daly. It is the most adroit and the most constructive advance in motion pictures in two years."—*Julian Johnson in Photoplay.*

Elliott Dexter, Gloria Swanson, Theodore Roberts, Wanda Hawley, Raymond Hatton, Tom Forman, Jack Holt, Sylvia Ashton—these are the members of that "most notable" stock company who appear in "For Better, For Worse."

With such players, with a production that throbs with human and heart interest, with all the wealth of detail and splendor of luxury that go with the name of DeMille, and with this great director at his greatest and best—

Don't fail to arrange for a long run.

By Edgar Selwyn
Scenario by Jeanie Macpherson

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor presents
Marguerite CLARK

Just Imagine!

IMAGINE a husband helping his wife to elope with another man! He didn't want to lose her either. But he knew a thing or two about women.

Imagine Marguerite Clark as the erring heroine of this sparkling comedy and you can easily picture the crowds that will flock to "Let's Elope."

Marguerite Clark in a big stage success will make "Let's Elope" a sure-fire box-office money-maker.

This production, first and foremost, features the charm of Marguerite Clark, one of the best-loved stars in motion pictures.

It also features a brilliant story of real life that rocks with laughter and queer twists of delicious comedy.

Adapted from "The Naughty Wife," Fred Jackson's noted stage hit, and built on the unfailing drawing power of Marguerite Clark, "Let's Elope" is certain to make you scads of money.

It's worth all the punch and power you can put in your advertising. It's worth an extended run. Go to it—hard!

Scenario by Katherine Reed
Directed by John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

IN "LET'S ELOPE"

A Paramount Picture

STATE RIGHTS NOW SELLING

"CUSTER'S LAST FIGHT"

In Three Reels

The Greatest Wild West Thriller Ever Produced

Directed by Thos. H. Ince

"WM. S. HART"

in

Two Special Two-Reel Re-issues

"JIM CAMERON'S WIFE"

and

"HIS HOUR OF MANHOOD"

"ROSCOE ARBUCKLE"

in

A New Series of 12 Re-issues

ADDRESS ALL INQUIRIES TO

TOWER FILM CORPORATION

71 WEST 23RD ST. NEW YORK

Announcing H.B. WARNER

in a series of vigorous, pulsating, powerful productions. An individual type of picture that can only be interpreted by such a strong and compelling actor as Mr. Warner.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

JESSE D. HAMPTON
presents

H.B. WARNER

In The Man Who Turned White

For release in June

JESSE D. HAMPTON Presents

William Desmond

in

THE MINTS OF HELL

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Beatriz

Michelena

and her own company

in

JUST SQUAW

Photoplay by
EARLE SNELL

Supervised and Directed by
GEORGE E. MIDDLETON

Miss Michelena's greatest contribution to the silent drama, even better than her "Salomy Jane" and "Salvation Nell"

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

BessieBarriscale

in

JOSSELYN'S WIFE

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Miss Barriscale's interpre tation of Kathleen Norris' graphic book is considered her finest contribution to the motion picture screen.

It has all the values that constitute an exceptional picture; love, drama, suspense, romance and Miss Barriscale's creative acting.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

SELECT SP PICTURES

presents

BOLSHEVISM ON TRIAL"

Behind the Mask?

Bolshevism held up to the world a mask of idealism. The brotherhood of man--love of humanity--uplift--progress--these were the things for which the new creed stood--so the world was told!

But what has been seen to lie behind this mask? Is it brotherly love? Is it uplift? Is it progress?

Or is it greed--lust--and self-seeking?

For the answer the public, alive with interest, will crowd the theatres showing this timeliest of photoplays.

From the novel "COMRADES"

By Thomas Dixon

Produced by Mayflower Photoplay Corporation

Isaac Wolper, President

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

EXHIBITORS:--

Demands to see this great picture are pouring into every Select Exchange--demands from labor organizations--demands from employers of labor--demands from every walk in life--demands from every field of endeavor! Entire organizations are buying tickets in blocks for their local theatres showing this photoplay -- eagerly others are awaiting its appearance. Are you booked?

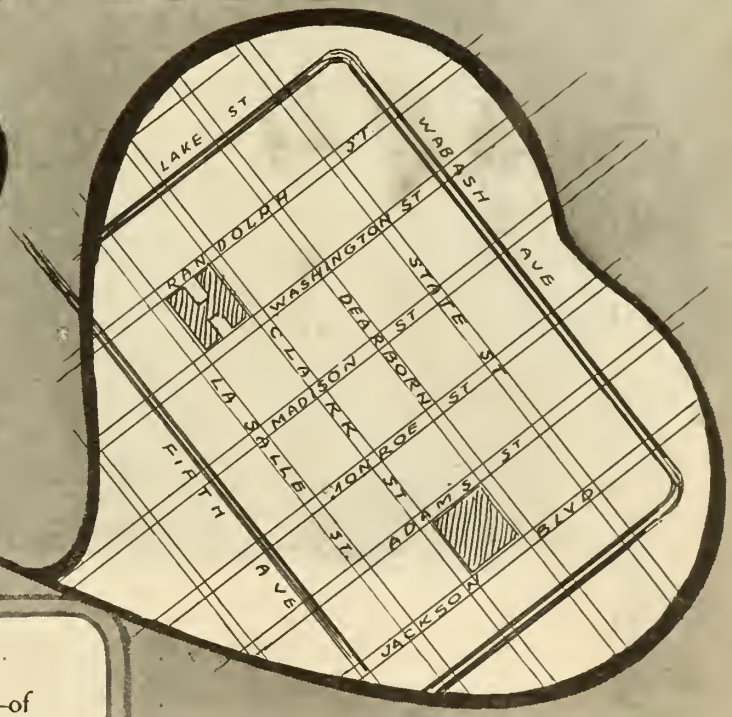
Prints are now in the hands of every Select Exchange--immediate playdates are available.

Action -- and quick action is your cue!

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City

4 Weeks in the Loop



That is the initial booking—at *one* theatre—of Goldwyn's great drama of compassion, "The Eternal Magdalene."

A solid month's run; a thousand-dollar advertising campaign in advance; a special publicity man on the job—such was Manager John Keane's estimate of the possibilities of this big extra production.

It was an estimate made in advance of the ultimate test—public presentation. It was based on the recognition of an epoch-making handling of a remarkable subject.

Manager Keane saw instantly the power, the broad human appeal, the universality of Robert H. McLaughlin's mighty theme—the hunted woman of ten thousand towns and forty centuries.

Your audience will see it, too.

The Heart of Chicago

Goldwyn

The ETERNAL MAGDALENE

Funnier than in "Sis Hopkins"
Prettier than in "A Perfect 36"
Prankier than in "Peck's Bad Boy"

You know what Mabel Normand did in her last three pictures. She does more in her newest, "The Pest."

You know what Mabel Normand and those pictures did for you, or your competitor. She will do more with "The Pest."

Steadily, through two years of association with Mabel Normand, Goldwyn has been taking the measure of "the star who has everything"— coming nearer to a full knowledge of her varied talents and of the public's preferences.

With each successive production Goldwyn has approached closer and closer to the great American public's conception of the Ideal Normand Picture.

It is "The Pest."

Samuel Goldwyn Presents

MABEL NORMAND
in "The Pest"

Directed by W. Christy Cabanne

Goldwyn
Pictures Corporation
Samuel Goldwyn, President

Absolute First Run Quality

That is what Goldwyn insists upon in every special production that it undertakes to distribute side by side with its own quality product. It can not do less in justice to itself and to the exhibitors who put their trust in the Goldwyn imprint.

It is Louis Bennison's ability to meet this exacting test which has lifted this new star from the large second and third run business easily won by his initial pictures to the first run contracts that are now coming in for his fourth and best production, released May 11.

In "The Road Called Straight" Bennison has all those lovable, frank Western qualities that have won him fame on stage and screen. But he has more—a deep compelling power hiterto unrevealed.

He didn't know the meaning of a marriage of convenience.

Betzwood Film Corporation Presents

Louis Bennison

in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M. Lowry

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

The Gold of the Golden West

Zane Grey struck "pay dirt" in his long series of Western stories.

When a woman shoots to kill

Blanche Bates minted a fortune for Belasco as the star of "The Girl of the Golden West".

Hobart Bosworth "panned out" his solid reputation by rugged impersonations of Western heroes.

Publishers, producers and theatre managers have made their piles from the individual work of these three.

Exhibitors booking the screen version of Zane Grey's greatest story, "The Border Legion," as acted by Blanche Bates and Hobart Bosworth, and directed by T. Hayes Hunter, will mint the gold of the Golden West from the combined power of author, stars and story and from the public's eager love of border romance.

Zane Grey's Great Story

The BORDER LEGION

starring

Blanche Bates *and* Hobart Bosworth

Directed by T. Hayes Hunter

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

The Clean-Taste Comedian

When you book Capitol Comedies you book clean comedies. Make no mistake about that. If you want the salacious, don't come to Parsons. In the bright lexicon of "Smiling Bill" there's no such word as "smut."

Femininity—yes! Charming, delightful, delectable girls—they're the perfect background to set off the man-sized humor of "Smiling Bill."

There's always charm, daintiness and style about these Capitol Comedy girls. They have allure—but it's the kind your decent American patrons want.

That's one of the secrets of "Smiling Bill" Parsons' success.

Smiles and girls and more smiles and more girls.

"Smiling Bill" PARSONS

in the newest of

"CAPITOL COMEDIES"

Circumstantial Evidence

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY

THE POWER OF INDUSTRY is behind the Ford Educational Weekly.

The power of the Ford name, the Ford organization and the Ford fortune. This guarantees 100% *quality* in pictures.

The power of our National Workshop over the minds and imaginations of all Americans. This guarantees 100% *quantity* in patronage.

There is Beauty, too—the beauty of America's natural wonderland.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture
Laboratories

American Film Company Inc., *Presents*

Margarita Fisher

"CHARGE IT TO ME"

By L. V. JEFFERSON

Directed by ROY W. NEILL

Here's a picture that every lady, whether she has a charge account or not, will want to see. If she **has** one she will doubly enjoy it. If she **hasn't** one it will please her just the same. Men will chuckle over the funny incidents as much as the ladies. You can spread yourself on the advertising, book it for a week and feel confident of its satisfying your patrons. "Charge It To Me" has action—pep—speed. It is another Margarita Fisher success.

Fisher subjects now obtainable at your nearest Pathé Exchange

"Money Isn't Everything"
"Fair Enough"

"Molly of the Follies"

"The Mantle of Charity"
"Put Up Your Hands"

Produced by
American Film Company, Inc,
Samuel S. Hutchinson, *President*

A AMERICAN FLYING "A" PICTURES

Distributed by
PATHÉ

W. W. Hodkinson Is Not "Coming Back"—He's Never Been Away!

All the time, in an industry that has shifted like the sands of the sea, W. W. Hodkinson has stood *rock solid* in one position. He has watched chaos and ruin pile up for producers who resorted to shifty practices.

He has seen the desertion of his fundamental, sound principles make the nation's exhibitors actual or potential enemies of the producers. During all these days he has not flinched or moved away from *his* sound position.

During this same period he has been building a silent-working machine of tremendous power. He has been building *an organization with a heart and brain.* This organization, more than a year in the making, is now beginning to work on its broader lines.

Times and conditions have changed in the picture industry. *Immediately ahead of all of us there is revolution*—as dramatic a revolution as the one that continues to rock red Russia.

Underneath almost everything there is a granite base. W. W. Hodkinson has had a granite base from the day he entered the motion picture business *as an exhibitor* eleven years ago.

Many things are going to happen in the motion picture industry between now and September!

HODKINSON
now controls four great lines of product.

will have upwards of thirty productions for the year beginning April 20.

sells pictures singly under contract on their individual merits.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Seven Keys To Patronage.

A "special" picture does not mean an extra half reel or reel of footage and some excitable but barely usable publicity—though many exhibitors have bought such types of pictures under forced draught advertising.

A "special" production must have
1 *a great story.* It can be an original
story, but it is usually bigger if made
2 from *a great play or novel.* It must
have behind it the reputation of
3 *a great author.* It must be made by
4 *a powerful director.* It must be splen-
5 didly cast with *a popular star* in the
leading role. It must have splendid
6 *technical quality* and *a careful*
7 *producer* with vision must weld these
elements together.

These elements make a special.

Measured by these standards of excellence, we announce to the exhibitors of the nation that "*As a Man Thinks*" *is a special production* of unusual quality and strength and of determined - in - advance drawing power at the ticket seller's window.

Also, it is a special in a sales sense: You can buy it singly from any Hodkinson representative without tying yourself up under contract for any other Hodkinson product. The Hodkinson personal representatives in thirty Pathe offices are ready to quote you prices and fix immediate playing dates.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Would you let a surgeon cut your heart out for $250,000

even if he guaranteed to transfer another in its place and you needed the money worse than Sam Hill, would you do it then? —

THIS is the problem that makes supreme light comedy in a great, big, fine production—one of the *Metro All Star Series* pictures that you have come to expect much of.

IT's from the Ben Ames Williams story in the "*All Story Weekly*" and its humor is absolutely delicious.—

Metro presents

HALE HAMILTON

in

AFTER HIS OWN HEART

Scenario by A·S·Le Vino

5 ACTS

Directed by Harry L·Franklin

Released by METRO

APRIL 28th

Maxwell Karger
Director General

"VIRTUOUS MEN"

Starring
E. K. LINCOLN

Directed by
RALPH INCE

PROVES A

STATE RIGHTS SENSATION

FIVE STATES SOLD

In Record Breaking Time

ARTHUR S. HYMAN ATTRACTIONS

DETROIT, MICH.

BUYS Illinois—Indiana—Michigan

CO-PARTNER ATTRACTIONS

PITTSBURGH, PA.

BUYS Western Pennsylvania—West Virginia

ARTHUR S. HYMAN, GEN. MGR., ARTHUR S. HYMAN ATTRACTIONS, SAYS:

"'VIRTUOUS MEN' is the biggest box-office attraction I have acquired since I bought 'Hearts of the World'."

H. C. SIMERAL, GEN. MFG., CO-PARTNER ATTRACTIONS, SAYS:

"I bought 'VIRTUOUS MEN' because it is the kind of picture the wise exhibitors in my territory have been clamoring for."

OTHER TERRITORIES BEING CLOSED DAILY
YOURS MAY BE SOLD TO-MORROW

ARTHUR H. SAWYER — HERBERT LUBIN

SL PICTURES

1476 Broadway, New York
Phone Bryant 3271

Foreign Rights Sold to J. FRANK BROCKLISS, Inc.

The big ONE

in the greatest production
of her amazing career
on screen and stage.

For atmosphere, drama sumptuousness and size the premier production of all time..

RICHARD A. ROWLAND &
MAXWELL KARGER
present

NAZIMOVA
in
The RED LANTERN

Adapted by June Mathis and Albert Capellani from the novel by Edith Wherry, publ. by Bodley Head.

Directed by
Albert Capellani

METRO
PICTURES CORPORATION

These alive Exhibitors have booked

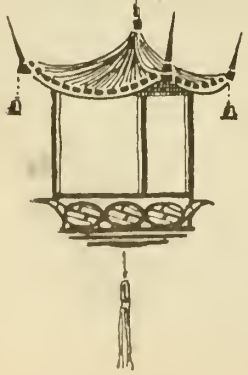
NAZIMOVA

in

The RED LANTERN

for runs

RIVOLI, *New York*, 1 week - RIALTO, *De Moines*, 2 weeks - LIBERTY, *Kansas City*, 2 weeks - ALHAMBRA, *Toledo*, 1 week - CALIFORNIA, *Los Angeles*, 1 week - MADISON, *Detroit*, 1 week - MILES-REGENT, *Detroit*, 1 week - PLAZA, *San Diego*, 2 weeks - BRANDEIS, *Omaha*, 1 week - TOM MOORE's Theatre, *Washington*, 1 week - MERRILL, *Milwaukee*, 2 weeks - EL PASO, 1 week - DALLAS, 1 week - HOUSTON, 1 week - BOSTON, *Chicago*, 2 weeks - SAVOY, *Chicago*, 1 week - RIVIERA, *Chicago* 1 week - IRVING PARK, *Chicago*, 1 week - MIRROR, *Moline*, 1 week - ZIEGFIELD, *Chicago*, 2 weeks - LIBERTY, *Pittsburg*, 1 week - STANLEY, *Philadelphia*, 1 week - PRINCESS, *Springfield*, 1 week - MAJESTIC, *Jackson*, 1 week - AMERICAN, *Terre Haute*, 1 week - ORPHEUM, *Galesburg*, 1 week - WOODLAWN, *Chicago*, 1 week - DAYTON, 1 week - ELITE, *Kalamazoo*, 1 week - NEW GARRICK, *Minneapolis*, 1 week - NEW GARRICK, *St. Paul*, 1 week - REX, *Duluth*, 1 week - STRAND, *Syracuse*, 1 week - GRAND, *Madison*, 1 week - MAJESTIC, *Kenosha*, 1 week and others pouring in.



The above will increase their runs and repeat!

METRO PICTURES CORPORATION

SELZNICK PICTURES

FREE FOR YOUR LOBBY

(See next page)

SELZNICK PICTURES

A large copy of the portrait of Miss OLIVE THOMAS on the preceding page has been mailed to leading exhibitors.

It is 25x40 inches, lithographed in nine colors. The picture printed here shows how it will look when neatly framed for a permanent lobby decoration.

Let us know if you have not received your copy, and we will send another.

This is a sample of the high class advertising material that will be supplied to exhibitors with SELZNICK PICTURES.

MYRON SELZNICK
Pres. & Gen. Mgr.

SELZNICK PICTURES CORPORATION
501 Fifth Avenue · New York

CHARLES GIBLYN
Vice-Pres. & Director Gen.

ROTHAPFEL UNIT PROGRAMME

NOT only have all records for week-stand Bookings been broken by the Rothapfel Unit Programme, but each theatre listed on the following pages will present the same complete entertainment at the same time for the full week of May 25th, marking an epoch in theatrical history.

Contracts for the One, Two, Three and Four day runs are coming in rapidly. Do not wait for the Independent Sales Corporation representatives to reach you—get in touch with your nearest Film Clearing House Exchange immediately.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

BALTIMORE, MD.
McHENRY
PARKWAY
WIZARD

BIRMINGHAM, ALA.
STRAND

CHATTANOOGA, TENN.
ALCAZAR

CHICAGO, ILL.
WOODLAWN
RIVERA

CLEVELAND, O.
STILLMAN

COLUMBUS, O.
MAJESTIC

DAYTON, O.
DAYTON

DENVER, COLO.
AMERICAN

DES MOINES, IA.
DES MOINES

DETROIT, MICH.
MADISON & ADAMS

ERIE, PA.
COLUMBIA

FT. WAYNE, IND.
JEFFERSON

HOBOKEN, N. J.
U. S. THEATRE

KANSAS CITY, MO.
NEWMAN

KNOXVILLE, TENN.
STRAND

MILWAUKEE, WIS.
ALHAMBRA

MINNEAPOLIS, MINN.
RUBIN & FINKELSTEIN

MONTGOMERY, ALA.
STRAND

NEW YORK
THE LOEW CIRCUIT

NORFOLK, VA.
WELLS

OMAHA, NEB.
RIALTO

PITTSBURGH, PA.
OLYMPIC

PROVIDENCE, R. I.
STRAND

RICHMOND, VA.
BIJOU

SALT LAKE CITY, UTAH
AMERICAN

ST. PAUL, MINN.
RUBIN & FINKELSTEIN

TOLEDO, O.
ALHAMBRA

WARREN, O.
HIPPODROME

WASHINGTON, D. C.
CRANDALL'S THEATRES

WILMINGTON, DEL.
VICTORIA

YOUNGSTOWN, O.
LIBERTY

EXHIBITORS OF AMERICA

THE tremendous advertising campaign accompanying the presentation of the Rothapfel Unit Programme for a solid week opening May 25th in from forty to fifty of America's leading theatres, supplemented by the wide interest in the fact that for the first time in theatrical history the same complete entertainment will be enjoyed by so many thousand people at the same time, is causing an unprecedented demand for early bookings on the part of exhibitors everywhere.

Independent Sales Corporation representatives throughout the country are working night and day to give their personal attention to those who want to arrange play dates for one, two, three and four day runs. For our representatives to call on everybody immediately is a physical impossibility. It is therefore advisable that you communicate with your Film Clearing House Exchange direct or wire the home office.

We are anxious to give you service in keeping with the importance of this extraordinary innovation, so that you may profit in proportion to its big money making possibilities.

Yours very truly,

FRANK G. HALL

Macauley Photoplays Inc. Present
"WHOM THE GODS WOULD DESTROY"
A MOTION PICTURE WITH 8000 PEOPLE
MARVEL — THEN UNDERSTAND
A FIRST NATIONAL ATTRACTION
The Romance of a Love that endured Hell to find Happiness

Reproduction of 24 sheet poster design

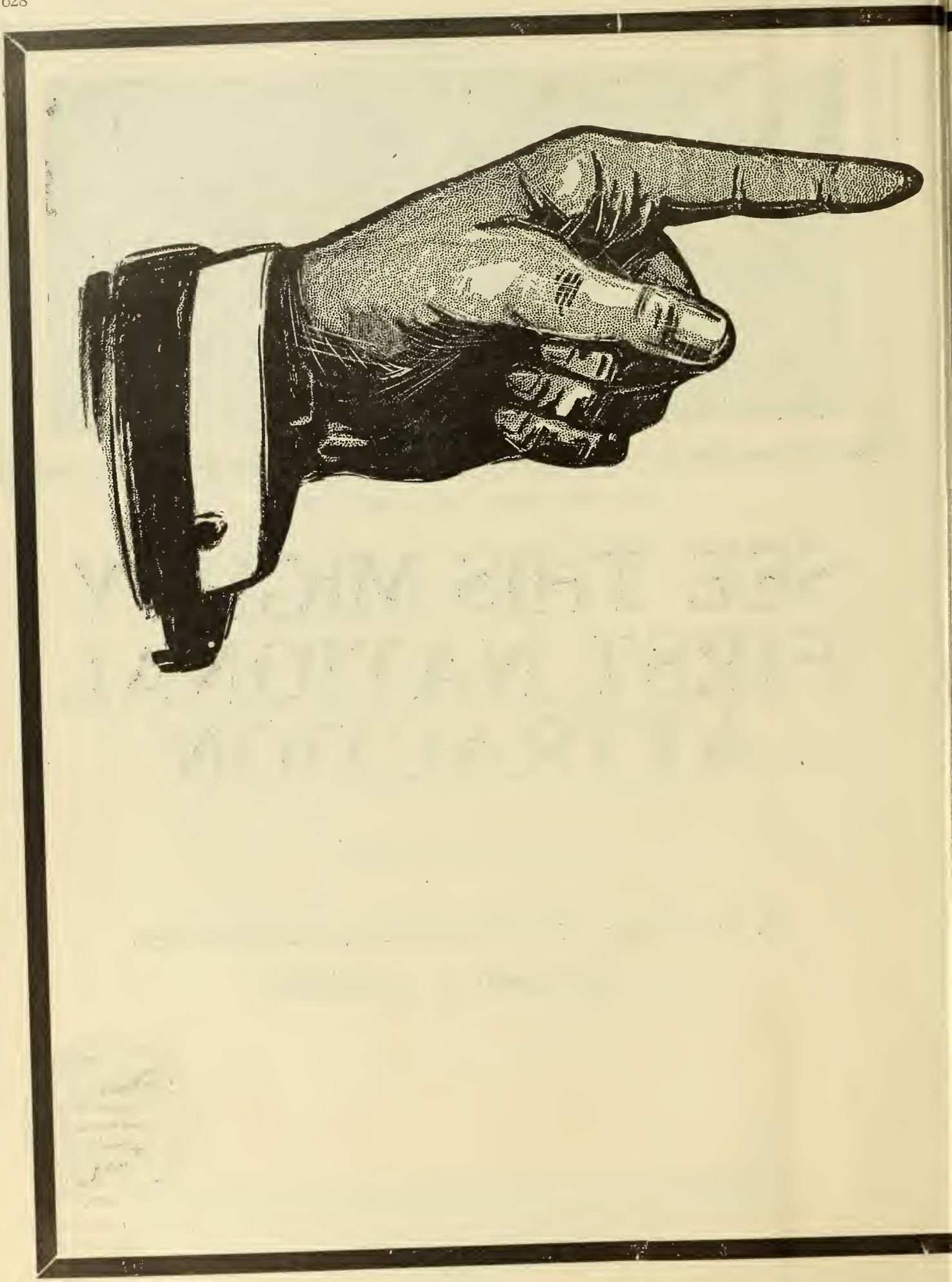
SEE THIS MIGHTY FIRST NATIONAL ATTRACTION

At Our Exchanges

A big line of advertising accessories of all kinds is available.

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION



In Justice to MARY PICKFORD

Our decision to accept no bookings on

"DADDY LONG LEGS"

until further notice is purely a "First National" matter.

Our appreciation of Miss Pickford both as Star and Producer has been immeasurably enhanced by

"DADDY LONG LEGS"

Prints will be on view at our exchanges very soon.

The First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.,

PRESS COMMENTS:—

"Highly enjoyable comedy drama. Exerts a direct pull upon the interest from the start to finish. Another interesting proof of what the screen can accomplish in the way of entertainment that is at once artistic and satisfying."—*Moving Picture World.*

"Best World release in six months. Story of suspense and comedy values which far transcends anything before offered by this company. A feature of unusual merit from every one of its angles. Cleverly written and cleverly handled. It offers a lively hour of entertainment, an hour well worth taking out of the twenty-four of the day."—*Motion Picture News.*

"Should prove popular drawing card. Strikes a fast gait and there is no lack of action to the finish. Suspense is well developed and maintained throughout. Plenty of exciting situations."—*Exhibitor's Trade Review.*

"Fans must admit that 'Three Green Eyes' gives them their money's worth in stellar value and the story chosen provides a splendid star vehicle. Above par."—*Sunday Telegraph.*

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

WORLD-PICTURES

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

Photographed in Natural Colors

PRIZMA

THE SUPREME ACHIEVEMENT

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

The Great Houdini Serial

"THE MASTER MYSTERY"

15 Episodes

"What Shall We Do With Him?"

The 100% Showman's Picture

"The Ghost of Slumber Mountain"

HERBERT M. DAWLEY'S One Reel Super-Special

ALL STAR CAST

WORLD PICTURES

present

CARLYLE BLACKWELL MONTAGU LOVE
EVELYN GREELEY JUNE ELVIDGE
JOHNNY HINES

in

"3 GREEN EYES"

Adapted by Wallace C. Clifton *Directed by Dell Henderson*

"THE UNCHASTENED WOMAN"

"THE BETTER 'OLE"

or The Romance of Old Bill

"CONQUERED HEARTS"

UNITED STATES GOVERNMENT PICTURES

"AMERICA'S ANSWER"
"UNDER FOUR FLAGS"
U. S. A. SERIES

"THE UNBELIEVER"

AND CHAPLIN REVIVALS

PLUS WORLD SERVICE

"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

LOST NEGATIVE FOUND!
$50,000 PICTURE
A LADY BELLHOP'S SECRET
NOW READY FOR RELEASE
FOX SUNSHINE COMEDIES
FOX
FILM CORPORATION

THE BIGGEST EXCEL PICTURE RELEASED! BOOK IT FOR A CLEAN-UP!

PEGGY HYLAND
IN
MISS ADVENTURE

ANOTHER LYNN REYNOLDS ACHIEVEMENT
ANOTHER WILLIAM FOX WINNER

FOX
FILM CORPORATION

PIONEER Presents

America's Greatest Dramatic Actor *in*

THE BOOME

The **only** state rights special attraction that hits what every American is thinking about and does it in a way that U. S. officials say solves the problem of our grand country's greatest menace. "Sensational" doesn't describe it! Overpowering stock exchange, strike, ball room, slum, court room and factory scenes. Every phase of modern American life startlingly pictured in a way that will jam theatres for week and two-week runs! Wall Street, High Society, Pitiful Poverty—**everything** exposed in this great box office attraction, which moreover is a wonderful love story, full of well-set-up men and beautiful women, with Walthall heading the cast. The first special by the "Tarzan" people since "Tarzan!" **Wire:**

Pioneer Film Corporation

126 West 46th Street, New York City

From the novel by Wm. Hamilton Osborne; directed by Bertram Bracken; produced by National Film Corporation.

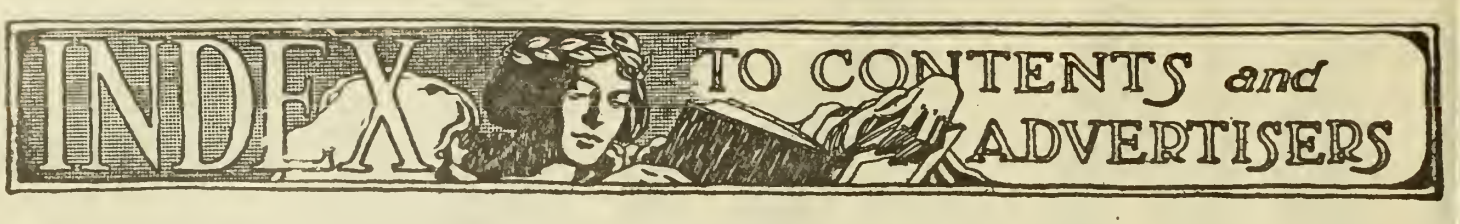
The Boo

RANGE

the Greatest Dramatic Photoplay of the Day

PIONEER ATTRACTIONS

PIONEER ATTRACTIONS



TO CONTENTS

Advertising Aids and Reviews..... 710
Advertising for Exhibitors..... 680
All Territory on Christies Sold..... 669
Among Independent Producers..... 707
Army and Navy Quartet Returns to Metro Staff 656
"As a Man Thinks" (Hodkinson-Four Star) 711

Baltimore Houses Will Consolidate..... 688
"Best Man, The" (Hodkinson)..... 718
Big Goldwyn Loan Film Again Free..... 666
"Bolshevism on Trial" (Select)..... 717
Brady, Alice, Completes Her Contract with Select. 638
Brunette, Fritzi, Sustains Bruises in Studio Accident 662
Brockliss Buys Rights to All Thomas Films. 679
Brooklyn Showmen Hail Sunday Bill..... 640
Burke, Billie, Opens Big Loan Drive at Capital 641
Business is Booming in Cincinnati..... 695

Canton Consular Report Shows Pictures Popular 652
"Captain Kidd, Jr." (Artcraft)..... 712
"Charge It to Me" (Pathe-American)..... 716
Chart Shows Pulse of Industry..... 652
Chicago News Letter..... 657
Cleveland Trade Issues New Rules..... 664
College Repudiates the Director..... 655
Contracts Signed for Briggs Films..... 669
Cornelius Will be on Active Staff..... 654
Cubberley Succeeds Pearson at First National Exchange..... 662

Dalton, Dorothy, Comes East to Make Big Production 677
"Death Valley" Theatres Prosper..... 677

"Eternal Magdalene, The" (Goldwyn)..... 713
Express Tied Up by Strike; Send Films by Aeroplane 666
"Eyes of the Soul" (Artcraft)..... 710

$4,756,052 is Amount of February Ticket Tax 652
Fills House by Regular Schedule..... 660
First National Holds Convention..... 643
Foreign Rights to Zane Grey Films Secured by Brockliss..... 668
"False Evidence" (Metro)..... 714
Fox Expected Back from French Battlefields Soon..... 669
Four Cities Now Have Seen "Unpardonable Sin" 669

Geraghty Writing Western Series for Clifford Bruce 664
Gets Aid of Business Men in Putting Over "Salome" 676
"Ginger" (World) 710
Goldwyn Moves Its Main Office to Fifth Avenue 645

Glantz, Moe, Steps Up One More Rung.... 689
Guatemala Exhibitor Visits San Francisco.. 676

Hamm, William, Becomes an Exhibitor.... 691
Hammerstein, Elaine, Is Selznick's Third Star 645
Hodkinson Organization Freshening Up Man-Power 656
Hodkinson's Open Booking Meets Immediate Favor 656

Kane, Arthur, Retires as Select's General Manager 637
Kansas City Regent Changes Hands..... 694
Karzas Back from Observation Trip..... 657
Kirk of Omaha Has the Right Idea..... 693
Koerpel Is Appointed Goldwyn's Seattle Manager 638

Laemmle Sees a Bright Path Ahead..... 672
Laemmle Says Opening Not New..... 675
Lawton Launches Big Advertising on Fox Film 652
List of Current Film Release Dates, 719, 720, 722, 724
Live News from Everywhere..... 688
Lloyd, Frank, Signs with Goldwyn..... 654
Local 306, I. A. T. S. E., Will Raise Initiation Fee to $25..... 638
Love Call, The" (Exhibitors-Mutual)..... 716
"Love That Dares, The" (Fox)..... 713

Many War Films Ready for the News Weeklies 641
Many New Houses for California..... 646
"Midnight Romance" Press Book Pulls.... 668
"Modern Flatbush Theatre Will Cost Half Million 646
"Money Corral, The" (Artcraft)..... 714
Morosco Wins "Peg of My Heart" Suit.... 656
Motion Picture Engineers Meet..... 667
"Movies in Home" Means New Theatre for Norwich 672
Movies Propose Help for Churches..... 651
Mrs. O'Grady Fails to Meet Advertisers..... 671
Music Cue Sheets..... 686

New Owners' Corporation Organized in Northwest 652
New York's Sunday Bill Signed..... 639
News of Los Angeles and Vicinity..... 661
1919 Will be Remarkable in Building..... 646

O'Brien, Eugene, Second Selznick Star..... 670
On the Screen in Many Cities..... 645
Ontario Towns May Prohibit Picture Theatres Near Church..... 654
Ottawa Operators Local 257 Meets..... 692

Pathe Executive Resigns to Become Film Exporter 651
Personal and Otherwise..... 651
"Pest, The" (Goldwyn)..... 712
Philadelphia to Have Two New Theatres at $350,000 646
Picture Business Good in Dixie..... 663
Picture Concerns Continue to Incorporate in New York..... 637
Producers' and Distributors' News..... 696
Projection Department 683

Rambles 'Round Filmtown..... 648
Ramsaye, Terry, Resigns as Publicity Director 637
Rapf, Harry, to Manage the Selznick Studio. 638
Regent Does Big Business by Featuring Drew Comedy 676
Reviews and Advertising Aids..... 710
Rialto Holds Anniversary..... 671
Rothapfel's Unit Idea Progressing..... 674
Rubbernecking in Filmland..... 653

Salt Lake Rebates Tax for Influenza Months. 638
Say Loan Work Is Used as Guise for Sunday Campaign 651
Scenarist Gains Salary Verdict in Appeals Court 677
Seadeck Goes to Siberia with Films for Soldiers 668
Sees Pictures as the Only Amusement..... 679
Select Chief Holds Convention..... 647
Shipman, Ernest, to Manage Shipman Curwood Pictures..... 674
Sign Important Vitagraph Contract..... 675
Signal Corps Overseas Films on Sale..... 671
Simplex Notes Educational Interest..... 678
Slacer Censorship Bill Smothered..... 638
Smith, George, Sailing for London..... 642
"Spotlight Sadie" (Goldwyn)..... 715
Swanson Interests Plan a New $750,000 Theatre 646
Southwestern Exhibitors in Clash with Exchanges 672
Starts to Aid Navy in Loan Campaign..... 637
Strand Has Fifth Annnversary Week..... 673
Sue to Keep Censor Off "Fit to Win"..... 641
"Stitch in Time, A" (Vitagraph)..... 715

Talmadge, Constance, with First National, Is Rumor 637
They See Stars Act..... 676

Universal Establishes Mexico Office..... 670

Walthall to Appear in Six Pictures Made by Pioneer 671
Watch Westchester's Wrinkles..... 665
Whozit Enjoys Personal Appearances..... 690
Will Show Churches Value of Film..... 672
"Woman Who Win "Gets Another Royal Player 674

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Speer Carbon Co..... 725

ELECTRICAL AND MECH EQUIPMENT.

Amusement Supply Co..... 718
Fidelity Elec. Co..... 718
Hertner Elec. Co..... 718
Porter, B. F..... 721
Reynolds Elec. Co..... 718
Typhoon Fan Co..... 721
Universal Motor Co..... 718

MFRS. OF INDUSTRIAL PICTURES.

Empire City Film Lab..... 723
Erbograph Co. 725
Rothacker Film Mfg. Co..... 721

MFRS. OF MOVING PICTURES.

American Film Co..... 617
Arrow Film Corp..... 594
Essanay Film Mfg. Co..... 595
Famous Players-Lasky Corp., Colored Insert, 603-09
First National Exhibitors' Circuit, Inc...627-29
Fox Film Corp.....634-35
Goldwyn Pictures Corp.....611-616
Hodkinson, W. W., Corp.....618-19
Jewel Productions, Inc.....Colored Insert
Metro Pictures Corp.....620-21, 623-26
Oliver Films, Inc.....Colored Insert
Pathe Exchange, Inc.....Colored Insert
Pioneer Film Corp.....632-33
Raver, Harry, Inc..... 602
Robertson-Cole Co. .....Colored Insert
Rothapfel Productions.....Colored Insert
Select Pictures Corp.....Colored Insert
Tower Film Corp..... 610
Universal Film Mfg. Co.....596-98
Vitagraph Co. 599-601
World Film Corp.....630-31

MISCELLANEOUS.

Acme Sales Co..... 721
Automatic T. S. & C. R. Co..... 725
Bioscope, The 716
Cinema, The 716
Classified Page 721
Eastman Kodak Co..... 723
Holcomb & Hoke Mfg. Co..... 726
M. P. Directory Co..... 723
Moore, Wm. N..... 723
National Elec. Ticket Reg. Co..... 718
National Ticket Co..... 717
Standard Slide Corp..... 723
T. P. M..... 716
When B-C. W. D..... 725
Williams, A. F..... 718
Zenith Mfg. Co..... 716

MUSIC AND MUSICAL INSTRUMENTS.

American Photo Player Co..... 718
Lyons & Healy..... 726
Professional School of Picture Playing..... 718

LOBBY DISPLAYS.

Exhibit Supply Co..... 717
Newman Mfg. Co..... 716

PROJECTION MACHINE MFRS.

Master Machine Tool Co..... 715
Power, Nicholas, Co..... 728
Precision Machine Co..... 727

PROJECTION SCREEN MFRS.

Gold King Screen Co..... 717
Minusa Cine Screen Co..... 723

THE NEW YORK PUBLIC LIBRARY
69664 A
ASTOR LENOX AND TILDEN FOUNDATIONS
CANCELLED

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

STARS TO AID NAVY IN LOAN CAMPAIGN

Each One of Fifteen Women Players Is Assigned to a Battleship—Keen Competition Is Promised

IN line with the activities of the industry in behalf of the Victory Liberty Loan, the Associated Motion Picture Advertisers at their last meeting voted their full co-operation and have tendered to Rear Admiral T. J. Cowie, of the Navy Victory Loan Committee, the services of fifteen of the biggest motion picture stars to assist in sending the navy quota of the Victory Loan subscriptions "over the top." The exact manner in which the stars will aid in the Loan drive is explained by a telegram sent to Rear Admiral Cowie.

"It has been decided to tender to you fifteen of the leading stars of the motion picture world which we wish you would assign one to each of the super-dreadnoughts of the navy," says the message. Each of these stars will be sponsor for the battleship to which she is assigned and she will devote what time she can spare to soliciting subscriptions to Victory Bonds, such bonds to be credited to the record of the ship. We are in hope that the star who succeeds in securing for her ship the largest subscription may be publicly thanked or otherwise suitably rewarded by you."

Acting on Admiral Cowie's suggestion, the following assignments were made by lot to the various ships: Arizona, Clara Kimball Young; Idaho, Billie Burke; Pennsylvania, Anita Stewart; Utah, Elsie Ferguson; Arkansas, Alice Joyce; New Mexico, Pearl White; Oklahoma, June Caprice; Mississippi, Madge Kennedy; Wyoming, Geraldine Farrar; Delaware, Marguerite Clark; Nevada, Norma Talmadge; New York, Florence Reed; Texas, Mary Pickford; Florida, Mabel Normand; North Dakota, Theda Bara.

Constance Talmadge with First National, Is Rumor

ALTHOUGH no announcement has been made by either Select Pictures or First National, rumors are in circulation to the effect that Constance Talmadge, who is working under a contract with Select, will become affiliated with First National in the fall.

Miss Talmadge's contract with Select calls for a term extending considerably beyond the coming fall, but according to Joseph M. Schenck, the star's manager, the contract was signed by Mrs. Talmadge when Constance was a minor, and is now void. Miss Talmadge reached her majority on April 19.

A letter from the Moving Picture World's correspondent in Salt Lake City brings the news that during a brief visit to Salt Lake last week, Miss Talmadge was served with a summons out of the United States District Court. Attorneys with whom she consulted during her stay refused to divulge the details of the matter. It was intimated that the litigation, on coming to pass, would be either in California or New York.

The appearance of Harry I. Garson, independent producer and owner of "The Unpardonable Sin," at the same hotel at the same time Miss Talmadge stopped there, gave rise to a wealth of rumors concerning her future plans.

Terry Ramsaye Resigns as Publicity Director

TERRY RAMSAYE has resigned as director of publicity for the Rialto and Rivoli theatres, effective as early as a successor can be installed. Mr. Ramsaye is leaving for the South on a vacation of some weeks and on his return will divide his attentions between Kinograms, a news reel in which he is interested, and his writing of frivolous fiction.

"Purely business and for business purposes," was his statement of the matter. "Kinograms is growing and needs more attention. Also spring is here."

Mr. Ramsaye went to the theatres from the motion picture producing and distributing field. In the last few months he has edited a number of official pictures for the Government. Incidentally he has retitled many of the pictures shown at the Rivoli and Rialto.

Arthur Kane Retires as Select's General Manager

ARTHUR S. KANE, general manager of Select Pictures Corporation since its formation August 1, 1917, is leaving that company. Immediately after the recent deal by which the Famous Players-Lasky Corporation retired from ownership in Select, figuring began between Lewis J. Selznick and Mr. Kane to re-engage him after his contract expired next August to direct the exchange system of Select Pictures.

Early last week Mr. Kane informed Mr. Selznick he had decided to try his fortune in another enterprise. It was agreed to make no announcement until the arrival here Monday, April 21, of the Select branch managers from all parts of the country, when it was felt matters could be better explained to them. As his closing duties Mr. Kane conducted the conferences of managers which took place at the Hotel Astor the first three days of this week.

"A week ago I decided my future activity," said Mr. Kane on Monday. "Plans are complete. They will be made known in due course. But I have not taken a vacation for five or six years and the first thing I am going to do is to go away for thirty days to ride, drive, fish and play golf. Soon after my return I shall have an announcement to make that will, I believe, be of interest."

Picture Concerns Continue to Incorporate in New York

Albany, April 21.

LIKE mushrooms, motion picture concerns continue to spring up overnight in New York State, and each day finds them incorporating with Secretary of State Hugo. The latest additions include one in which Countess Floria de Martinprey is named as one of the incorporators. The company is to bear the name of The Countess Floria Film Corporation, beginning business on $25,000 and, in addition to the Countess, including George W. and W. A. Colbey. Others incorporating in the past few days are the S. L. K. Serial Corporation, $25,000; S. S. Krellberg, Harry Lewis and F. L. Dear; The C. E. Shurtleff Company, $25,000, with C. E. Shurtleff, Thomas McMahon and William E. Atkinson, all of New York, as organizers. The Neptune Screen Department, $50,000, was incorporated by Arthur W. Haab, Edward W. Wasserman and William S. Smart of New York. The It's-Up-To-You Film Company was also incorporated at $10,000 by A. E. Root, H. E. Edmond and P. A. Zirzelmann.

GRANT.

Blackton to Resume Production May 1.

J. Stuart Blackton is rapidly completing his plans for even greater production activity in the next few months and will resume his megaphone in his own studios in Brooklyn May 1. His assistant, Jack Martin, and the studio staff are getting sets ready for the first scenes of his new production, title and theme of which are still held secret.

Robert Gordon, signed by wire by Mr. Blackton, has arrived from California, to play the featured leading man's role with Sylvia Breamer.

Broadway to Close for Alterations.

After next Sunday night's performance of pictures at the Broadway Theatre the house will go over to the management of B. S. Moss and be closed for extensive alterations preliminary to its formal opening under the new regime on Friday night, May 2. The opening attraction will be "The Unpardonable Sin," the subject written by Major Rupert Hughes and starring Blanche Sweet.

SLACER CENSORSHIP BILL SMOTHERED

Death of New York's Proposed Law Efficiently Aided by Senator Walker's Political Strategy

POLITICAL strategy was responsible to a large measure in smothering the Slacer censorship bill, which died in committee in the closing hours of the Legislature last Saturday evening. It appears that the bill was revived in the Assembly last week by Speaker Thaddeus Sweet, who has had a rather favorable leaning towards censorship for the last year or two, and who has said on various occasions that he was favorable to such a measure. The bill was passed in the Assembly without much trouble and sent to the Senate where it was advanced to third reading with reference and apparently was on its road to ultimate passage. An alarm call hurriedly sent forth by the opposing forces to the bill resulted in Frederick H. Elliott, Arthur Friend and others hurrying here from New York.

Senator Walker Helps Kill Bill.

When things looked worst, Senator James Walker came to the aid of the opposing forces and so cleverly did he handle the situation that the bill was recommitted to one of the Senate committees at the eleventh hour, and at a time when, with the rush and confusion, there was little or no chance of bringing it back on the floor of the upper house.

It appears that Senator Sage, an advocate of the bill, secured sufficient votes to send it to a third reading. Senator Walker was out of the room at the time. When Mr. Elliott and others rushed to him for his assistance, he waited until Mr. Sage and one or two others were temporarily absent from the Senate, and then quietly ascertaining that he could muster sufficient Democratic votes to send the bill back into committee, he made his play, stating that an unfair advantage had been taken of his absence, and with votes to spare the bill went to its death.

GRANT.

Harry Rapf to Manage the Selznick Studios

HARRY RAPF has been appointed by President Lewis J. Selznick as general manager of the Selznick Studios, in which capacity he will be associated with Production Manager Myron Selznick.

Mr. Rapf is well known to exhibitors not only as a producer but as a showman. Before entering the motion picture business as an independent producer he was in the theatrical business, and the same knowledge which he gained in over twenty years as an exhibitor of stage plays he has employed in the production of pictures.

As a producer Mr. Rapf has the box office angle. His record of successful screen productions include "The Master Hand," "The Devil's Toy," "His Brother's Wife," "Flower of Faith," "The Silent Master," "The Mad Lover," "The Great Love," "Wanted for Murder" and "Sins of the Children."

D. C. McClellan Is Dead.

D. C. McClellan, Twin City sales manager for Vitagraph, died April 11 at his home, 814 Ellwood avenue, Minneapolis, from pneumonia He had been ill only a few days.

Mr. McClellan was born at El Paso, Ill., October 14, 1881. He was educated in the public schools at Pekin, Ill. In 1914 Mr. McClellan came to Minneapolis and had been engaged in the moving picture business here since that time. He formerly operated theatres in Illinois and has also owned and managed moving picture houses in Minneapolis.

Local 306 I. A. T. S. E. Will Raise Initiation Fee $25

THROUGH M. J. Rotker, corresponding secretary of Local 306, I. A. T. S. E., comes the announcement that beginning June 1, its initiation fee will be raised from $75 to $100.

Any projectionist who is thinking of affiliating with the union through Local 306 would do well to do so before June 1 and thus affect a saving of $25. This increase in the initiation fee has no companion raise in monthly dues as they remain the same as at present.

Local 306 is completing plans for the attendance of its delegates at the annual convention of I. A. T. S. E. in Ottawa in May, at which session it will take an active part.

Talmadge Sisters Arrive from Coast.

Constance Talmadge, her mother, and her sister, Natalie, are now in New York, having arrived from the Coast Friday, April 18, to visit Norma Talmadge. As Saturday was Constance's birthday, a surprise party was tendered her by Mr. and Mrs. Joseph Schenck at the St. Regis Hotel, where a birthday dinner for twenty was served, followed by a theatre party, and winding up with another party at the Midnight Frolic on the New Amsterdam Roof. Among those present were Joseph M. Schenck and Norma Talmadge, Mrs. Talmadge, Constance and Natalie Talmadge, Irving Berlin, Edmund Goulding, Miss Mercita Esmonde, Miss Beulah Livingstone, Miss Anita Loos, Miss Ethel Gray Terry, John Emerson, Alfred Newman and Lieutenant Von Hoffman.

Salt Lake Rebates Tax for Influenza Months

MEETING the demand of the theatre managers of Salt Lake City, the city commission has rebated two months theatre license tax for the time the show houses were closed during the Spanish influenza epidemic last fall. Fourteen theatres were allowed rebates including every show house in the city which was operating at that time. They include the American, the Broadway, the Empire, the Isis, the Liberty, Pantages, the Paramount-Empress, the Cozy, the Photoplay, the Princess, the Salt Lake, the Strand, the Orpheum and the Wilkes.

Those theatres which had paid their 1919 license tax were granted actual rebates while the houses which had not paid their new license tax will receive credits upon this year's license in lieu of the rebates. The rebates paid amounted to $91.75 and the credits to $213.05, making a total of $304.80.

The matter had been under advisement by the commission for several weeks, and upon final consideration it was decided by the commissioners that the manager's contention was fair in view of the fact that they had cooperated in every possible way to aid during the epidemic and in view of the further fact that stores were not made to close during the epidemic and the theatres probably suffered out of proportion to other lines of business called upon to pay a license tax.

Must Pay Tax on Tickets for Children.

An interpretation of the new theatre tax law has just been received in Salt Lake City from Washington. It is to the effect that the same tax as is collected from adults must be paid for theatre tickets purchased for children under 12 years of age. Wherever children under this age are admitted free there is no tax, it is pointed out. This has been a debatable question in Salt Lake and the managers are happy to have it settled.

Alice Brady Completes Her Contract with Select

AT the end of this week Alice Brady will have finished her contract with Select. This contract will not be renewed, it is stated. Miss Brady's motion picture plans for the immediate future have not yet been determined. She is at present considering a number of offers, several of which are understood to be unusual to a degree.

Miss Brady, of course, continues her stage work, and is now approaching her 300th performance in "Forever After," at the Playhouse. As a star of the spoken drama, Miss Brady has scored a success that has few parallels in the annals of the American stage. In her first year as a star she has not only won a personal triumph, but is playing a solid season on Broadway. In her work as a legitimate star, she has won a degree of popularity comparable to that which is hers as a star of the screen. Alice Brady's notable success in "Forever After," in addition to the popularity which already was hers through the medium of the screen, has made her name a box office magnet of great power.

J. A. Koerpel Is Appointed Goldwyn's Seattle Manager

J. A. KOERPEL will remain in Seattle as an exchange manager after all. The announcement which appeared in the Moving Picture World two weeks ago to the effect that he had resigned his position as Seattle manager for World to enter the field of exporting was correct, but when Mr. Aronson, Western division manager for Goldwyn, hurried up from San Francisco and painted to Mr. Koerpel all the glories of a position as manager of the Goldwyn office, Koerpel could not resist the lure of the film game. He is now ensconced in the private office of the manager in the Seattle Goldwyn headquarters.

Mr. Koerpel has not only been active in the organization of film men, but has worked on the last two Liberty Loan drives. He has been appointed to take charge of the film publicity end of the Victory Loan for this entire district.

NEW YORK'S SUNDAY BILL SIGNED

Governor Smith Declares Previous Law Was Ambiguous —Says Minority Have No Right to Impose Their Will on Public—Exhibitors Conduct Long and Winning Campaign

GOVERNOR ALFRED E. SMITH, of New York, has signed the Sunday motion picture bill. Cities and villages can now decide through their individual governing bodies as to whether or not they desire motion picture shows after 2 o'clock Sunday afternoons. The fight of years was concluded in the Executive Chamber Saturday afternoon, April 19, when with strokes of his pen Governor Smith signed this bill and a companion measure which legalizes and permits Sunday baseball. The victory is one of the greatest in the history of the motion picture industry in this state. Other states, looking to New York, will undoubtedly follow the example which has been set.

"The present law on the question of Sunday motion picture shows is more or less ambiguous," said Governor Smith, "and its proper construction has been a matter of doubt. Under conflicting decisions of the Appellate Divisions in the various departments of this state the exhibition of motion pictures on Sundays has been held in some sections to be a violation of the law and in others that it was not. Neither party seems to have dared to put the question to a hazard of the decision of the Court of Appeals and by obtaining the judgment of the Court of last resort establish a uniformity of judicial holding on this subject.

Public Opinion Has Been Strong on Subject.

"Still further, in those departments where there has been a ruling against the legality of the exhibition of motion pictures on Sunday, public opinion has been so strong on the subject in favor of the exhibition of motion pictures that the law as interpreted by the Appellate Division in many localities has not been in force. It stands as one of those disregarded statutes the inefficiency of which brings into disrepute the entire body of our prohibiting laws. In addition to the reasons which I have urged and which appeal to me for the approval of the bill empowering the various municipalities of the state to act upon the subject in regard to baseball, and which apply also to moving pictures, there exists the further argument that it is desirable that the uncertainty of the present statute, both as to construction and enforcement be removed. This result can be attained by the enactment into law of this bill and so I accordingly approve it.

Governor Receives Many Letters.

"I have received hundreds of communications from citizens both advocating and opposing the measure, and I recognize that the feeling upon this subject is very deep and that the action which I am taking in the matter will be viewed with very great interest by a substantial portion of our citizens.

"For this reason, I have given this subject my most careful consideration, not only since the hearing on the bill but since its first introduction, when it became probable that the matter would ultimately come before me for determination.

"I realize that a very substantial portion of our people most conscientiously oppose permission to indulge in recreation or sports of any kind on Sunday. I respect them for their opinions and I believe that in those opinions they are entirely conscientious.

Sunday Partisans Good Citizens.

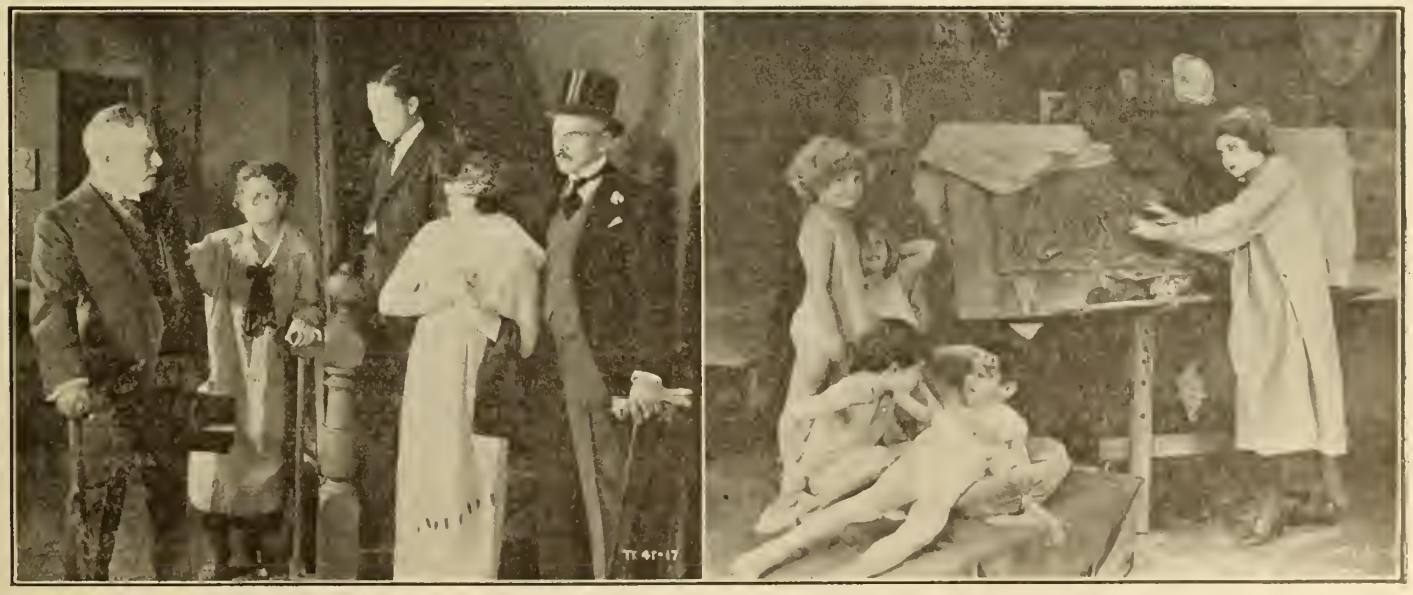
"On the other hand I know that a great many advocate the measure and believe in reasonable recreation and amusement on Sunday, and who consider that it is that species of rest which somes from change of thought and change of activity, and that they are equally good citizens of the commonwealth, and that their opinions are entitled to equal weight.

"After a thorough consideration of the matter, I am of the firm opinion that those members of a community who oppose all recreation and amusement on Sunday, or at least the sort permitted by this amendatory bill, have no right, in law or in morals, where they constitute a minority of a community, to impose their views upon the majority, who disagree with them, and who prohibit the latter from exercising rights and privileges to which they deem themselves to be entitled, the exercise of which will in no wise interfere with the orderly and proper observance of the day of rest by those desiring to refrain from attending amusements.

Majority May Prevent Exhibitions.

"On the other hand, this bill provides that where a majority of the community, as represented in its local Legislative body, is opposed to Sunday motion picture shows, such amusement is prohibited in such locality. If representative government is what we claim and believe it to be, the action of the local Legislative body will properly reflect, in each instance, the wish of the majority of the citizens themselves.

"The witnessing of motion pictures, either with or without an admission fee, is a most harmless diversion. It is in no sense deteriorating to the moral fibre of the witnesses. Well to do people can and do on Sunday pursue their amusements with entire impunity



Enid Bennett in Paramount's "Law of Men" Has to Deal with Grown-ups and Children Both.
Young America in the Picture on the Right is Giving a Modern Version of "The Dying Gladiator."

and under the protection of the laws. Our golf courses are crowded, our highways are thronged with automobilists seeking on Sunday the change of scene and the beneficial effects resulting therefrom. The activities of a poor man along this line are necessarily restricted by the limit of his means.

No Invasion of Minority's Rights.

"Some form of relaxation on Sunday is almost imperative and certainly most beneficial in the cases of that great mass of our people who during the six week days are employed in confining occupations. I cannot think that if the sentiment of the majority of any community, as represented by its duly elected officials, is in favor of permitting, under such restrictions and regulations as they may see fit to impose, the enjoyment of this very harmless amusement on Sunday, the rights of the minority are in any wise invaded.

"I believe that before any class of our citizens should be given the right to impose their views upon this question on which people so widely and conscientiously differ, upon those who disagree with them, they should, at least, represent the sentiment of the majority in their respective communities. And so, I am letting the communities of this State, have the right to decide the question for themselves."

Organization Turned the Trick.

The victory really dates back in its inception to last fall, when the motion picture exhibitors of this State started a campaign which was carried on during the succeeding months in every city. So actively was the campaign waged that Buffalo sent petitions bearing the names of over 225,000 people favoring Sunday movies to its respective senators and assemblymen. Rochester contributed 85,000 names to petitions and Syracuse 55,000. Queries were sent to every city of over 20,000 in the entire United States where picture shows are open on Sundays and the replies received added fuel to the campaign. Organization really turned the truck. Eighty per cent. of the theatres in this State backed the movement to a finish.

The Governor's final attitude on the measure was watched with much interest. In some one of those unmistakable ways, which always exist and which are untraceable, word was circulated through the Capitol last Friday that the Governor had decided to sign the Sunday motion picture bill.

Expect Early Action on Opening.

Just what Albany will do in a movement to provide Sunday shows for this city seems more or less uncertain at the present time. George Roberts, who is at the head of the local league, has said recently that matters would be permitted to drift until next fall, and that in the meantime the city would be sounded out as to its sentiment. In view of the fact that the neighboring city of Troy has Sunday movies and attracts many hundreds each week from this city it is reasonable to believe that the local aldermen will permit the theatres here to open on Sundays.

Other cities about the State, judging from the reports which are already reaching the State Conference of Mayors, headquarters of which are located here, will take early action through their governing bodies toward opening the motion picture houses.

GRANT.

BROOKLYN SHOWMEN HAIL SUNDAY BILL

Exhibitor Meeting Plans Dinner to "Triumvirate" of Cohen-Berman-O'Reilly—"Fit to Win" Assailed

WHAT'S in a pen? Well, it all depends. If the pen is one of the three with which Governor Smith signed the Sunday moving picture bill for New York, and if the pen is presented to you in appreciation of your tireless labor in working for the passage of the measure, than there is a whole lot more to the pen than an ordinary quill.

Sydney S. Cohen, president of the New York State Exhibitors League, S. I. Berman, its secretary, and Charles O'Reilly, one of its strongest organizers and supporters, were the proud recipients Monday, April 21, of the historic pens which registered Governor Smith's signature to the bill giving the Empire State Sunday motion picture.

The Exhibitors League of Brooklyn met at midnight on April 19 to conduct its usual monthly session and to celebrate the passage of the Sunday bill which the Governor had just signed that afternoon. The meeting went into the little hours as the showmen of Brooklyn paid tribute to the work of their three champions and then went on to put their stamp of disapproval on "Fit to Win," the picture sponsored by Public Health.

Sydney S. Cohen
Lead New York State Exhibitors' League to Sunday victory.

To Give Dinner to Trio.

A dinner to Messrs. Cohen, O'Reilly and Berman was put under way with a burst of enthusiasm on the motion of John Manheimer. William Brandt, president of the Brooklyn league, is at the head of the committee arranging the dinner, which will probably be held at the Commodore. Not only the exhibitors of Brooklyn, but those of all the boroughs of New York will gather to eat and pay tribute to the work of the three men, to whom more than to any other individuals is due the victory of Sunday pictures in the state.

Tribute will be paid at the dinner to the memory of the late Mayor Gaynor, to whom is ascribed the fact that Sunday motion pictures were permitted on sufferance in New York City. A bust of Mayor Gaynor will be presented to the city by the exhibitors in grateful recognition of his friendship and support.

Praise for the Triumvirate.

Practically every exhibitor at the Brooklyn meeting spoke on the work done by Messrs. Cohen, Berman, and O'Reilly, popularly called the "triumvirate." The State Exhibitors League, which recently extended its scope and power by a sweeping reform of its constitution, particularly in reference to membership, was shown in President Cohen's report to have effected this year what the producing end of the industry was unable to do last year, namely, secure the passage of the Sunday bill.

The trips made through the state by S. I. Berman, according to Mr. Cohen, had a great deal to do with the organization of the exhibitors and their backing of the work at Albany. Mr. Berman's "flying trips" were made to cities and towns where organization was lacking, and he never came away from such a community without leaving an organized lot of enthusiasm behind him.

Charles O'Reilly, whose Irish sense of government and administration was invaluable in New York and Albany, heartily commended the part taken by Rochester in the fight for Sunday pictures.

Rochester a Hundred Per Cent. Town.

"Rochester is a hundred per cent. town," said Mr. O'Reilly. "It delivered every one of its five assemblymen, and one of its senators, and the other senator, although ill and unable to vote, expressed his favorable attitude toward the measure, and all these men voted against us last year. Every Rochester exhibitor is a member of the State League.

"Although I value most highly the pen which I have received from Governor Smith, I am going to present mine to the picture showmen of Rochester. Theye're a fine lot, and the industry should be proud of them."

Condemn "Fit to Win."

The Brooklyn Exhibitors League then went on record condemning "Fit to Win," the public health picture which the government showed in the cantonments under the title "Fit to Fight."

"The film has served its purpose," said John Manheimer. "The government now has nothing to do with it. It is being exploited by the individuals who bought it from the government, and they are using the government literature for backing."

Picture Not Shown by Exhibitor.

Although the picture was shown at a Brooklyn house, it was pointed out that it was not the theatre of an exhibitor but a combination house which devotes most of its time to stage attractions.

Not a single exhibitor at the meeting spoke in favor of the picture. A letter from William Brandt to Commissioner of Licenses Gilchrist was read, in which Mr. Brandt offered to the latter in the

name of the Brooklyn League, his thanks and support for his efforts in securing an injunction against the public exhibition of the film. Mr. Cohen added that the State League had also officially condemned the film in a letter to Mr. Gilchrist.

The meeting on motion then went on record "condemning salacious films and particularly the film entitled 'Fit to Win'." The motion stated further "that the public health officials be requested to withdraw this picture from public exhibition, and if this cannot be done to withdraw its official sanction therefrom; that a copy of this resolution be sent to the United States authorities at Washington, to the district attorney of the county to Deputy Police Commissioner Mrs. O'Grady and to Comissioner of Licenses Gilchrist, offering to the latter our full and hearty support in his endeavor to prevent this and similar films from being shown on the screen."

League Will Carry on Work.

A telegram from Mr. Cohen shows that the New York State Exhibitors League is carrying on the work in connection with the interests of the showmen. In addition to its successful fight for Sunday showings the League was able to halt in the Senate the passage of the Slacer censorship bill which had passed the House. The work of the League, according to Mr. Cohen, will now be concentrated on the opening of the remainder of the State where Sunday pictures are banned.

SUE TO KEEP CENSOR OFF "FIT TO WIN"

Seek Through Injunction to Forbid Commissioner Gilchrist from Interfering with Its Showing

A CAMPAIGN to insure the exhibition of the film entitled "Fit to Win," originally produced for the use of the War Department with the approval of the United States Public Health Service for exhibition in the army cantonments in this country and in France, has been launched with the support of the army authorities and with the filing of a suit in the United States District Court, to enjoin John F. Gilchrist, Commissioner of the Department of Licenses, New York, from interfering with the exhibition of the film.

When the film was exhibited at the Grand Opera House in Brooklyn recently, Commissioner Gilchrist is alleged to have assumed the prerogative of public censor and notified the owners of the leading motion picture theatres in the city that if they showed the film in their playhouses it would be deemed sufficient cause for the revocation of their licenses.

Commissioner Must Show Cause.

The action of Commissioner Gilchrist is alleged to be illegal and unlawful, and Isaac Silverman, who recently acquired the rights to the film throughout the country, obtained an order from Judge Augustus N. Hand directing Commissioner Gilchrist to show cause why he shall not be enjoined from interfering with the exhibition of the film.

The film was produced with the hope and expectation of elevating the morals of the men in the service, and many army officials are of the opinion that its exhibition accomplished highly successful results and the film has received the indorsement not only of army officials, but of prominent members of the medical profession and many clergymen.

Has Been Found Valuable.

"The film 'Fit to Win' in its original form is being used to good advantage in the army," says Meritten Ireland, Surgeon General, "and it is high time that the general public should receive the benefit of its information and clear teachings. I regard motion pictures, next to newspapers, to be the most rapid and effective way of telling the people what needs to be done."

Edith Roberts Joins L-Ko Forces.

Edith Roberts, who has been featured in Bluebird productions recently and who has for the past few weeks been seen in several stage plays on the Pacific Coast, has joined the L-Ko Komedy Company forces and will be featured in forthcoming two-reel comedy productions. Miss Roberts's first screen work was in comedy. She was seen in support of Eddie Lyons and Lee Moran for a time and then took up feature work.

Billie Burke Opens Big Loan Drive at Capital

WHO'LL take the first bonds?" asked Billie Burke of the crowd of 50,000 that assembled at the steps of the south steps of the Treasury at Washington on noon last Monday to attend the opening ceremonies of the Capital's Victory Liberty Loan drive.

Admiral Sims, who commanded the American fleet in European waters during the war, was among those present. People fought to go forward, but the admiral was on the job and reached Miss Burke before anybody else could. "I will," he cried. And he did. Admiral Sims, it will be recalled, was asked when America declared war when he could have the navy ready for action. "It's ready now," he said. And it was.

Nobody minded playing second fiddle to the admiral, and for a long time afterward the famous Paramount star was busy selling bonds, helping Washington off to a good start toward its quota of $20,307,000.

At the personal request of Frank R. Wilson, in charge of publicity for the Victory Loan, Miss Burke, the Paramount star, agreed to come to Washington to open the drive. She arrived in the Capital Sunday afternoon.

Josie Sedgwick Now with Universal.

Josie Sedgwick, sister of Eileen Sedgwick who will be remembered as Eddie Polo's leading woman in "The Lure of the Circus," has been added to the Universal Western drama forces. Josie Sedgwick, has been seen in numerous Triangle releases. Miss Sedgwick will first be seen in "Hate Everlastin'" opposite Pete Morrison, which will be produced by George Holt.

Many War Films Ready for the News Weeklies

THE War Department has announced that in the near future there will be available for use in the news weeklies films showing American troops in all the varied phases of training, fighting and occupation, which were made in Europe by officers and men of the Signal Corps of the Army.

Representatives of all the companies making news weekly films viewed the first showing of official Signal Corps films last week at the projection room of the International Film Service, in New York. Subsequent showings will be held weekly or oftener.

"The war pictures thus made available have never before been shown to the public," declared the War Department in announcing the completion of these films. "The films already in the possession of the War Department and not yet shown in public, are sufficient to furnish all the war scenes which the news weeklies can use for some months to come and additional material is still being received from Europe, including pictures from the Army of Occupation in Germany and from Russia."

Frank Currier Marries.

Frank Currier, affectionately known as Metro's grand old man because of his long association with Metro in parts of old men, but who is not so old, was married to Miss Mabel Olms, an English dancer. For many years Miss Mabel Olms had made her home in America, and she and Frank Currier were friends. Then Mr. Currier was stricken with a dangerous illness and Miss Olms had him brought to her home, where she nursed him back to health.

At that time Frank Currier was the organ grinder in the stage production of "The Poor Little Rich Girl," with Viola Dana, but on his convalescence he came to California. After he became established in motion pictures he sent East for Miss Olms to come to Los Angeles, and when she arrived he persuaded her to marry him.

H. M. Gaylord Made Deputy.

H. M. Gaylord, former assistant to Deputy Commissioner B. C. Keith, has been appointed deputy commissioner of the Bureau of Internal Revenue to succeed Mr Keith, who resigned April 15.

Mr. Gaylord entered the service of the Treasury Department in 1905, coming to this city from Bristol, Conn. He has advanced rapidly, filling in succession a number of important positions and has a very comprehensive knowledge of the revenue laws and the needs of taxpayers.

Erects Big Sign on "Salome."

A painting thirty feet high, representing a scene in ancient Judea, confronted everybody who went near Gordon's Olympia Theatre, Boston, during the run of the Theda Bara production "Salome." Topping this huge cut-out was another big cut-out showing Miss Bara looking over the city.

This was one of many exploitation devices used by N. H. Gordon, owner of Gordon's Olympia, during the two weeks' run of the Bara spectacle.

GEORGE SMITH SAILING FOR LONDON

Vitagraph's English General Manager Returns with Perfected Plans for Company's Expansion

GEORGE H. SMITH, general manager of the Vitagraph Company in London, England, arrived in New York again this week on his way home. Mr. Smith sails for Europe on Satuday, having perfected arrangements for a remarkable expansion of Vitagraph's foreign business, now that war conditions make a resumption of normal business possible.

Mr. Smith's last trip to America was in December, 1916, but his whole time in the United States on the occasion of that visit was scarcely a week. His present trip has embraced almost two months and he journeyed all the way out to Vitagraph's Hollywood studio and participated in the reunion of the Smith family in Santa Barbara.

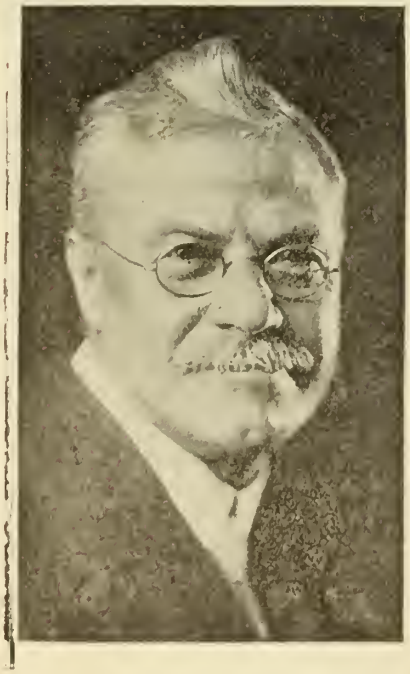
Mr. Smith said that the picture business in England was never in a more flourishing condition.

Big Business for Theatres.

"The entire amusement business in England is better than it has been in years. We have a vast floating population in the big English centers. Troops and civilians from all over the world are traveling through England, hotels are crowded and picture theatres are doing the biggest business in their history.

"A big boom is coming for Vitagraph, and it was mainly for the sake of speeding up negatives for shipment abroad and for the closing of contracts for the company's export business that I came to America.

"When I get back to London we are going to initiate a big campaign. We are going to install American booking methods throughout our organization on the other side and I am going to have my rental manager make a trip to America to study at first hand the rental methods employed here by Vitagraph.



George H. Smith
General manager of Vitagraph's London office.

London Office Resumes Pre-War Status.

"Before the outbreak of the war, and particularly up to the time of America's participation in it, we did a truly phenomenal export business through our London office. We covered the entire Eastern Hemisphere with Vitagraph product, and I dare say that no company has as big a representation in the Far East as Vitagraph had.

"When the war came, and particularly when America entered the war, the exportation of negatives was so limited that our export business naturally could not keep apace with the demand. Now that normal conditions are in sight once more, the London office will again take over the exportation of Vitagraph pictures to the Eastern Hemisphere.

"We have closed a number of important contracts for Vitagraph productions, serials and two-reel comedies that will give the product of our company a remarkable representation in the Eastern Hemisphere, and within the next six months I look to see a bigger Vitagraph export business than at any time in the company's history.

Did Big War Business in England.

"Even during the war years we have done a remarkable business in the United Kingdom with the big Vitagraph specials, 'Over the Top,' 'The Common Cause' and 'Womanhood, the Glory of the Nation.' 'The Battle Cry of Peace' we released in England under the name of 'The Americans' Home,' and what the picture did stands as one of the achievements of the cinema business in England.

George H. Smith is a brother of Albert E. Smith, president of the Vitagraph Company. His visit offered him the opportunity of participating in the reunion of the Smith family, which occurred out in Santa Barbara about April 1.

Mrs. Drew Wants Scripts.

Stories in synopsis form for two-reel comedies of the familiar Drew type are still wanted by the V. B. K. Film Corp., 220 West Forty-second street, and are wanted very badly at the present moment. Mrs. Sidney Drew will continue to produce two-reel stories for the Paramount program, adhering to the original lines, and as she has always looked after the scenario end the stories will be unchanged in their general style. The full synopsis only is wanted. Full continuities will not be considered.

Tate to Assist James Cruze.

Cullem B. Tate, who just returned from France after over a year's service in the Camouflage Corps, will be assistant director to James Cruze in the production of Wallace Reid's new picture, "You're Fired," on which work was begun last week at the Lasky Hollywood studio.

Mr. Tate was employed at the studio for several years before he enlisted.

Charlie Takes the Pastry
From the Green Room Magazine, of Sydney, Australia.

The Very Well-Known Cake Goes to Charlie Chaplin

FOR several years past the Green Room Magazine of Sydney, Australia, has given a huge cake to the most popular screen or stage star appearing in that country during the year. Heretofore, women stars have always been the lucky recipients of the pastry, but this year, by a popular vote of the people, the cake was awarded to Charlie.

The cake, covered with an icing that represented a decorative relief map of the Australian continent, arrived at the studio on Chaplin's birthday, April 16, and was shared by the comedian with the kiddies of a Los Angeles children's home.

Universal Engages Winter Hall.

Winter Hall, who has been seen in a number of Cecil B. DeMille productions, and who was more recently seen opposite Helen Jerome Eddy in "The Turn in the Road," has ben engaged by Universal to support Dorothy Phillips in her next Universal drama now being produced at the West Coast studios by Allen J. Holubar. Simultaneously with the announcement of Mr. Hall's addition to the supporting cast comes word that Maxine Elliott Hicks, well known to Broadway theatregoers because of her many appearances on the stage in juvenile roles, has also been given a prominent part in Miss Phillips' production. Other members of the Phillips cast are William Stowell, Robert C. Andersen, Stanhope Wheatcroft, Thurston Hall and Margaret Mann.

Ernest Dench Leaves for England.

President George Julian Houtain, of Gray Seal Productions, announces the resignation of Ernest A. Dench as publicity director. Mr. Dench left Saturday, April 26, on an extended trip to England in the interests of Gray Seal Productions.

FIRST NATIONALS HOLD CONVENTION

Second Annual Gathering Brings Exchange Managers Into New York to Devise New Method for Co-operation—With One Exception Entire Board of Directors Is Re-elected, with James D. Williams Again Chosen as Circuit Manager

AT the Hotel Astor matters First National centered and seethed from Easter Sunday until Wednesday evening, April 23, when the second annual convention of franchise owners in the First National Exhibitors' Circuit was held. Coincident with these sessions the managers of the circuit met in their first conclave. In both divisions the delegates worked continuously for three days, stopping only for luncheon and dinner, the social features being also interspersed with such matters of business as might be openly discussed.

Announcements of importance to franchise holders and picture showmen who serve the public with First National attractions were made during the three days' session. Marshall Neilan will begin work on a series of special features in July, the first issue being promised for an early date in October. Charles Ray has been placed under contract to become a First National star January 1 next, meanwhile finishing off his present engagement with Thomas H. Ince by making eight releases between now and the end of the current year.

Paid Up Capital Stock Increased.

The capital stock was increased from $50,000 to $150,000, the additional allotments being subscribed to immediately. The election of officers and directors resulted in only one change in the directorate. At the personal request of Walter F. Hayes, he was replaced on the board by Ralph Clark, of New York, other interests demanding Mr. Hayes' undivided attention. James D. Williams was re-elected manager of First National for another year and Harry Schwalbe continues as secretary-treasurer.

The exchange managers decided to form the First National Sales Club and to meet with the franchise holders in subsequent annual conventions here in New York. James D. Williams was elected president of the exchange men's organization, with Harry Weiss, of Chicago, secretary.

It was determined that a "house organ" should be published as essential to the efficacy of the Sales Club, and to this end C. L. Yearsley was made publisher and Earl Hudson editor of the "booster" sheet to be published at weekly intevals and bearing the message of co-operation that has built up the First National to its present enviable station in the film market.

Exchange Men Form Sales Club.

It is a striking tribute to Mr. Williams that he was chosen to head the Sales Club without consulting him. Likewise did the exchange managers express their appreciation of the help Messrs. Yearsley and Hudson have given them in insisting upon their running the new publication. When Lieut. Jim Anderson made these announcement on behalf of his co-workers he declared that the exchange men demanded these men and would not countenance any declinations.

While "work" was the slogan of the joint conventions, "play" was not entirely eliminated; but the delegates stayed under the shelter of their own hotel roof to gambol at two luncheons and two dinners, the Tuesday evening meal really being worthy of classification as a banquet, when both exchange managers and franchise owners assembled in the Belvidere Room to eat, to listen to several felicitous addresses and to be entertained by professional singers delegated by Waterson, Berlin & Snyder, publishers of several vocal numbers that are based on the titles of First National Film features.

James D. Williams Greatly Popular.

Here it was that James D. Williams came in for the presentation of a massive silver cup, a tribute from the exchange managers. The inscription on the beautiful token tells the whole story: "To Our Dynamo." Lieut. James Anderson, on behalf of the exchange managers, made the presentation speech, while Harry Weiss presented the cup. There was an impelling note of sincerity and earnestness in Lieutenant Jim's tribute to Mr. Williams, and in acknowledging his personal gratitude for the gift the manager of the First National voiced the appreciation of the franchise owners for the concerted efforts of the exchange managers, who have worked enthusiastically in building up, in a little more than a year, a business of the importance and influence in the trade First National has achieved.

Delegations Join in Banqueting.

During the early period of banqueting, Col. Fred Levy, of Louisville, held the gavel and interjected a spirit of convivial brightness into the occasion by his conspicuously easy and magnetic methods and manners. Later on President Lieber assumed command only to impress the spirit of earnestness that pervaded the convention by calling the franchise holders into an evening session, but not until the menu had been disposed of and the banquet had reached its happy conclusion.

It was conspicuously noticable that the First Nationalites had come here to get down to business and dispose of matters swiftly and thoroughly. What happened in the meetings of the franchise holders is not of record, but the exchange managers met forenoon, afternoon and evening in sessions that are declared to have been inspired by the co-operative spirit that has brought First National to the front in speedy order.

Trade newspaper men got their only

If "The Road Called Straight" Leads to the Scene on the Right, We'll Take a One-Way Ticket.
Louis Bennison in the Betzwood feature released through Goldwyn is an apostle of the straight and narrow path.

"peek" at the franchise holders during the banquet, but at two luncheons and one memorable dinner they listened to frequently interjected addresses by various men big in First National affairs and thus learned that while the exchange men were pegging away with the work in hand their employers were equally industrious in threshing out the weighty matters that came before them. The irrevocable impression was gained that the well known "busy bee" is a laggard and wastrel in comparison to First Nationalites from top to bottom.

Arabian Nights Modernized.

Monday noon the "press gang" was first introduced to the exchange men at a luncheon served with Lieut. Jim Anderson at the head of the table. Monday evening C. L. Yearsley chaperoned exchange managers and newspaper men through a dinner of memorable portent. What was eaten tasted good and what was said listened like pages from the manuscript of unpublished fairy tales. Sides ached, ribs rocked and the lid of laughter rattled as the risibles of the assembled company hit the ceiling and rebounded over and over again. It was after midnight before all those adepts at their game had told all they knew about the film business. There was another luncheon Tuesday noon, with food prepared at a different range, traveling one block to Moore's chop house being the only departure from an otherwise strictly Hotel Astor location.

Finishing off this story is a detailed time table of events and subjects discussed during the convention. These interludes were staged solely by the exchange managers while their bosses delved into even more weighty subjects on another floor of the hotel. There was still a third section of the Astor beside the meeting room reserved for the convenience of First Nationalites—the press room, where Earl Hudson and his obliging assistant, Mr. O'Connor, were in supreme control. Here the newspaper men fared well at the hands of Messrs. Yearsley and Hudson.

High Praise for Yearsley and Hudson.

These two marvels of efficiency acquitted themselves with ease and grace throughout the convention. It was Yearsley and Hudson who piloted, plotted and schemed to keep the "going" smooth and easy for the exchange men and their bosses. And it is a matter worthy of record in imperishable print that First National, in every unit of the organization, appreciates the efficiency of its publicity experts. Time and again were Yearsley and Hudson singled out specifically in speeches by both exchange men and franchise holders as subjects of praise for their demonstrated skill and efficiency.

Franchise Holders in Attendance.

Franchise holders in attendance, headed by the directorate, included, besides Manager James D. Williams, Robert Liebler, Indianapolis, president; Harry Schwalbe, Philadelphia, secretary-treasurer; E. H. Hulsey, Dallas; J. G. von Herberg, Seattle; T. L. Tally, Los Angeles; Aaron Jones, Chicago, and R. H. Clark, New York. Directors: Fred Dahnken, San Francisco; F. V. Fisher, Seattle; M. P. Dewees, Vancouver; William H. Swanson, Salt Lake; Harry T. Nolan, Denver; Mr. Schulin, Winnipeg; M. L. Finkelstein, Minneapolis; Tom Saxe, Milwaukee; A. H. Blank, Omaha; William Sievers, St. Louis; N. J. Flynn, Kansas City; Nathan Ascher, Chicago; Col. Fred Levy, Louisville; E. V. Richards, New Orleans; E. Mandelbaum, Cleveland; A. L. Freedman, Cleveland; A. C. Barbian, Akron; John Kunsky, Detroit; E. I. Church, Paterson; George N. Trendle, Detroit; Jacob Fabian, Paterson; L. D. Beggs, Canada; J. B. Clark, Pittsburgh; Tom Moore, Washington; R. D. Craver, Charlotte, N. C.; Frank Ferrandini, Richmond; H. Brouse, Winnipeg, and B. F. Staples, Ottawa.

Exchange Managers on Hand.

Twenty three exchange managers assembled. They were: Harry Weiss, Chicago, Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beacham, Atlanta; James Skirboll, Pittsburgh; A. C. Seery, Chicago; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; J. F. Cubberly, Minneapolis; Harry Scott, Detroit; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; Mr. Faukner, New Jersey; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; Jacob Fabian, New Jersey; Mr. Sueringer, New Orleans; E. V. Richards, Jr., New Orleans, and Percy Smith, Buffalo.

Program of Discussions.

MONDAY, APRIL 21

10:00 a. m. Roll Call and Registration—Lieut. Jim Anderson, of Richmond, Va., Branch Chairman, *presiding.*

10:30 a. m. Address of Welcome *by* J. D. Williams.

10:45 a. m. Statements by Managers of Subjects They Wish to Have Discussed.

11:00 a. m. "Advertising—Why We Do It. The Manager's Part in It," *by* C. L. Yearsley, *Advertising Manager,* First National.

11:30 a. m. Open Discussion.

12:00 m. "The New York Viewpoint—Why Exchange Managers Are to Blame"—*by* George Blaisdell, *Editor,* Moving Picture World.

12:30 a. m. First National Luncheon to Managers with Thirst Limitations *Censored by* Trade Journal Editors.

2:00 p. m. "The Inspection, Projection and Care of Films in the Exchange, in the Theatre and During Transit"—W. E. Lusk, *Manager* Cleveland Branch.

2:30 p. m. Open Discussion.

3:00 p. m. "The Value of Snort Subjects to First National Exchanges"—*By* Floyd Brown, Manager Indianapolis Branch.

3:30 p. m. Open Discussion.

4.00 p. m. "Basing Rentals on Population"—A Letter Explaining How It Is Done in the Minneapolis Territory.

4:30 p. m. Open Discussion on Sales Methods in Other Territories.

5:30 p. m. Adjournment for Dinner.

8:00 p. m. "The Value of Concentration"—*by* A. J. Beecroft, *New York Representative* Exhibitors' Herald.

8:15 p. m. "Suggested Forms of Co-operation Between Exchanges"—*By* Lee Goldberg, *Manager* Louisville Branch.

8:45 p. m. Open Discussion.

9:30 p. m. Adjournment.

TUESDAY, APRIL 22

10:00 a. m. "The Troubles of First National's Auditing Department"—*by* George Grant, *Auditor.*

10:15 a. m. Open Discussion.

10:30 a. m. "The Contract Department and the Branch Managers"—*by* William Morgan, *Manager* Contract Department.

10:45 a. m. Open Discussion.

11:00 a. m. "Optical Illusions"—*by* J. D. Dannenberg, *Business Manager* Wid's Daily.

11:15 a. m. Open Discussion.

11:30 a. m. "How We Get Exhibitors to Book New Chaplins at $15.00 a Day Minimum"—*by* A. B. Knox, Manager Salt Lake City Branch.

11:45 a. m. Open Discussion.

12:00 m. "The Trade Journal's Part in the Industry"—*by* W. A. Johnston, *Publisher* Motion Picture News.

12:30 p. m. Luncheon.

2:00 p. m. "First National—Past—Present and Future"—*by* Its President.

2:30 p. m. "Helling (*Not a typographical error*) the Exhibitor"—*by* Leslie Mason, *Managing Publisher* Exhibitors' Trade Review.

3:00 p. m. Open Discussion of Service Ideas in Use by Branches.

3:30 p. m. "The Cellulold Bolshevik"—*by* George Blair, Eastman Kodak Company of Rochester.

4:00 p. m. Open Discussion of Fire Prevention Measures Employed by Different Offices.

4:30 p. m. "Prospects for 1920"—*by* Harry Schwalbe, *Secretary-Treasurer,* First National.

5:00 p. m. "Reverse English"—*by* E. L. Hudson, *Publicity Dept.,* First National.

5:30 p. m. Adjournment.

6:30 p. m. Dinner for First National Members and Managers.

A Moment of Mixed Emotions from "Whom the Gods Would Destroy."

This powerfully titled First National release shows herewith a stirring scene with a ladle about to do some stirring itself.

Flynn Returns to New York.

E. S. Flynn, special representative for Frank G. Hall and Samuel L. Rothapfel in marketing the Rothapfel Unite Program, has returned to the New York offices of Independent Sales Corporation after a two weeks' trip through the New England territory. Mr. Flynn reports a keen interest throughout the territory in the Rothapfel Program.

ON THE SCREEN IN MANY CITIES.

Minneapolis.

Garrick (J. K. Johnson).—The Turn in the Road (Exhibitors Mutual).

Winnipeg.

Province (H. J. Jernberg).—William S. Hart in The Poppy Girl's Husband (Artcraft).

Gaiety (H. J. Jernberg).—Dorothy Phillips in The Heart of Humanity (Universal).

Philadelphia.

Fairmount (H. M. S. Kendrick).—Griffith's The Girl Who Stayed at Home (Artcraft); Constance Talmadge in Experimental Marriage (Select); Marguerite Clark in Three Men and a Girl (Paramount).

Los Angeles.

Broadway (T. L. Tally).—Alice Brady in The Hollow of Her Hand (Select).

Indianapolis.

Circle (S. Barret McCormick).—The Turn of the Road (Exhibitors Mutual); Madge Kennedy in Daughter of Mine (Goldwyn).

Eureka, Cal.

Orpheum (J. Lindsay Brown).—Alma Rubens in Diane of the Green Van (Exhibitors Mutual); George Walsh in I'll Say So (Fox).

Detroit.

Majestic (Geo. E. Guise).—William Faversham in Silver King (Paramount); Vivian Martin in Little Comrade (Paramount).

Madison (John H. Kunsky).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Washington (John H. Kunsky).—The Price of Innocence" (First National Exhibitors' Circuit).

Adams (John H. Kunsky).—Constance Talmadge in "Experimental Marriage (Select).

Liberty (John H. Kunsky).—Gladys Brockwell in The Pitfalls of a Great City (Fox); Norma Talmadge in The Probation Wife (Select).

New York City.

Strand (Joseph L. Plunkett).—Geraldine Farrar in The Stronger Vow (Goldwyn).

Eighty-first Street (A. L. Shackman).—Henry B. Walthall in Modern Husbands (Exhibitors Mutual); Charles Ray in The Sheriff's Son (Paramount).

Rivoli (Hugo Riesenfeld).—Charles Ray in Greased Lightning (Paramount).

Rialto (Hugo Riesenfeld).—Cecil B. De Mille's For Better for Worse (Artcraft).

Fox's Audubon (Ben Jackson).—John Barrymore in The Test of Honor (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Academy of Music (Charles Wuerz).—William Farnum in The Jungle Trail (Fox); Ethel Clayton in Pettigrew's Girl (Artcraft); George Walsh in Help! Help! Police! (Fox); Priscilla Dean in The Exquisite Thief (Universal).

Another Triumvirate—David Belasco, Mabel Taliaferro and Cyril Maude.
Who will produce Universal's Stage Women's War Relief series.

Fox's Bay Ridge (William Waldron).—Dorothy Dalton in Extravagance (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Bedford (Harry W. Moore).—William Russell in Brass Buttons (Pathe-American); Mae Marsh in Spotlight Sadie (Goldwyn).

Fox's Comedy (David Schaefer).—George Walsh in Help! Help! Police! (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Crotona (Phillip Levy).—Charles Ray in The Sheriff's Son (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's City (Sam Fried).—Taylor Holmes in A Regular Fellow (Triangle); Crane Wilbur in Devil M'Care (Triangle).

Fox's Folly (Harry Lipkowitz).—Madlaine Traverse in The Love That Dares (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Jamaica (John Spagna).—Elsie Ferguson in The Marriage Price (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Ridgewood (A. H. Anderson).—Charles Ray in The Sheriff's Son (Artcraft); William S. Hart in The Poppy Girl's Husband (Artcraft).

Fox's Star (Arthur E. Smith).—George Walsh in Help! Help! Police! (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Terminal (Fred M. Schafer).—George Walsh in Help! Help! Police! (Fox); Madlaine Traverse in The Love That Dares (Fox).

Card Gets More Responsibility.

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., has been given the added responsibility of handling the executive end of the sales on the Rothapfel Unit Program. With the release of the first Charles Miller production, started this week at the Bacon-Baker studio under the direction of Mr. Miller, Mr. Card will have another list of sales to promote. Mr. Card has the supervision of 18 Film Clearing House exchanges.

Here's the New Combination Which Will Make Jack London Pictures.
C. E. Shurtleff and J. Frank Brockliss, seen on either side of the late Jack London, who have formed the C. E. Shurtleff Company to picturize the London stories.

Goldwyn Moves its Main Office to Fifth Avenue

THE main offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation will be moved on Saturday April 26 from 16 East 42d street to the eighth floor of the Winfield Building at 469 Fifth avenue.

No greater commentary on the growth of the Goldwyn organization can be made than the fact that within the two and one-half years of its existence it has been necessary to more than double the floor space required for the transaction of its business. Whereas, at 16 East 42d street, only five thousand square feet were occupied by this growing concern, at the new quarters something more than ten thousand square feet will be occupied.

The Winfield building, of course, will only be used for the main offices. The foreign and exchange offices of Goldwyn comprising over 7,000 square feet, will continue to be at 509 Fifth avenue, and the warehouse at 14th street, ten thousand square feet in area will remain in the same place.

A new arrangement of offices will be made on removal to the Winfield building. Apart from the offices of the six Goldwyn executives, which will be partitioned off and private, all departments will be out in the open, forming an expanse of several hundred desks.

Elaine Hammerstein Is Selznick's Third Star

SELZNICK Pictures Corporation announces it has secured the exclusive services of Elaine Hammerstein. She becomes the third star under the Selznick banner. Miss Hammerstein is to start work shortly.

Miss Hammerstein is the daughter of Arthur Hammerstein, the theatrical producer, and a great granddaughter of the famous Oscar. She made her first appearance upon the legitimate stage at the tender age of five. Her first picture was "The Face in the Moonlight."

1919 WILL BE REMARKABLE IN BUILDING

Report Shows Construction Work to Cost Total of Nearly Two Billions—Over 300 Picture Projects

THE United States Department of Labor in a report through its Division of Public Works and Construction Development predicts that the year of 1919 will prove one of the greatest in American history for building and construction work.

Contracts let in March show conclusively that building is getting under way despite the talk of high prices. The March record is better for 1919 than for any other year since 1911, excepting 1917, when Government construction made the record abnormal. From a study based on 6,446 building projects known to have been contemplated at the signing of the armistice, involving a cost of $1,892,275,000, the Department of Labor concludes that 50 per cent. of these projects are yet to be started.

A questionnaire was sent in February to the builders of these 6,446 projects, of which 2,882 are public undertakings, 78 being Federal, 279 State, 593 county and 1,932 municipal. In general terms, high prices of material, wage scales and difficulty in financing are the chief obstacles to building as shown by the tabulation of the questionnaire information. Conflicting statements from the same state, however, show that sectional and local conditions are the determining factors rather than a general and widespread rule. For instance, 42 Ohio builders claim a shortage of material, while 163 specifically state there is no material shortage.

The Moving Picture World, through its own building department, has catalogued over 300 moving picture theatre projects in building and remodeling during the past six weeks, showing the motion picture industry is booming ahead with the best of prospects.

Modern Flatbush Theatre Will Cost Half Million

A THEATRE which promises to be one of the finest in New York State will be erected at Flatbush and Albemarle Road in Brooklyn by a syndicate headed by John Manheimer. The completion of the building, work on which will start June 1, will mean the expenditure of half a million dollars.

Plans have already been drawn for the house, which will be a combination theatre, with a main auditorium seating 3,000. A revolving stage, a large waiting room designed to obviate the congested lobby, and an automobile parking space for the use of the patrons are some of the features of the new theatre which will be known as the Albemarle.

The transfer of the property owned by the Borden Condensed Milk Company involved one of the biggest real estate transactions in Flatbush for a number of years.

John Manheimer, who heads the syndicate building the Albermarle, is the owner of the Park Theatre and one of the pioneers of the Mutual Film Corporation. Speaking of his plans, Mr. Manheimer said: "There can be no doubt as to the success of this project. The demand for good, clean entertainment in Flatbush greatly exceeds its present supply.

"One of the many features of the new theatre will be an immense assembly hall on the second floor for public assemblies, balls and banquets in this section. This feature will be welcomed by the residents of Flatbush, as heretofore there has been no place of public assembly for them."

Swanson Interests Plan a New $750,000 Theatre

PLANS for a new theatre building to cost $750,000 are being prepared, according to announcement which has been made by W. H. Swanson interests in Salt Lake City. The new theatre is to be built on Main street, though as yet the exact site has not been announced. Mr. Swanson now owns three theatres here, the American, the Liberty and the Strand.

Several years ago the property of the old St. Paul's Episcopal church, Fourth South and Main streets, was purchased by Mr. Swanson. The property lies across Main street from the Newhouse hotel, one of the leading hotels of the city. Whether this is to be the site of the new showhouse, however, is a matter which can only be conjectured at the present time.

It is reported that ground will be broken for the new theatre at once. The plans have been made in Denver and Mr. Swanson is reported to have left that city for New York to complete arrangements for the new Salt Lake City theatre. It is said to be the plans of the Swanson interests to erect a theatre which will not only have facilities for motion pictures but which also can accommodate the largest road shows.

MANY NEW HOUSES FOR CALIFORNIA

San Francisco Reports Outlook So Promising Plans Are Being Made for Biggest Business Ever

PROJECTS for new theatres in San Francisco and the territory served by local film exchanges are cropping up in numbers that insure a tremendous amount of building work of this kind in the near future. While construction costs are still above the normal, builders are preparing to have work rushed, so promising is the outlook in the amusement field. Contracts are now being let for several new houses and by mid-summer work on many of these will be in full swing.

Several new theatres are being planned for the downtown district in San Francisco, although promoters of these have not made formal announcements to this effort. The property at Eddy and Mason streets, where the Tivoli Opera House was located at the time of the great fire in 1906, has been taken over by a concern having a chain of theatres on the Pacific Coast and work will be commenced shortly on the erection of a large theatre with an entrance near Market street. Negotiations are under way for a transfer of the Prager department store property at Jones and Market streets to theatre interests. A consummation of this deal and the erection of a theatre would place Film Row in the heart of the amusement district.

Plan House for Santa Cruz.

Plans are being prepared by Reid Brothers, San Francisco architects, for a 2,000-seat house to be erected at Santa Cruz, Cal., for F. D. Hihn, who has leased it to Kahn & Greenfield. These same architects are working on plans for a 1,500-seat house to be erected at San Rafael, a suburb of San Francisco. This theatre, which will cost about $125,000, has been leased to Max Blumenfeld and Sam Gordon for a period of twenty years. Plans are also being prepared for a large theatre to be erected at Merced by Charles H. Douglass, of the Elite Theatre and associates. Voters of Tulare have voted bonds in the sum of $60,000 for the construction of a municipal auditorium that may be used for the showing of moving pictures, and a similar structure is being planned for Porterville.

From Honolulu comes word that the Consolidated Amusement Company, of which Joe Cohen is the head, plans the erection of a theatre at Bethel and Pauahi streets at an estimated cost of $150,000.

Enea Brothers are erecting a new moving picture house with a seating capacity of 1,500 at Pittsburgh, Cal., and will name this the California. The construction of a $100,000 theatre at Turlock is being planned, but this project has not reached a definite stage.

CHURCH.

Philadelphia to Have Two New Theatres at $350,000

PLANS have been started for two of the largest and best equipped moving picture theatres in Philadelphia, the cost of both to aggregate $350,000. H. Child Hogens is the architect for both structures.

One of the houses will be located in Frankford, on Frankford avenue, near Oxford, and will have a seating capacity of 2,500. A pipe organ costing $25,000 will be installed and the total cost of the theatre will be $150,000, according to the owner, William Freihofer.

The other house will be erected in the northern section of the city at Germantown and Lehigh avenues, and when completed will surpass any in the vicinity. The seating capacity will be 3,500. The interior wall will be covered with satin tapestry, and a pipe organ costing $30,000 will be another feature.

$80,000 Picture House for Santa Barbara.

Work has already started on E. A. Johnson's $80,000 theatre on West Canon Perdido street, Santa Barbara, Cal. The house will seat over 1,000. There will be no balcony, but a saucer-shaped floor will gvie the best possible view of the screen.

The pipe organ is being planned to cost $30,000. A unique feature will be a tunnel exit leading from the center of the floor. Mr. Johnson's new house will be devoted exclusively to moving pictures.

SELECT CHIEFS HOLD CONVENTION

Hotel Astor Scene of Conclave of Branch Managers and Home Officials Who Outline Vigorous Year's Campaign and Wedge In Attractive Social Program

RIGHT on the heels of Lewis J. Selznick's acquisition of 100 per cent. control of Select Pictures, and the removal of the entire Selznick Pictures forces from their West Coast studios, under Myron Selznick, came the week's convention of Select Pictures Corporation branch managers and home officials at the Hotel Astor, beginning Monday, April 21.

All of which, added to the many actual social and business happenings of the convention, points to the fact that Select is selecting the big things at which to drive during the coming year.

The big announcements at the close of Tuesday's session were those made by Lewis J. Selznick when he stated that Sam E. Morris is to be Select's general manager, succeeding Arthur S. Kane, resigned, and that Charles Rogers will be director of sales, a new and important office in the organization. There will be no delay in the assumption by these two officials of their new duties. They will don the harness of their offices on April 28.

Promotion from Ranks Select Policy.

In connection with his announcement Mr. Selznick made the statement that promotion from the ranks will be the policy of his organization in the future. He pointed out the importance which he attaches to the progressive advancement of live members of Select.

"A man," he said, "cannot stand still. He must either go forward or go backward. The man who retrogrades naturally passes out of sight. The man who shows himself capable of advance will be given opportunities. I want to make it plain that there is no limit to the height to which a man working for Select can raise himself if he refuses to rest contented at each level of his attainment."

As early as last Monday the Select managers began to arrive in New York, and by Monday morning all were on hand. The first informal meeting was held in Select's home office at 729 Seventh avenue, where the visiting managers took turns in wringing Lewis J. Selznick's hand, in congratulation on his acquisition of complete control of Select.

Starting off with a handshaking fest, the day wound up with a cabaret party at Reisenweber's, while wedged in between were a lunch, a dinner and a theatre party at the Criterion, where "Three Wise Fools" entertained.

Business Talk on Tuesday.

Tuesday's session of the convention opened in the College Room of the Astor at 10 A. M. It was a purely business meeting, and the discussion centered about salesmanship and plans for the balance of the season. In addition to the branch managers, the meeting was attended by Joe Unger, general manager of Select's Canadian branch. Mr. O'Laughlin, of the Montreal branch; Phil Selznick, of Cleveland; Dave Selznick, of Boston; assistant general manager, J. J. Rotchford; Bedell, of Chicago; Safier, of Boston; purchasing agent, C. C. Ryan; Walter J. Porgis, E. R. Durham, B. L. Faralla, G. M. Sheppard, treasurer, Morris Kahn; general manager, Arthur S. Kane; Lester Adler, and publicity manager, Vivian M. Moses.

Salesmanship was the topic at the third day's session of the conference. The meeting opened with a request for a general discussion of sales policy and the method of interesting the disinterested exhibitor. A number of valuable facts were set forth by the various managers relative to the methods employed in their respective offices.

Vigorous and Thorough Discussion.

Mr. Kane asked for opinions regarding the policy of various managers, which resulted in a frank and open discussion. Matters of Select policy, service and pictures were talked about thoroughly.

At 1:30 P. M. the session adjourned. After a group picture on the roof of the Astor, luncheon was indulged in until

Lewis J. Selznick.
President of Select Pictures.

3 o'clock, when the afternoon meeting took up the subjects of the morning conclave.

The acquisition of Olive Thomas and Eugene O'Brien as Selznick stars and the distribution of their features through Select gave rise to an enthusiastic outline of a vigorous campaign during the course of the convention.

Wednesday night the party saw "Lightnin'" at the Gaiety, which was followed by an after-theatre party at the Ziegfeld Frolic.

Sophie Tucker Entertains.

Sophie Tucker, the attraction at Reisenweber's on Monday night, sang a few of her best songs for the Select party and made a number of complimentary remarks about Olive Thomas, Eugene O'Brien, Lewis J. and Myron Selznick.

Those in the party included the following Select branch managers: Henry Siegel, New York; M. Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland; Harry H. Hicks, Cincinnati; James O. Kent, Detroit; Fred C. Aiken, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; T. O. Tuttle, Atlanta; H. G. Till, New Orleans; C. C. Ezell, Dallas; H. E. Lotz, Los Angeles; H. L. Knappen, San Francisco, and Albert W. Eden, Seattle.

The others were Mr. and Mrs. A. H. Blank, of Des Moines; Harry Rapf, Mrs. Lewis J. Selznick, Mr. Finklestein, of St. Paul and Minneapolis; assistant branch manager Bedell, and Mrs. Bedell, of Chicago; Phil Selznick, Cleveland, salesman; D. J. Selznick, assistant branch manager, of Boston; Edith Koch, private secretary to Lewis J. Selznick; Myron Selznick, president of Selznick Pictures; David Selznick, secretary of Selznick Pictures, and Haward Selznick.

Morris and Rogers Are from Ranks.

Sam E. Morris and Charles Rogers, who were the center of Tuesday's big announcements, both illustrate Mr. Selznick's contention that the best men rise from the ranks. A few years ago when Lewis J. Selznick was vice-president and general manager of World Film, Mr. Morris worked his way to the position of manager of World's Cleveland Exchange. Later when Mr. Selznick founded his own company, he installed Mr. Morris as treasurer of Selznick Enterprises. When Select was formed Mr. Morris was given the title of East Central general manager, with jurisdiction over Detroit, Cincinnati and Cleveland.

Charles R. Rogers joined Select when it was founded in 1917, being appointed to the post of Buffalo branch manager. Shortly after, Buffalo became known as one of Select's leading exchanges. Mr. Rogers was then made New England manager, while now he is advanced to the new position of Director of Sales.

Thursday morning was devoted to an exchange of opinions concerning the Ziegfeld Midnight Frolic.

A short business session Thursday afternoon in the College Room of the Astor closed the convention.

Selznick Stars Travel to Dance.

Olive Thomas and Eugene O'Brien, Selznick Pictures stars, accompanied by Mrs. Lewis J. Selznick, Myron Selznick, David Selznick, Charles R. Rogers, director of sales, and Morris Safier, of Select's Boston exchange, left New York Thursday afternoon for Providence to attend the moving picture ball in the Armory Thursday night. The members of the party were the guests of Governor Beekman, of Rhode Island. The proceeds of the ball will be given to the Fund for the Fatherless Children of France.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Salute and Hail to A Brace of Regulars.

THERE was an unusually interesting and intelligent assemblage of bright young men segregated on one of the floors of Keen's Chop House (advt.) on Saturday afternoon preceding Easter to welcome to our city Ben Grimm, who lately returned to the staff of Moving Picture World, and Charles R. Condon, who was visiting our city and his sister Mabel at the time.

The occasion gave the two lads proof that although they were long absent, answering the call of their country, that the "tradepaper gang" and an elect number of the P. A. fraternity had not forgotten them. Also the event furnished opportunity for many shafts of wit and wisdom to pass over and through the heads of the assembled congestion of brains.

Pete Smith, general press representative of Famous Players-Lasky (advt.) made the best speech of the hour. Said Pete:

"What will you have?" and in answer the bunch ran up a bill for pretty close to $8, which is hereby certified against a possible bulge in Pete's "swindle sheet." That a good time was had by all we vouch.

Better still, ask: Laurence Reid, Jerome Beatty, Arthur Northam, C. S. Sewell, Alfred J. Chalmers, Peter Milne, Ben H. Grimm, James L. Hoff, R. C. McElravey, Charles E. Hastings, Louis R. Reid, Lynde Denig, Epes Winthrop Sargeant, George Blaisdell, Joseph L. Reddy, Arthur M. Brilant, Pete Smith, Fritz Tidden, Charles R. Condon, U. S. A., General Hospital No. 10, Boston; William J. Reilly, James Beecroft, Paul C. Hinz, Joseph L. Kelley or me.

—v—

Billboard Campaign for—is a trade paper headline that might be kept standing, but for the change of the attraction's name each week.

—v—

Eddie Rosenbaum, Jr., missing from these locations for some time, has been discovered in Los Angeles as manager for Tom Mix. We have an illustration of Mr. Rosenbaum, Jr., at the engravers. It will be well worth missing.

—v—

There Are Movie "Fans" and There Are Walking Ditto.

By way of getting a higher efficiency and better service, Hugo Riesenfeld instructed that the night watchman of the Rivoli be equipped with a recording pedometer to keep track of his travels in the dark hours. It was to show whether or not that watchman kept moving.

That ingenious person, however, had other ideas. He attached the pedometer to an electric fan motor and the next morning the record clerk found that the watchman had done 15,000 miles the night before. —Terry Ramsaye.

Rambles' Own "Stunt" Suggestion.

—v—

Another Stage Scandal.

On the Tucker stage at Brunton studio, some one just back from New York was telling Betty Compson all about the plays on Broadway. Afterward, Betty heard an extra man passing it along.

"There's one of them war plays that I shoulda thought woulda got the gate way back last November when the armiss-tiss was signed, and they stopped drafting. And here the public kept it going till a few weeks ago. You know the one I mean—John Barrymore in 'Exemption.'" Thomas Shepherd.

—v—

"For Better, for Worse" is a forthcoming movie.

We trust it will be for better.

—v—

Comparative Expressions.

Harry Raver has Leah Baird and William Fox has Theda Bara.
Then there's Mack Sennett's Bathing Girls.

—v—

Screen Queens and Lavish Gifts.

The Movie News, printed in the interest of a Marion, Ill., cinema palace, prints this reference to the generosity of screen queens:

"After eompleting a picture, many stars give the dresses worn in the play to the 'extra girls.' If Theda Bara did that with her 'Cleopatra' dresses some 'extra girl' at Fox's is going to accumulate either an awful cold or a bad case of sunburn."

—v—

"The Cry of the Weak"—Pathe.

If your patrons like the strong melodrama, I doubt whether you could satisfy them any better with another picture than you could with "The End of the Game."—P. S. H., in Empy News.

—v—

Concerning Profit and Loss.

When Universal and Finkelstein & Ruben cast up accounts as the result of a change J. L. Johnston made this week in his location, it will be found that the Minneapolis firm will be heavy on the profit side. For five months Johnston has been turning out crisp, film-selling publicity from Universal's home office, where, under Tarkington Baker, he has scored an enviable record.

His stuff counts in effectiveness without useless waste of space and Finkelstein & Ruben are entitled to congratulations for the move they have made in taking Johnston back to his own home town to do their advertising and publicity. For some time the new F. & R. publicist edited Amusements in Minneapolis and acted as Twin City correspondent for Moving Picture World. With work to do in both Minneapolis and St. Paul, Johnston has a chance to develop his ideas and unquestioned ability.

Hotel Astor Installs Rival to Alexandria's Magic Rug.

W. C. PATERSON, manager of the Criterion, Atlanta, ran into his old pal Joe Lee on the edge of the rug and Josephus immediately screened a sales talk in behalf of Anita Stewart's "Midnight Romance." Without giving the Southern showman a chance to break the continuity, Joseph turned every angle in his argument until half an hour had fled.

"But, Joe," finally broke in Patterson, "I've booked the picture for a week in my house."

"Well, I must say," spouted Josephus, "that you've got a nerve, under the circumstances, to be taking up this much of my time."

* * *

Jim Beecroft, on behalf of the Exhibitors Herald, presented James D. Williams with a beautiful bouquet of long-stem roses at the First National banquet. In ten minutes Colonel Levy, of Louisville, had given them "for second run," as he explained it, to the girl who was song-plugging for the occasion.

Whereupon James was knocked speechless—and you know what that means to Jim!

* * *

Nameless shall be the hero of this adventure of an exchange manager—but here's what actually happened. His wife joined him in the trip to New York for one of the conventions that lately kept our town alive with film men. While alone in the stateroom occupied en route, wifey killed time by inspecting the contents of her husband's grip.

She discovered, in a quiet corner of the bag a sheet of paper bearing a list of telephone numbers with names, strange to her, set opposite. On arriving in our city, wifey called every number and asked the woman who, in each instance, answered the phone to join Mr. Soandso at dinner. Then she suggested to hubby that they go to the Knickerbocker for dinner that night—and walked into the party of six "skirts" who had assembled to greet him!

—v—

Over a Demi Tasse at the Club.

I look with regret to the dry-
Ness, due on the first of July;
But Alex. J. Herbert
Gives orders for sherbert,
And never comes through with the rye.
—Silas Frank Seadler.

—v—

Mistake Brings Fall to Peggy Hyland.—Publicity Headline.

"Even as you and I."

—v—

Some screen queens shine socially while others are social "shines."

—v—

Personal:
D. B. S.—You can do better than that.

—v—

We have reason to believe that Harry Reichenbach is "at it again."

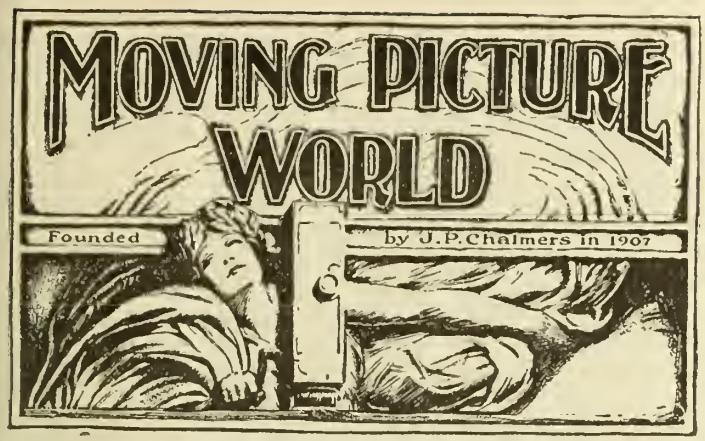
Those postal cards are said to herald "When Bear-Cat Went Dry."

For man who never drinks a drop, Harry knows a lot about prohibition.

—v—

"President Wilson to See (deleted) Films on Way Home" is a publicity line so common that nobody pays any attention to it.

He would seem to be coming from the Peace League only to dash into a thousand leagues of picture film.



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid) ..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 3, 1919

New York Exhibitors Show Teamwork

NEW YORK STATE has a Sunday local option law. The measure permitting municipal governing bodies to sanction motion picture performances after 2 o'clock Sunday afternoons was signed by Governor Smith on April 19. The act was the culmination of a campaign waged along progressive lines by the exhibitors of New York. At the head of the picture showmen striving for the triumph of majority rule were Sydney S. Cohen, president of the State Exhibitors' League; Samuel I. Berman, its secretary, and Charles O'Reilly. Their work has been energetic and intelligent. They discarded old lines. They organized first and talked afterward; and when there was talking to be done, before legislative committees or the Governor, they avoided the employment as speakers of too many men directly connected with the industry.

So ends a situation in the Empire State that has been a menace in those communities where Sunday pictures were condoned, rather than permitted. As the Governor truly said in his memorandum accompanying the signing of the bill, "neither party seems to have dared to put the question to a hazard of the decision of the Court of Appeals and by obtaining the judgment of the court of last resort establish a uniformity of judicial holding on this subject."

As an indication of the vigor with which the picture showmen attacked the difficult task of upsetting deep-rooted prejudice, it is necessary only to mention the accomplishment of the Buffalonians who secured 225,000 signatures to favoring petitions. Then there was Rochester, a "hundred per cent. town," the five assemblymen and one voting Senator of which all were recorded in favor of the measure.

New York has done well. It has set a mark for other states to shoot at—and it will be strange if some of these, with the example of the Empire State before them, do not register a bullseye. It all reminds of the remark of Joseph H. Choate, years ago, following a decision by the United States Supreme Court that a certain income tax measure was unconstitutional: "It just goes to show that some things may be done as well as others."

The World and "Bolshevism on Trial"

IN its issue of April 19 the MOVING PICTURE WORLD printed a page article entitled "Bolshevik Play Has Big Points." The aim of the writer was to indicate to the exhibitor how in the exploitation of "Bolshevism on Trial," he could increase his receipts.

The writer in question was strongly of the belief that the picture contained a message and that it should be shown as widely as possible. In his zeal to accomplish this end he suggested the use of means plainly not in the interest of public order.

We regret the publication.

It afforded opportunity for exploitation by professional spokesmen for discontent.

It did not reflect the attitude of the WORLD as maintained throughout the twelve years of its existence.

Inspired by eagerness but not by heat crowds may storm a box office without public danger resulting. In a production containing a theme upon which feeling runs high, however, exhibitors are bound to use every care to avoid arousing the passions of their clientele or of their townspeople.

The WORLD will continue to be an advocate of sane showmanship.

The "Service" We Give to Exhibitors

IN a majority of instances picture showmen of today are men who have gained "showmanship" either in the business they now follow or in other branches of theatrical entertainment. There are others, however, who are just coming into management or ownership of picture houses—and to this element among our subscribers it seems fitting that something should be said of the "service" MOVING PICTURE WORLD gives to its readers.

Two-thirds of the matter printed in our pages, week after week, year in and year out, is "service" in some form. The other third may be broadly classified as "news" that, in itself, is largely "service" in that it keeps our readers posted on what is happening throughout the industry—bringing into isolated towns the assembled news of the business in which our subscribers are engaged.

In various departments are segregated material either written by our own staff or submitted by the

publicity departments of manufacturers and distributors for the benefit of showmen who "play" the pictures specifically referred to. Many of the departments are explicit in their designation. In other pages we print "interviews" that, at first glance, may not seem to be anything but "personal publicity." But a moment's thought will give the lead to live wire exhibitors—will carry those interviews into the local papers to center attraction on the particular star or attraction at the time the individual showman is offering to the public the picture which the interview concerns. All that needs be done is to insert the name of the theatre and playing date of the attraction, add "credit" at the end of the article to MOVING PICTURE WORLD and your newspaper has an article especially written to exploit, for the benefit of our exhibitor-subscribers, the attraction that is booked to sell tickets.

Our paper is full of "publicity." The exhibitor who combines thought and action can keep his local newspapers supplied with all the "reading notices" they need print to give theatres a proper showing. By using this publicity to accompany the advertising paid for by the picture showmen our subscribers can get the price of their subscription returned to them every week. By applying the pages of MOVING PICTURE WORLD to the exploitation of his theatre and attractions picture showmen will discover that their investment in a subscription is value returned and multiplied over and over again.

Film Conventions Increase Efficiency

CAPTAINS of the film industry follow the lead of other great commercial institutions in holding conventions of their sales forces—and they do well. Meeting their fellow-workers face to face makes for a better understanding throughout the time that shall ensue until they meet again. Letter-writing is the only long-distance expression we have for real personal characteristics. We may think we know a man by his letter—but we are sure we know him better when we meet face to face.

Two prominent distributing concerns assembled their sales forces in New York for Easter week. The First National, being more grounded on co-operative lines than Select, also convened as franchise holders. The "big guns" of both organizations enjoyed the great advantage of having their many sales managers all together in one room, where they could talk over the affairs of their organization with mutual authority and receptiveness.

So firmly do First National's sales heads believe in the convention idea that they resolved, as a body, to pay their own way to New York next year, if needs be, that they may get together at least once a year for the co-operative "boost." No doubt every exchange manager throughout the country would benefit himself and increase his efficiency if he might meet his co-workers all in a bunch at least once a year.

The more conventions the better for the industry as a whole.

California Doing Its Share of Theatre Building

THE theatre building boom has struck California. Word just received from San Francisco tells of several houses being planned for the downtown district, one of these to be at Eddy and Mason streets, with an entrance on Market street. Other large theatres are slated for Santa Cruz, San Rafael, Merced, Tulare, Porterville, Pittsburgh and Turlock. Honolulu is to have a $150,000 house.

Little San Rafael, a town across the bay from San Francisco, will have a structure costing $125,000. Its lessees will be Max Blumenfeld and Sam Gordon, the latter one of the pioneer exhibitors of the Bay City. The Tulare house will be in the form of a municipal auditorium, for which the residents have voted bonds to the amount of $60,000.

Down in Santa Barbara, E. A. Johnson is building a theatre costing $80,000 and seating over 1,000. There will also be a pipe organ costing $30,000.

Statistics compiled in Washington show that the building record for the country for last March is the best since 1911, with the exception, of course, of last year, when the total was high owing to excessive Government construction. It is estimated that of projects contemplated at the time of the signing of the armistice and involving an expenditure of nearly two billions, probably one-half are yet to be started.

Upward Business Trend

IRREFUTABLE proof that the motion picture business right now is on the threshold of its most prosperous period is contained in Paramount-Artcraft's analysis of box-office values, the chart of which appears on another page of this issue. The diagram gives facts and figures which cannot lie—and in this particular case what applies to Paramount and Artcraft pictures applies to all pictures.

The chart's line sags with the period of the winter of 1918; it curves down when the draft comes along. It follows the country's economic and sentimental convulsions accurately. And since the armistice was signed the line has been climbing steadily upward.

Coupled with the fact that the present finds more theatres being built than ever before, this upward trend of business augurs that we may look for big things. As a film man said to us: "The country just now is amusement crazy. Why, it's almost impossible to get a ticket for the circus in New York now—even on a school day!"

The country is enjoying a reaction from its war worries and, just as during the dark period the people of America were whole-hearted in their worries, so now are they whole-hearted in seeking amusement.

Fox Strikes Human Chord

WILLIAM FOX'S announcement that his organization is going to use the battlefields of France for backgrounds of modern dramas is of interest to more than the motion picture industry. Some two millions of our men were "Over There," but the hearts of many more than two million were there for a long time—and many hearts are still there, although the flesh is here. Mr. Fox proves himself a master psychologist with this move.

It is a known fact that Verdun, Chateau-Thierry, the Argonne, the Hindenburg Line will remain shell-torn stretches for a long time, and in using the screen as a method of carrying the millions to the scenes that are burned into their being, the producer will strike a human chord.

When Rights to Play Include Film Rights

THE United States Court of Appeals has decided that in the absence of a specific reservation in a contract between a playwright and a producer, the screen rights to a stage subject pass to the producer. The decision affected the photoplay rights to the popular "Peg o' My Heart," and was against J. Hartley Manners and in favor of Oliver Morosco. There was a dissenting opinion, and the case may be carried to the United States Supreme Court.

MOVIES PROPOSE HELP FOR CHURCHES

Rochester Theatre Men Not Competing with Lord on Sundays, but Want to Advertise Ministers' Sermons

AMONG the prominent Rochester figures in the fight for Sunday movies is John J. McInerney, an attorney of state-wide reputation and a silver-tongued orator of considerable fame. He was present and fighting at all of the legislative hearings held in Albany and between times busied himself with ways and means to crush the enemy, or rather to heap coals of fire on the opposition.

At each hearing at the capitol, it has been a matter of conjecture as to what "Mac" was about to spring on those within sound of his voice. A few weeks ago he startled the session and floored his ministerial opponents, by the stinging rebuke that "Hell was doing business before the movies came."

At one of the final sessions, when the ministers and alleged reform workers bewailed that Sunday was a day that should be given to the Lord, and otherwise intimated that the movies would compete with them and the Lord, to their mutual disadvantage, "Mac" sprung to life and denied it. He said that the theatre managers would see to it that the shows did not compete with the Lord, and would actually assist the churches by boosting them on the screen.

He explained that the theatres in Rochester and other places, were prepared to run slides and trailers announcing the Sunday services, sermon topics and other notes suggested by the ministers, all without any charge for the use of the screen. "And," continued "Mac," "we won't ask the ministers to reciprocate by advertising our shows from the pulpit. We are liberal and fair-minded; can they say the same?"

Pathe Executive Resigns to Become Film Exporter

MANUEL RAMIREZ - TORRES, identified with Pathe for thirteen years and with a record for tenure of service with one organization unique in the motion picture business, has resigned as manager of the scenario department to enter the film export business. Mr. Ramirez has organized the Selection Film Service, Inc., and has secured the agency for the Pathe films for the West Indies, and in addition will handle the Select product for that territory. He plans to widen his field of operations at a later date.

Mr. Ramirez is popular among his fellow Pathe employes. He was born in Porto Rico in 1881 and came to the United States in 1904. His first position in this country was a translator and stenographer with Pathe. He has been the directing mind in many of Pathe's departments. In 1916 he was elected director of Pathe Exchange, Inc., an office he has held ever since.

"Doc," as he is familiarly called in the Pathe offices, has a very wide and valuable acquaintance among exhibitors in the West Indies, which will be of great use to him in his new business. Furthermore, being a Porto Rican born, he understands the viewpoint and tastes of Americans of Spanish descent.

Archainbaud Engaged by Capellani.

George Archainbaud, identified for a number of years as a director for the World Film Corporation, has been placed under contract with the Albert Capellani Productions, Inc., to direct for them. Mr. Archainbaud, who has just secured his release from the army where he served as a lieutenant in the field artillery, has already started work on his first subject, a comedy-drama co-starring Creighton Hale and June Caprice, which will follow "Oh Boy" and be released through Pathe Exchange, Inc.

Say Loan Work Is Used as Guise for Sunday Campaign

AT the recent Presbyterian ministers' meeting in Philadelphia it was charged that under the guise of campaigning for the Victory Loan, the motion picture men were conducting propaganda work for Sunday motion pictures. Despite the threat of the ministers to withdraw from the Victory Loan campaign and withhold their support if the Sunday motion pictures were continued, the Loan Committee has not as yet canceled Sunday showing of pictures. Frank W. Buhler, chairman of the committee, said that he would not enter into any controversy with the ministers as it was his intention of going right ahead with his original plans. A Victory Loan campaign, with the aid of appropriate motion pictures, is at present being conducted in several theatres in Philadelphia every Sunday although it does not meet with the approval of the ministers.

Personal and Otherwise

THE lobby of the Hotel Astor was swarming with live ones—those who were attending the First National and Select conventions and those who were there to meet and greet them. From the South we met Percy Wells, of Wilmington, N. C.; E. V. Richards, general manager, and Bill Garringer, assistant manager of the Saenger Amusement Company, of New Orleans, representing seventy theatres beyond the Mason and Dixie line. These three with their wives came in a little party of their own and were the guests of the Typhoon Fan Company. All of them gave glowing accounts of the prosperity of the South, declaring that it surely was coming into its own.

Mr. Wells says: "Wilmington is booming, the establishment by the Government of two concrete shipyards has brought at least three thousand families into the city, aggregating ten thousand persons. There are no Sunday movies in Wilmington, but we have been granted the Sunday privilege at our seaside park on the outskirts of the city, including the privileges of Sunday pictures."

* * *

R. D. Craver, from Charlotte, N. C., who represents a chain of several theatres in the South, was in a happy state of mind over the prosperous conditions and the hopeful aspect of affairs in his territory. "Don't fail to attend the North Carolina Exhibitors' Convention this fall, we will take you around and let you see for yourself," he said.

* * *

Tom Saxe, of Minneapolis, who is largely interested in theatres in Minnesota and Wisconsin, reported business excellent, but he feels apprehensive about the censorship question in Wisconsin. He says the situation is grave, and it is time that the National Association should awake to the conditions that confront the industry in that state if pending legislation becomes law.

* * *

Edward Schiller, Loew's Southern representative, was seen circulating in the Astor lobby among the many out of town representatives of the First National and the Select.

* * *

A. W. Moses, he of the vicelike grip, who has been a Select salesman in northern New York for the past two years, has been promoted to manager of Select's Buffalo office.

* * *

W. A. Northam, of London, who has been in New York for the past two months representing several English manufacturers, will give a special trade showing of a number of English made pictures on the New York Roof beginning May 6, lasting four days. The object of this showing is to give a relative and comparative estimate of pictures made abroad to the demand of the American market.

* * *

Francis X. Bushman and Beverly Bayne, his wife, contemplates a few weeks' visit to their Maryland estate and a vacation at Atlantic City before resuming their work before the camera.

Francis X. Bushman Signed by Morosco.

The screen may lose the services of Francis X. Bushman through the contract he lately signed with Oliver Morosco to be presented on the dramatic stage. The name of the piece in which he will first appear under the Morosco management is not announced. Neither is it just now disclosed whether or not Beverly Bayne will appear with Bushman behind the footlights. Mr. Bushman will make his debut as a Morosco star here in New York early in the next season.

League Wants Unit Organization.

Letters have been sent out by the Exhibitors' League of Maryland to all organizations in Baltimore relative to the forming of a unit body of all local bodies which are interested in the progress and welfare of the city. It is stated that the members of the league feel assured that the support of the screen in promoting vital measures could be successfully launched. They are asking the opinions of the city organizations on the matter.

Syd Chaplin Is Flying High.

During the past few days Syd Chaplin has been testing out the air above New York and the harbor with his latest type flying machines. He has been above ground on several different occasions and will fly to Atlantic City for the week-end. Brother Charlie will be here in a few days, Syd preceding him with his airplane.

CHART SHOWS PULSE OF INDUSTRY

Box Office Analysis of Paramount and Artcraft Films Indicates General Upward Trend of Business

ANALYSIS of box office values of all Paramount and Artcraft pictures produced during the past year, made by the production department of the Famous Players-Lasky Corporation, and based on reports from first-run exhibitors in all sections of the country, shows not only a steady upward trend of the drawing power and qualities of the pictures themselves, but the remarkable fluidity with which box office receipts respond to general national conditions in business and industrial life.

Analysis from the receipts themselves shows that in the three months' period, December, 1918, to February, 1919, only six subjects did not qualify as "good," which was the average classification of the entire output in the nine months preceding December, 1918.

Chart Covers 39 Films in Three-Month Period.

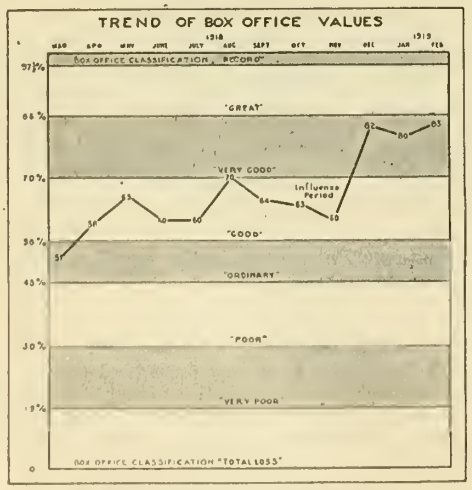
The last three months' period shown in the chart covers 39 releases as compared with 90 releases in the preceding nine months. The average classification of the 90 releases is "good" and of the 39 releases "very good," and within 3 per cent. of "great." The 90 releases included ten "record" features. The 39 releases included 11 "record" features, comprising one Griffith, one De Mille, one Hart, one Ferguson, one Ray, one Fairbanks, one Washburn, two Gish and two Reid subjects. "Record" productions are those reaching a percentage of 97½, or practically universal box office success.

That the exhibitor's business is now entering into a period of the very greatest prosperity that has ever been experienced, is indicated by the zigzag line of the chart.

Low Point Winter of 1918.

The low point at the beginning of the line marks the end of the "heatless days and lightless nights" period of the winter of 1918. The line rises at the end of that period until the next draft, when it sags. It recovers strength, gaining steadily until the succeeding draft and the influenza epidemic put a general crimp in business, when it sags to the date of the signing of the armistice. From that point it rises very sharply, and with added gains after each temporary decline of a point or two.

A careful study of the zig-zag lines will convince the exhibitor that right now he is in the beginning of the best business period he has ever experienced.



Keeping Tabs on Releases.

Famous Players-Lasky chart which follows the course of every production.

Lawton Launches Big Advertising on Fox Film

FITCHBURG, MASS., is a city of 40,000 to 50,000 people—an ideal town for a motion picture showman. There the live exhibitor can make his theatre's name a household word if he takes the trouble to exploit his productions in the proper way.

A. B. Lawton, of Shea's Theatre, Fitchburg, when he booked "Cleopatra" for a week launched the biggest exploitation campaign Fitchburg ever had seen.

In the first place, he "spread" in the Fitchburg newspaper, using big advertising displays. On the strength of this advertising alone he obtained considerable reading-matter publicity, because he has made it a point to cultivate the city editors of Fitchburg's papers.

Then he got 2,000 heralds from the Fox Film Corporation's exchange in Boston, and on the opening day of the engagement had the name "Cleopatra" flying all over the city. Besides these heralds, he got the following publicity aids from the Fox Boston office: Fifty one-sheets, twenty-five three-sheets, ten six-sheets, four twenty-four-sheets, one hundred window cards, a slide, one set of 8x10 photograpns, two sets 11x14 photos, two sets 22x28 photos and a number of striking framed paintings of Theda Bara and scenes in "Cleopatra."

Besides this he had a big two-horse wagon, covered with a huge display of "Cleopatra" paper, on the principal streets of the city for the entire week.

The result was that the production played to capacity every day for the whole week, and Mr. Lawton made the biggest clean-up in the history of his house.

$4,756,057 Is Amount of February Ticket Tax

ADMISSION taxes paid for the month of February amounted to $4,756,057.52, according to a report just made by the Commissioner of Internal Revenue, an increase of $1,047,754.47 over the collections of February, 1918, which amounted to $3,708,303.05. The collection of this sum brings the total admission taxes for the first eight months of the current fiscal year to $29,839,945.28.

Taxes collected on theatres, circuses, and other places of amusement during February amounted to $15,995.48, an increase of more than $5,000 over the $10,846.61 collected in February, 1918.

Other taxes collected during the month, which the motion picture industry helped to pay, were freight $8,638,833.21; express, $1,337,865.50; personal transportation, $4,968,423.31; seats, berths and similar accommodations, $323,550.16; telegraph and telephone messages, $1,367,862.05.

Total collections for the month were $129,164,716.79, and for the period from July 1, 1918, to February 28, 1919, $1,084,485,708.10.

Canton Consular Report Shows Pictures Popular

ACCORDING to the consular report of Albert W. Pontius, United State Counsul at Canton, China, the number of motion picture theatres in that city now totals over ten. The Southern Palace, seating 1,000 and equipped with chairs of the latest design, was recently opened at Wing Hon road, and is due to eclipse all other establishments in the city. It has a stage for professional or amateur dramatic performances.

The Sun Company, a big foreign goods department store, has reserved a section of its building for a photoplay house. The Kwongchow Cinematograph Show at Sup Pat Po, a popular street in the western suburb of Canton, is being reconstructed with the idea of increasing its capacity to over 1,000. There are also theatres in Fatshan and Kongmoon catering to Chinese patronage exclusively.

The prices of admission range from 60 cents local currency or 48 cents gold to 6 cents local currency or 4.8 cents gold. The average receipts are from $800 to $900 weekly in each theatre. A provincial tax of $150 monthly is levied on each house. The Canton theatres secure their films from three Hongkong firms, Pathe Phono-Cinema-China, Victoria Cinematograph and R. Basa, 8 Des Voeux road.

New Owners' Corporation Organized in Northwest

THE Theatre Owners Corporation perfected its organization at a meeting of twenty-five prominent moving picture theatre proprietors of the Northwest in Minneapolis. Assets of the members already enrolled are placed at $2,000,000 and it is announced that the new concern is out to buy some of the best film productions in the open market.

The following officers were elected: President, Thomas Furniss, Duluth; vice president, John McCarthy, of McCarthy Bros., operating a string of theatres at Fargo, Grand Forks, N. D., and Watertown, S. D.; secretary-treasurer, Williams Hays, Fairmont, Minn. Louis Coen, formerly in charge of the Minneapolis Universal branch, has been selected as general manager.

Membership in the company, according to Mr. Coen, will be limited to forty exhibitors of this territory. The first purchase of a film by this concern for distribution in the Northwest was "Mickey," the Mabel Normand production, which is now playing an indefinite run at the Minneapolis New Lyric.

The picture played to steadily growing crowds on the first three days of its run and indications are that it is going to be a big box office success at the Lyric.

RUBBERNECKING IN FILMLAND

Los Angeles Scribe Is Cast as One of a Pair of Fast Traveling Nuts, but Luke Gets There

By Giebler

SAWTELLE, the place where you change for the car line that passes the Brentwood Country Club, is 45 minutes and 65 cents round trip from Los Angeles.

I do not think that cigarettes are good for growing boys, but I am glad that Luke, a youth who lives in Sawtelle, smokes them. If Luke didn't have the tack habit I would not have been able to eat lunch with the Brentwood players, sympathize with Nancy Chase when a horse stepped on her foot, see Zasu Pitts act, or write this installment of Rubbernecking with the usual dash and spirit.

Here is how Luke busted into the plot.

Cars Haven't Enough Patience.

The Palisade car that connects with the beach lines at Sawtelle sticks around the junction with the utmost patience waiting for the beach car to bring it passengers, but no sooner does the foot of a passenger from the beach car strike the ground than the little car arranges to be gone. Its bell rings, its motor throbs, and its trolley pole pulsates with impatience.

It will not even wait long enough for a chap to listen to a lady giving the conductor of the beach car a piece of her mind for stopping his car where she has to light on a pile of dirt thrown up alongside of the track by some Mexican revolutionists who are working on the railroad between revolutions.

Finding an Unlost Jitney.

Another car would not be along for 30 minutes, and after it came along it would take another 30 minutes to get out to the Club. I must find quicker transportation or be everlastingly late. I would go up to the village and find a jitney.

But no jitneys were to be had. Every automobile with the exception of Luke's car had gone to the soldier parade back in the city. Luke was on the verge of going himself. He was also on the verge of lighting a cigarette.

Fast Cars for Fast Places.

The second devoted to the pernicious paper pipe habit saved the day. I burst upon the scene just in time. I talked to Luke with tears in my eyes and 50 cents in my palm. Luke wanted to go elsewhere, but he yielded.

"All right," he said, "if you don't mind riding kind o' fast."

Luke's car is what is known as a speedster, one of those cute little affairs with the seat about two inches from the floor, that allows you to sit with your chin on your knees nice and comfy or, if you don't care for scenery, to lie down on your back and look up at the sky.

I had thought to remonstrate with Luke about smoking cigarettes, to tell him how they stunted the mind and withered the imagination. But I didn't. Luke's imagination needs a little withering.

He was a wild and weird driver. I held converse with him only once during the trip. I saved up enough breath to scream the question: "Aren't you afraid we'll get pinched?"

And the Cops Would Have Been Right.

"No!" Luke roared back. "We're on the Ascot Speedway. The cop'll think we're a couple of nuts trying out a new racer."

We were a couple of nuts—I'll tell the world we were—but I'll say this much for Luke, he got me there on time.

I was out of the machine, into the Sun Room of the Country Club, had said "Hello" to King Vidor and apologized to S. P. Trood for being late, and was inserting a grateful spoonful of soup into my system within eight minutes after Luke had given his little car the gas back in Sawtelle.

I don't know how far we traveled, and I don't want to know. I'd be scared yet if I knew how fast that kid slipped that speedster over the road.

The little party was given to celebrate the shooting of the last scenes of the Brentwood players' new film, "Better Times," and it was a pleasant little party. There was food for the mind as well as provender for the system.

President Haynes Talks.

Mr. Trood made some pleasing remarks; King Vidor spoke of the upward trend in picture making. Lloyd Haynes, president of the company, talked of his belief in the story with a heart, a soul, and a message. He said that the story was relied upon to hold the audience and should receive the first consideration, and that the players should be cast purely on a basis of their fitness to depict the parts they were to portray, and that if a story required two or three, or even half a dozen stars, they should be put in the parts.

A. W. B. Hodges, one of the owners in the corporation, spoke of pictures that help, themes with practical suggestions that may be carried home and applied in the daily life of the people who see the stories worked out on the screen.

All of the company was there.

What's in a Name?

Zasu Pitts, who did not get her weird name because of her fondness for a popular brand of ginger snaps, as many suppose, but because two aunts had to be remembered at christening time, and the difficulty was solved by taking the last two letters from Aunt Eliza's name and the first two letters from Aunt Susan's name and giving them to the helpless child.

David Butler, who is playing the lead opposite Miss Pitts in the "Better Times" film; Jack MacDonald, who, as Ezra Scroggs, the heavy, has to drown himself in the lake; George Hackathorn, leading juvenile; Ola Cronk, Hugh Fay, Billy de Vaull, Aileen Manning and Nancy Chase, Willard Barrows, treasurer, and James W. Hum, secretary of the Brentwood corporation, were all there.

Visit Surgeon After Lunch.

King Vidor brought his wife, Florence Vidor, and his secretary, Sara Mason; and of course Billy Thornly, cameraman,

On the Left Six Little Maids from (Riding) School Have Just Stopped for Their Picture.
On the right the Brentwood bunch appears in a scene of much eat-mosphere around the w.k. banquet board.

and his assistant, Dick Morgan, and Technichian Kendall were on hand.

After lunch we all went over to the magnificent residence of Dr. C. P. Thomas, one of the most prominent surgeons on the Pacific Coast, who had loaned his estate for location purposes because he and Hodges and Haynes happened to belong to the same golf club.

Scenes were shot here, in the house, on the lawn; and half a dozen extra girls, pupils of a riding academy, showed up on horseback, and more scenes were taken with Zasu Pitts trying to act as if she did not know how to ride and getting away with it to such an extent that she had to do some real riding to convince everybody that she did know how to do the most correct thing in the equestrienne line.

Big Doings at Great Western Studios.

Then Zasu and the girls posed under a big pepper tree and had their pictures taken for Rubbernecking.

It looked like a day, and I thought I was going straight home, but as I passed the Great Western Studios on Sunset Boulevard, I heard sounds of strife and went in.

I'm glad I did, too, because I've always wanted to see Henry McRae in action. I used to see Henry out at Universal City, where he was supervising director, but I never saw him actually handling a scene.

Mr. McRae is making a big 18-episode serial with Elmo Lincoln and Grace Cunard in the leads, and is directing the stuff in person.

William E. Wing wrote the serial, and he is helping to put it on, and to judge from the scene they made while I was there, it is going to be some serial. Billy Wing says they only got eight or nine punches in the first episodes, but they are going better now.

No More Punches After July 1.

They got a punch in the scene they made while I was there, and they almost made me take a dive into an empty tank carpeted with rich, juicy mud when they shot off some kind of gas that was supposed to put Elmo Lincoln and Grace Cunard out of business.

They had already gassed Elmo and Grace in a scene before I got there, and Elmo had knocked out the Chink that pressed the button to set off the stuff, but that wasn't enough. The Chinaman comes to life and gasses them some more.

It would seem that I have been sticking around studios long enough not to be surprised at anything, but I am still skittish, and when that stuff went off with an awful bang and terrible smoke, I took a couple of hasty steps and found myself on the edge of the tank.

Stood on Brink of the Punch-Maker.

I am so undecided about things at times. I knew I didn't want to fall in that tank, but there I stood wavering and ducking and making little bows to the mud till someone grabbed me by the coattail and pulled me back.

In addition to Mr. Lincoln and Miss Cunard, Frederick Starr, Ivar McFadden, Madge Hunt, Virginia Craft and Chai Hong, a real Celestial, have all got important parts in the serial.

Tommy Gubbins, the only American I ever saw who can speak Chinese, is used to act as interpreter for the large number of Chinamen that are in the action. The serial is not laid in China, however, but in this country, and deals with the lumber interests of the Northwest.

CORNELIUS WILL BE ON ACTIVE STAFF

Michigan Capitalist Will Give to Exhibitors Mutual Benefit of Experience as an Exhibitor

IT is announced by William J. Clark, president of Exhibitors Mutual Distributing Corporation, that H. C. Cornelius, of Grand Rapids, vice president and secretary of the company, will take an active part in the management of Exhibitors Mutual.

Mr. Cornelius has been the active head of the Wolverine Brass Works at Grand Rapids and is heavily interested in other western Michigan industrial and financial concerns. He has been associated with Mr. Clark in the ownership of Consolidated Theatres, Inc., of Grand Rapids and was one of the group of Grand Rapids capitalists who purchased control of the Mutual Film Corporation last November and reorganized it as Exhibitors Mutual Distributing Corporation.

The association of Mr. Cornelius with the active management of Exhibitors Mutual is a result of the rapid development of the company since the first of the year. Business has grown with such tremendous rapidity that Mr. Clark asked Mr. Cornelius to so arrange his business affairs in the West that he could devote most of his time to Exhibitors Mutual and make his headquarters in New York.

Like Mr. Clark, Mr. Cornelius is a practical exhibitor, the part owner in a string of eight theatres in Grand Rapids. He has been closely associated in the management of theatres and thoroughly familiar with the problems of the exhibitor.

Ontario Towns May Prohibit Picture Theatres Near Church

ONE of the amendments to the Theatres and Cinematographs' Act for the Province of Ontario provides that the council of a municipal corporation may pass a by-law prohibiting the erection of any theatre within 200 feet of a church or place of worship.

This change is a result of the argument which was offered against the erection of the Danforth Avenue Theatre, near Danforth and Broadview avenues, Toronto, by Messrs. Jule and J. J. Allen. This theatre, which is not yet finished, is almost back to back with a church on the next street and the clergymen of the district protested against the location of the house on the selected site. There was nothing to prevent the use of the property for the purpose under existing laws.

Director Frank Lloyd Signs with Goldwyn

FRANK LLOYD, one of the oldest and at the same time one of the youngest directors in motion pictures, has signed a contract with the Goldwyn Pictures Corporation and will begin work soon on a new Rex Beach production for Goldwyn. By competent critics Floyd is considered a foremost dramatic director. His acquisition by Samuel Goldwyn is only another step in the policy which is being closely adhered to by Goldwyn executives to build up a producing organization second to none in motion pictures.

Exhibitors know this director best by the names of the pictures he has produced. He made his own adaptation of "Les Miserables" and "A Tale of Two Cities," bringing to bear upon them all the knowledge of life and art which his varied and productive career had brought to him. The Bastille, of which he could find no satisfactory picture extant, was recreated as a result of his own researches. Other pictures that stand after his name are "The Price of Silence," "American Methods," "When a Man Sees Red," "Riders of the Purple Sage" and "The Rainbow Trail."

Seeks Aid of Hart for Loan.

Urgent requests from J. W. Rhine, chairman of the committee on speakers for the Philadelphia drive for the Victory Liberty Loan, April 21 to May 10, and from H. G. Christensen, secretary of the Forum Committee on the Chicago campaign for the issue, that Williams S. Hart, the Artcraft star, take part in the campaign in those cities, were regretfully declined by the actor because of work on his pictures and owing to the fact that he will do some special work on the loan in Los Angeles and San Francisco, in all probability.

Governor Indorses "Bolshevism on Trial."

Declaring that Select's "Bolshevism on Trial" is a very timely production and that he hopes it will be successful, Calvin Coolidge, Governor of Massachusetts, last week placed his stamp of approval on the picture.

In a letter to Charles R. Rogers, New England manager for Select, Governor Coolidge said: "I think the idea of the film, 'Bolshevism on Trial,' is very timely. We surely need to educate our people along the lines that your picture depicts. I hope it will be very successful."

Barach Back from War.

Nat Barach, manager of the Indianapolis branch of World Pictures previous to the entrance of America into the world war, has been honorably discharged from the army, after nine months' fighting in Europe, and within twenty-four hours after receiving his discharge was en route back to Indianapolis to resume his former position. Mr. Barach enlisted shortly after the United States declared war and, after a number of months in training camps in this country, was early last spring shipped across with a consignment of other Indiana soldiers.

COLLEGE REPUDIATES THE DIRECTOR

Mr. Dolan, of Ranger, Texas, Declares He Never Has Seen a Picturization of University Life That Was Not "Positively Disgusting"—World Man Coincides

By William J. Reilly

FROM the bleak, lonely, dollar-wearied oil fields of Texas emanated a wail last week. Across this our continent it ranged, crying like the voice of Lost Legions, until it settled down in our luxurious editorial suite like a traveler who has found the unfrequented bourne and throws himself upon its virgin soil with a vast sense of rest.

Yea, Brother Dolan, your cry will no longer range the wastes looking for a stone whereupon to lay its wearied head. We have hearkened to it and we take up the burden with all the zeal of the zealots and the patriarchs.

'Tis even so, Brother in the Bondage, the college man has been and is sadly abused by the moving picture. The directors to a man seem to have agreed to a common portrayal of the youth who haunts the campus of American college and university for four years or more—or less. When the script calls for a college picture the director orders the "art" man to get a batch of red ties, purple socks, beribboned dumbbells, and for the part of the college man gets his casting "artist" to look up a character actor man whose soul is past rebelling against the idea of a turned up hat and ditto trousers.

Mr. Dolan Appeals to M. P. World.

John R. Dolan, of Ranger, Texas, dear reader, spent five years within the classic walls and upon the beautiful campus of a big Eastern university. Never in his life has he seen a picturization of college life that was anything but ridiculous and "positively disgusting." Neither could his college friends ransack their memories and bring forth a recollection of a picture that did justice to the sons of Alma Mater.

The indignity, injustice, and horror of it all palled upon Mr. Dolan, until within his very spirit there fomented the cry that wailed last week to the most fitting source of correction, the M. P. World. Being the most recent addition to the staff as the representative of the college man, the writer was intrusted with the task of sending Mr. Dolan's cry unto the many corners of the trade.

"When," asks Mr. Dolan, "are we going to be able to witness a picture of the college variety without having our sense of the true conditions shoved into the background and in their place substituted a mis-conception that can be nothing but an aggravation to any one who has spent so short a time as a month in one of our country's realms of learning?"

Few Bold Strokes Not Enough.

That's a question we cheerfully pass on to the director. The trouble with the directing species is that it has fallen into the error so often committed by temporary college life, namely, that of thinking it can be done with a few bold strokes. That's what our friend, Robert C. Brooks, expert on Swiss government, and professor of Political Science at Swarthmore College, once said. And Prof. Brooks, whose initials were made by the students into "Relentless Commotion," ought to know, for he was chairman of the Absence Committee which never did believe in the maxim that "absence makes the heart grow fonder." The stude who because of "cuts" went to the well-known carpet with the Absence Committee usually specified to a loving fraternity brother his favorite brand of gardenia before entering the dread chamber.

So Doc Brooks must be right. The director thinks the portrayal of the college man may be done by a few bold strokes. He takes his palette of colors, daubs a vermillion sock here, a purple tie there, a saffron hat there again, and lo! the thing is done: the college man stands there as he is not—triumphantly aglow.

Enter Football and Baby Ribbons.

Well, that in itself would not be so bad. But that arch-enemy of the sheepskin, the director, does not stop there. He brings the hero into his room—but we will let Mr. Dolan take up the tale here. "What a revelation," articulates Mr. Dolan, "this scene always is to anyone who has ever even paid a visit to a college! The room is invariably decorated with an assortment of gymnastic paraphernalia held in place by the daintiest of little ribbons. After mooning at some feminine photograph for some time the hero dashes off to play football. Do massive football stars and baby ribbons harmonize psychologically?"

No, Mr. Dolan, even the writer whose faculty loved him only well enough to keep him four years with his head bowed to the classic grindstone—even the writer can say there's no harmony there.

Emerges Mudless from Scrimmages.

But that isn't the worst crime the director has committed. He has, to the writer's knowledge, brought a star through a grueling football game without even a hair disturbed, without a bit of mud or dust on his jersey, without the sign of a scratch or bruise on his face. A picture filmed on the campus of the University of Virginia did that. If Virginia only knew!

Well, we'll meet all these directors later on, Mr. Dolan—below deck—"where it's always double drill and no canteen." They'll be wearing ties before which all the Bolsheviki in Hades will be cringing in unadulterated horror. And the color of the socks they wear will be so audible as to put din in the ears of those talking-in-the-movie pets whom a kind hearer will have rendered deaf as punishment. And the directors and stars who mangled the glorious game of football while on earth will be tackling a red hot, cast-iron tackling dummy under the "personal supervision" of real directors, college men who hit the line for Alma Mater in their undergraduate days.

Vengeance Awaits the Director.

And suppose the needed reform doesn't materialize in due time? Suppose Mr. Director continues to paint his pet with vermillion and saffron? What if trousers still go up to the knees, and hats still turn up in front, and pennants flock from all quarters of the property rooms to the "college" sets? What if the crew men——

Well, Mr. Director, your blood be upon your head. It wouldn't surprise us if the thousands of college men, alumni and undergraduates banded together in a classic Kollege Klu Klux Klan, and harassed your tribe until you gave an intelligent portrayal of their kind. All the sophomore avenging societies, all the massively membered eating clubs, all the secret societies would amalgamate and form a common Revenge Ritual made from their own choicest bits that would make you, Mr. Director, sit up nights and lose flesh by the inch.

And on the other hand, just suppose you gave as much study to a college picture as you did to getting the detail of Egyptian costumes of the second century B. C. It'd surprise you, how sick you'd turn thereafter at the sight of baby ribbon. Maybe you'd find a wealth of idea for stories. And if you want to see—and hear—a college man emote, don't give him a female photograph to moon over, but just go to Swarthmore and ask a Monk what his opinion of the Devil is. It'd really surprise you—and the professor of Dead and Living Languages as well.

Undergraduate Not Easily Portrayed.

Mr. Director, we refer you again to our friend Doc Brooks. Doc says, "For my own part, after teaching for twenty year, it seems extremely difficult to characterize the undergraduate world. Experience has taught me that the students are the most variegated and inconsistent, as well as the most lovable species under the sun. They reflect all the virtues, somewhat magnified, and all the vices, somewhat diminished, of the American life of which they are a part."

The director does well when he "shoots" a scene in the quadrangle, showing the "boys" tinkling their banjos and mandolins. But he rarely waits for the succeeding acts. If he did, he would see a window on the quad go up, a head appear, and he would hear the proprietor of a senior-fraternity-brother voice bellow, "Hey, you Travis! come up out of that. People'd think you passed physics at mid-years." And if he'd waited a while longer, he would have seen some of the same lads bury little Travis under the poppies of Flanders.

"Old Ponce de Leon sought in vain the fountain of eternal youth. Many a college professor has found it in close contact and co-operation with an American student body." If Prof. Brooks could find it, Mr. Director, don't you think there's a chance for some young, new ideas on your part?

Book the Last Installment of the World's Biggest Drama. Buy Victory Bonds.

MOROSCO WINS "PEG O' MY HEART" SUIT

Judge Mayer Decides Producer of a Play Gets Film Rights Unless Contract Reserves Them

THE decision of Judge Julius M. Mayer, holding that in the absence of a specific reservation in a contract between a playwright and a producer with respect to title to the motion picture rights of a play the film rights pass to the producer, has been sustained by the United States Circuit Court of Appeals.

This important question was raised in a suit instituted by J. Hartley Manners, author of the play entitled "Peg o' My Heart," against Oliver Morosco in which the playwright sought to enjoin the producer from exercising further ownership of the producing rights, including the film rights to the production, which are expected to prove very valuable.

Manners contended that he had merely granted a license to the producer to present the play on the legitimate stage for a limited period of five years; that this license did not include the motion picture rights, and that the license was revocable under certain conditions.

Producer Gets Absolute Title.

"A motion picture performance is a stage representation of the play and violative of the rights of an owner of the exclusive right of production," declared Judge Manton, who wrote the prevailing opinion which was concurred in by Judge Hough, which holds that absolute title to the production passed to the producer and that no revocation exists.

"It seems inconceivable that the parties intended to reserve to the appellant (Manners) the right of production in motion picture form when they gave no such expression of reservation in the language of the contract, and particularly when the language employed indicated a comprehensive grant of all producing rights," continued Judge Manton.

However, the decision may not definitely establish the law on the question, as Judge Ward wrote a dissenting opinion and unless the case is carried to the Supreme Court of the United States for a final determination of the issues, the law will not be well settled on the question.

A Dissenting Opinion.

"The grant in the contract under consideration is of an exclusive right 'to produce and represent' a play," declared Judge Ward. "There has been no judicial construction of any of these words so as to make them technical without reference to the terms of some particular contract."

Hodkinson Organization Freshening Up Man-Power

AS a preliminary to a most vigorous sales campaign and policy of regional exploitation for the benefit of exhibitors, the W. W. Hodkinson Corporation, through its sales department, has effected changes or reorganizations in a number of its regional representations within the past two weeks.

Announcement is made of the appointment of the following Hodkinson representatives, all of the men named being ready and installed to work in close co-operation with the exhibitors of their territories:

Atlanta, E. L. Byers. Mr. Byers is well known throughout South Carolina, Georgia, Florida, Tennessee, which states comprise his territory; Albany, H. R. Wimsatt; Buffalo, H. LaMott LeVay; Boston, W. H. Dunbar; Detroit, D. Leo Dennison; Indianapolis, J. C. Mack; Salt Lake City, D. E. Schayer; Washington, Rudolph Berger. Mr. Berger succeeds E. C. Stembler and the Washington office is divorced from the jurisdiction of Philadelphia.

The Hodkinson offices in Philadelphia are manned by Charles E. Henschel; Pittsburgh, by C. E. Moore; Chicago, by E. C. Fielder, assisted by E. S. Rowley. Mr. Fielder also has jurisdiction over Cleveland, with D. W. Phillips as assistant. Kansas City is handled by P. C. Wreath, who previously has had jurisdiction over St Louis. This latter office is now placed upon an independent footing.

Army and Navy Quartet Returns to Metro Staff

FOUR different branches of the service were represented in the last four of Metro's boys to return to the office, including light field artillery, infantry, naval aviation and the regular navy.

The occasion of the discharge of the last man was fittingly observed by a novel dinner which was tendered to the boys by the Metro officials at Healy's, Broadway and 66th Street, New York.

One of the four boys was fortunate to get overseas. He is Private Herbert Kaufman, who went across with the 52d Pioneer Infantry. He says he saw enough of La Belle France between August 1, 1918, and February 1, 1919, to last him a lifetime.

The other fellow in olive drab was Corporal William Theall, of the 307th Field Artillery, organized at Camp Dix. Theall is a very much disappointed young man for having been kept on this side of the pond during "the period of the emergency."

John Joseph Bowen enlisted in the navy in May at Pelham Bay. After two months of training he was transferred to the marine basin, where he volunteered his services as a diver until he received a Valentine in the shape of a release on February 14.

The fourth member is Robert Ellsworth, who enlisted as second-class seaman at Pelham Bay, was transferred to naval aviation branch at L. C. M., at Charleston, S. C., and discharged December 9, 1918.

Metro's Army-Navy Quartet.
Herbert Kaufman, William Theall, John Bowen and Robert Ellsworth, Who Will "Jazz" Around the Metro Offices.

Hodkinson's Open Booking Meets Immediate Favor

THERE have been two immediately recognizable results of the W. W. Hodkinson Corporation's policy of wide open booking, which not only permits but prefers to sell all of its productions singly on the basis of their individual merits.

First, exhibitors large and small have welcomed this decision with the larger exhibitors of the country for the first new production released through the Hodkinson mechanism, the Artco-Harry Raver-Augustus Thomas production, "As a Man Thinks," starring Leah Baird and directed by George Irving.

In closing for a booking of his solid Washington, D. C., chain of theatres, Harry M. Crandall, the big Washington exhibitor said: "If you were offering me 'As a Man Thinks' as a part of a series of pictures, I would find it difficult and perhaps impossible to play this big production, not because I do not want it, but because my previous and existing contracts would not permit my taking on at this period of the year a volume of additional pictures. I do not mean by this that I am committing myself to a full-fledged approval of wide open bookings, for there are many conditions within the trade that must be adjusted before I would wish to wholly approve the system."

Talbot's America Theatre, Denver, on the heels of a liberal advertising campaign, leads off in the Denver territory with the heaviest exploitation on "As a Man Thinks" that its proprietor has given any picture in the past six months, and at the same time Talbot gives an unequivocal endorsement of the policy of an open booking that permits him to take big productions singly.

Germans Mutilated "Berlin" Film.

Representatives of the Universal Film Exchanges, Inc., in Chile, have instituted suit against a number of Germans in Valparaiso for damage done to a print of "The Kaiser, the Beast of Berlin." When the production was being shown at Santiago recently a messenger who was carrying the film to a theatre from the exchange was attacked by a number of German sympathizers, considerably bruised by rough handling and the film which he was carrying mutilated. One reel of the photoplay was stolen and the remaining reels cut in many places.

Chicago News Letter

by Jas. S. McQuade

KARZAS BACK FROM OBSERVATION TRIP

Woodlawn Theatre's Managing Director to Increase Seating Capacity to 5,000—Gleaned Ideas in East

ANDREW KARZAS, managing director of the Woodlawn Theatre Company, and Henry L. Newhouse, Chicago's leading architect in the building of moving picture theatres, returned to Chicago recently after a trip of two weeks, during which Pittsburgh, Washington, New York and Boston were visited. As was announced some time ago in these columns, the trip was undertaken for the purpose of ascertaining by personal observation and investigation just what advancement had been made in the building of modern picture houses and in the presentation of pictures.

In Pittsburgh it was found that the Grand, owned by Harry Davis, America's pioneer exhibitor, is a big, modern house with a seating capacity of 2,500. It was built by Architect Crance, of Detroit, and is largely patronized. An orchestra of fifteen pieces plays the musical accompaniment.

Joe Skirboll, some years ago special representative of Metro in the Middle West, and now Pittsburgh manager for First National, who has known Mr. Karzas for some time, took the visitors under his care and conducted them through the city, visiting the various houses on the Clarke & Roland circuit. All these theatres were doing fine business at good admission prices.

Good Entrance in Washington's Palace.

After a day in Pittsburgh, the visitors departed for Washington, D. C. There they visited the Loew's Palace and Alhambra, seating, respectively, 2,700 and 900. Mr. Karzas describes the Palace as "a beautiful, magnificent house, modern in every particular." What impressed Mr. Newhouse and him most was the lobby which leads to both the balcony and the main floor. Arriving at a certain point in this lobby the visitor has the choice of walking up seven steps to reach the balcony, or walking down about eight to reach the main floor. The psychologic effect produced on the mind of the patron is to go up to the balcony rather than down to the main floor, which naturally leads to the filling of both the main floor and the balcony.

Every theatre owner knows that patrons of picture theatres usually prefer to wait for the succeeding show rather than go up to the balcony in ordinarily conducted houses unless there is considerable difference in the price of seats.

The Palace has a magnificent orchestra of twenty-five pieces, and Mr. Karzas praises the beautiful light effects employed during the presentation. He pronounces it a thoroughly well-managed house, with admissions of 25 and 35 cents.

The Metropolitan, the Regent and Moore's Rialto were also visited in Washington. These houses seat, respectively, 2,000, 1,500 and 2,000. As at

Andrew Karzas.

the Palace, these houses are showing weekly run programs, finely selected, to capacity, at 25 and 35 cents. The Palace, Metropolitan, Regent and Rialto are all modern houses erected within the past two years.

New York Theatres Visited.

In New York all the modern picture theatres were visited and Marcus Loew was kind enough to conduct the visitors in his auto to the Victoria, on 125th street, and to the Metropolitan, in Brooklyn, two of the theatres on his big circuit. Karzas and Newhouse are of the opinion—and they declare it enthusiastically—that the Metropolitan is the largest and most modern picture theatre in the East, or anywhere east of the Rockies. They intend to visit San Francisco and Los Angeles soon, so must hold the West out of consideration until they see the latest modern picture theatres there. Loew's Metropolitan seats 4,000 people.

Of course, while in New York, the visitors went to the Rialto, the Strand and the Rivoli, as all Chicagoans do when in the metropolis. They also paid a visit to the Capitol, at 51st Street and Broadway, which is now under construction and will be completed some time in June. This house will seat 4,500 people.

Business Booming in Boston.

In Boston the visitors found business prosperous, but that the theatres are not so modern as those of New York or Washington, either in point of construction or in the manner of presenting pictures.

In the matter of moving picture presentation, after recounting the experiences of his trip, Mr. Karzas is of the belief that Messrs. Balaban & Katz, at the Riviera, Chicago, are presenting pictures equally as well as any of the best houses in the East, not excluding New York.

Mr. Karzas expresses the belief, owing to what he has seen during his trip, that the day has passed for a one-day or two-day run for pictures. All the big houses in the East are running weekly programs, at advanced prices, as high as 35 and 50 cents, while on Broadway, New York, the price runs as high as $1.

The reader can estimate for himself what an overhead saving there will be, both for the producer and the exhibitor, when weekly runs or longer, for programs, are the established rule in all important picture houses in the country.

Woodlawn Soon to Seat 5,000.

Mr. Karzas tells me that by making the Eastern trip he has discovered it is possible for him to increase the seating capacity of the Woodlawn Theatre from 2,000 to 5,000. And this he intends to do as soon as Architect Newhouse completes the plans. It is part of the new plans to build a balcony that will seat 1,700 people; also to enlarge the main floor so that it will seat 3,300 people, intead of 2,000. A new stage will also be included in the plans.

The plans will provide that the balcony be approached without using steps. This will be done by building an inclined way from the entrance to the balcony itself. This is a distance of 150 feet, so that the incline will have a raise of about one foot in ten feet and can be comfortably traversed by old and young.

The enlargement of the Woodlawn, it is estimated, will cost about $600,000. Before making a final decision on the new plans, Mr. Karzas and Mr. Newhouse will visit San Francisco and Los Angeles.

The Increased Federal Seating Tax.

The Illinois Exhibitors' Alliance notified its members about three weeks ago that the increased Federal seating capacity tax has been in force since January 1, this year. Prior to that date the tax was as follows: $50 per year for picture theatres with a seating capacity

up to 500; $75 for theatres with 500 to 800 seats, and $100 for those with over 800. The tax was made payable July 1 of each year since it was put in effect.

The increased Federal seating tax, which is just double the former tax, must be paid for the six months beginning January 1, 1919, and on July 1, 1919, it must be paid in advance for the year ending June 30, 1920.

Last week the Allied Amusement Association also sent out written notices to its members to the same effect.

Pathe Exchange Director Talks of New Sales Plan

F. C. QUIMBY, director of Pathe exchanges, came into the city from New York Monday, April 14, and after a few hours' stop left for Kansas City, Mo., and St. Louis, returning to Chicago the following Wednesday and remaining until Sunday, when he returned to New York, accompanied by Al. Roche, owner and producer of the Lloyd comedies.

When seen here he first referred to the excellent business conditions at the Kansas City, St. Louis and Chicago offices, which he said have never been so prosperous as now, the volume of business in each being about twice that of a year ago.

Mr. Quimby explained that the object of his trip was to assist in introducing the new feature sales plan for the handling of the Capellani productions and the new specials in which Frank Keenan is featured. An exclusive sales organization has been formed which will devote its entire activities to the exploitation of the new Pathe features under the direction of Tom North, who is feature sales manager.

New Feature Sales Organization.

Under the new plan, which took effect April 1, the regular Pathe sales organization will have charge of all Pathe releases, such as Pathe News serials, comedies, etc., while the new feature sales organization will attend exclusively to the new Pathe features. This arrangement was necessary owing to the largely increased volume of business within the past year, which made it impossible for the regular sales force to give it the necessary attention and at the same time to render efficient cooperation and aid to exhibitors.

In addition, Mr. Quimby stated that Pathe took over last week the releasing of "Topics of the Day," compiled by Literary Digest, and that the films will be handled by the regular office forces.

Continuing, he let me know that one of the biggest problems which Pathe has been working on for some time past is connected with distribution, and he is confident that plans have been made which will benefit and satisfy exhibitors, and also solve several recent problems which have come up.

Tendency to Run Big Features.

Mr. Quimby next drew attention to the fact that there is among exhibitors at the present time a growing tendency to run big features as long as they continue to draw paying business. He said that in the immediate past many big productions have been closed after a week's run, while the business was still large and all indications pointed to successful business for two more weeks. He believes that untold money has been wasted in this way, because exhibitors have failed to continue the run of certain pictures to their full drawing strength.

He cited as an example the case of "Common Clay," which played to fine business for three weeks at Gordon's Olympia in Boston. Mr. Gordon realized the possibilities of long runs for features which will stand the test. His receipts, in this instance, for the third week, compared very favorably with those for the first and second weeks. Mr. Quimby holds that, in a large city, the people have not the opportunity to see the big features in one week's time.

At the close of our conversation, Mr. Quimby again reverted to Pathe's distribution plan by saying: "There is no question that the exhibitor will profit by the new plans for distribution. These plans stand for economy all the way through and the exhibitor will be a partner in the economical benefits that will be obtained.

Echoes from the American Studios.

"Murdering Midnight" is the title of the new Wm. Russell subject that will succeed "Some Liar." The original title was "The Signet of Sheba," by Stephen Fox, who has written most of the Russell photoplays. R. R. Nehls, American's general manager, has been devoting close attention to the editing of this feature to its proper length, as it has a little overfootage and yet every foot seems to be essential.

State of Illinois Roused by Buck Censor Bill

THE Illinois censorship bill, which has passed the Senate and is now up in the House for action, is arousing widespread interest throughout the state among the people who find in moving pictures their chief relaxation from labor, both of brain and hand. The press of the state is voicing the views of the great multitude of people whose lives have been brightened and benefited by moving pictures. One of the strongest editorials yet published in any Illinois paper appeared in a recent issue of the Rockford Republic, and it is given here in full so that it may be read by exhibitors in all parts of the country:

The state movie censorship bill has passed the Senate. It is up to the house at Springfield for action. The Senate has done its duty, as it often does, by passing the buck to the larger and more patient house of representatives. The Assemblymen may be so numerically strong that they will have the courage to do with the bill what the Senate should have had the courage to do—kill it.

Movies a Clean Art

There is no vital or lasting need for movie censorship. Of all the arts, the cinema art is making the most rapid progress, outgrowing youthful excesses and exuberances in a surprisingly few years, coming to manhood's estate, on the whole a clean art, sure to become more so as people's taste demands it. We have seen repeatedly the product of the censorship's fallibility in Pennsylvania and Ohio and we come away from the experience with no desire to see the farce repeated in Illinois.

It is simply too much power to put into the hands of one man, or a commission of men, the telling Illinois with its millions of people just what it may see and what it may not see in the movie realm. Movies are near kin to newspapers. Already they are being used for propaganda, for education, for calls to patriotic service. They are performing some of the functions up to a few years ago the sole prerogative of the newspaper.

Censorship Holds Dangerous Possibilities

What an opportunity, under censorship, for the shaping by factionalism of the message of the picture houses! What a chance for the politician to get a grip upon a great, potent new art, for his own unholy purpose! As we now see censorship, if we were a politician we would favor the proposed movie censorship bill with enthusiasm. And if we were the great film producers, if the Illinois bill passed, we would just say good-bye to the state.

Censorship suggests to the American everything that connects itself with the tyrannies and oppressions of the old world. Where there is a free press there is freedom. If once Illinois puts the film art under censorship, a very dangerous step will have been taken towards imposing a censorship upon the newspaper. The obvious procedure would be to begin on the cartoons, the comics, the features of the newspapers. And honest advocates of movie censorship will tell you that the next step may be to correct what they think are the excesses and abuses of newspaper art.

Censorship Has Vicious Tendency

Censorship has a vicious tendency. When it starts to run the bases, it does not stop short of the home plate, unless the outraged bleachers rush down and throw the whole team out of the diamond.

Censorship is greedy. It represents the presumption of legislation that it is good for the world to be kept in swaddling clothes, that it's a dangerous thing to grow up, to play, to work, to fall in love, to marry and to have children.

Make it as plausible as you will, censorship is a denial of maturity, a hatred of reality, a side-stepping of experience, a curse that no self-respecting state which is not bound by tradition and prudery should accept in any form, for even a day, except under the necessities of a great war such as has just come to an end.

Universal and Jewel Notes.

Sidney Goldman has resumed the position of general manager of Jewel productions for Illinois and Indiana, with headquarters, as formerly, in the Consumers Building, with Universal. Associated with Mr. Goldman are Chas. Miller and Phil Dunis.

A. E. Rosenberg, formerly sales representative of Universal in Chicago, has been given charge of Universal road salesmen out of this city.

Bank Winter, old-time minstrel and author of the well known songs "White Wings" and "I'll Be True," as well as of many other popular songs of thirty years ago, has been appointed manager of the road show of "The Heart of Humanity," out of Milwaukee. His daughter, Winona Winter, is the well-known musical comedy star of that name, and his daughter-in-law, Hattsteadt Winter, is a popular concert singer.

Resumes Management of E. A. R.

Charles F. Rysdon, son of E. A. Rysdon, owner of the E. A. R. Theatre, 6839 Wentworth Avenue, Chicago, paid us a call last week and renewed his subscription for the Moving Picture World.

Mr. Rysdon, Jr., received an honorable discharge on March 26 as first class coppersmith in aviation, after being in service for twenty months at the Great Lakes Training Station. For over a year he had charge of companies and battalions in drilling and instructing in the aviation service.

He has resumed the management of

the E. A. R. Theatre, which was run by his father during his absence. In that time his subscription for the World had been allowed to run out, so he took advantage of the first opportunity to renew it, as he has found it indispensable.

The E. A. R. seats 900 people and is located in a fairly well-to-do neighborhood. The admission varies from 11 to 22 cents, according to the program, and a specialty is made of features of all makes.

New Building for Chicago Exchanges Under Way

THE Building Committee of the F. I. L. M. Association, of Chicago, held a special meeting Monday, April 14, and decided that the new building for the exclusive housing of Chicago's leading exchanges will be erected at Ninth Street and Wabash Avenue. The North Clark Street site was eliminated from consideration owing to the failure of the promoters of the proposed building to raise the necessary funds.

The site selected has a fronth of 95 feet on Wabash Avenue and a depth of 165 feet, and the new structure will have free exposure on the front and rear and one of the sides, which insures excellent natural light facilities. The building will be twelve stories high, and it will be constructed in strict conformity with the new city ordinance for structures storing films.

Estimated Cost Is $1,250,000.

The estimated cost of the building alone is $1,250,000 and the ground is valued at $300,000. The architects are Berlin, Swern & Randall, of Chicago, and C. Howard Crane, of Detroit, is consulting architect.

Preliminary work on the site will begin about June 15, and the building must be in readiness for the exchangemen to move in and conduct their business before April 30, 1920, in conformity with the city ordinance.

Charles C. Pyle, well known in Chicago film circles and the promoter of the new structure, has been appointed agent of the building and will handle all the leases for a period of ten years.

Martin with Red Cross Patients at Fort Dodge

CLYDE MARTIN, widely known as the man who first accompanied the presentation of moving pictures with music, and who coined the phrase "playing the pictures" as far back as 1911, has been appointed by the Central Division of Military Relief of the Red Cross to take charge of the amateur theatrical entertainments which will be given at the base hospital, Ft. Dodge, by convalescent patients. Mr. Martin is associated with C. C. McCoy, Red Cross recreational and entertainment director.

Mr. Martin, according to "The Taps," the official newspaper of the U. S. A. forces at Camp Dodge, became interested in Red Cross work at Hibbing, Minn., while on a business trip. When "flu" broke out in that town he was placed in charge of the base hospital there, afterwards did valuable relief work in the section of northern Minnesota which was swept by forest fires last fall.

The first of the amateur entertainments to be given at the base hospital, Ft. Dodge, by convalescents, will be a minstrel show, which will be held in about a week at the Red Cross convalescent house. The best wishes of the writer are with Mr. Martin in his work with the "boys" who are struggling to regain their health.

Fred and Frank Schaefer Remove Office.

Fred and Frank Schaefer, members of the Schaefer Theatre Company, which owns the Crystal and Star theatres in Chicago, have moved their headquarters from their office in the Mallers building to Crystal Theatre building, at 2701 North Avenue. Chas. J. Schaefer, the oldest brother of Fred, Frank and Peter J. Schaefer, and the owner of the Garfield Theatre, West Madison Street, will continue to make the old office in the Mallers building his headquarters.

Fox to Film Ben McCutcheon's Novel.

Ben McCutcheon, manager of publicity of the Victory Loan Committee in the Chicago district and widely kown by his novel, "The Seventh Person," will soon be a claimant for honors on the screen. The Fox Film Corporation will shortly begin work on a film production of the novel, the rights being specially purchased to star George Walsh. Edward Dillon will have charge of the production.

Craig Kennedy Serials Popular.

Mr. Bonnerville, formerly publicity and advertising manager for the Committee on Public Information, New York, but now manager of sales and advertising for Harry Grossman's Craig Kennedy serials, stopped over between trains last week on his way from a business trip through Oklahoma and Kansas. He reported excellent business.

Chicago Personal Notes.

William H. Rudolph, business manager for Harry Garson (Clara Kimball Young Company), left Chicago for New York on the Twentieth Century April 19, after a week's stay, accompanied by Mrs. Rudolph. Mr. Rudolph's mission here was to arrange with Jones, Linick & Schaefer for an indefinite run of "The Unpardonable Sin" at the Randolph Theatre, which opened Sunday, April 20.

Julian Johnson, editor of Photoplay Magazine, and James Quirk, managing editor, returned to Chicago last week after finishing their serial at Los Angeles. Mr. Quirk left on the Twentieth Century, April 19, for New York to attend to business connected with the serial, the title for which has not yet been given out.

Universal Engages Noted Artist.

Mon Randall, noted Mid-Western artist, former cartoonist for the Scripps-McRae newspapers and whose numerous original pen portraits of leading picture stars have made his work known to film followers, has been engaged by Universal to prepare a special series of advertising drawings for Universal special attractions and serials. Among the first work Randall has done for Universal is the preparation of a number of black and white portraits of James J. Corbett, suitable for reproduction in any newspaper or magazine, either for advertising or publicity purposes.

Want Sunday Closing Repealed.

Anticipating that Governor Smith would sign the bill, recently passed, permitting cities to determine whether or not pictures may be shown on Sunday, Corning (N. Y.) theatre managers began an agitation for the repeal of the city ordinance which now prohibits these shows. The ordnance has been a dead letter for more than four years, owing to adverse court decisions, and the theatres have been open on Sundays. However, it has never been repealed and became operative as soon as the new state law became effective.

Ripley Palisades Superintendent.

Paul Ripley, well kown in laboratory circles, has been appointed superintendent of the Palisade Film Laboratories by George C. Dobbs, vice-president.

Mr. Ripley has been with the company for some time past in an executive capacity.

Emmy Wehlen Doesn't Seem Used to the He-Vampire Stuff
Even If She Is "The Amateur Adventuress" in the Metro Picture of the Same Name.

FILLS HOUSE BY REGULAR SCHEDULE

Detroit Neighborhood Theatre Has Weekly Cycle of Amateur, Vaudeville, Western, and Other "Nights"

J. E. Stocker, who conducts the Myrtle Theatre at 665 Seventeenth street, Detroit, has built a permanent patronage for his 400-seat neighborhood house by letting his patrons always be certain that they are going to see a certain kind of picture on a certain night. He writes that most of his advertising is done with slides on his own screen, and that he concentrates mostly on Tuesdays and Wednesdays. Stocker writes:

THE report that I do not advertise is one of those half-truths. Here is the whole truth. I do not use more than one one-sheet on most pictures. Once in a week or two I use one three-sheet. The main reason is that very few people pass the theatre, which is located on a side street around the corner from the main street of a quiet residential district; also that after years of experiments most of my patrons know that Monday is serial night, so after the first episode of a serial is started on Monday and if the serial is liked at all it matters very little whether I tell them what the feature is on Monday. So I hardly ever run even a slide for the Monday feature, unless it happens to be one with a real popular star.

Thursday Vaudeville Night.

Every Thursday is vaudeville night—that is, one act of vaudeville in addition to a feature and single reel—(on account of the vaudeville act I only show six reels, other nights seven reels). I don't have to worry about business or what feature to show on Thursday or whether a slide is run Thursday or not, but if a popular star is due on Thursday I run a slide.

Friday is "Western" night. I see to it that I have a five or six-part "Western" for Friday. They all know it is "Western night" Friday as well as I do, and it would be foolish not to run a slide for Hart, or a picture like "Carmen of the Klondike," but if I omitted a slide altogether on Friday it wouldn't matter much—they come anyway.

Saturday has been amateur night for a long, long time. Whether I run a slide on the Saturday picture or not the receipts very seldom vary more than a couple of dollars.

Sunday, the big day of the week, my patrons know that if they come before 5 p. m. they will see a serial, feature and comedy; if they come after 5 they will see a feature, a comedy and a weekly. After showing serials on Sunday for two years or more, with considerable success, I had my patrons vote whether they wanted serials on Sunday or not. While the majority voted in favor of the serial on Sunday, so many voted against it that I decided to show the serial up to 5 p. m. I buy the weekly extra to show after 5 p. m. in place of the serial which arrangement seems to please and increase my business Sunday. It seems to matter very little whether I advertise the Sunday feature or not.

Concentrates on Tuesday and Wednesday.

With five days established, Tuesday and Wednesday are left to concentrate upon for the special feature attractions (and believe me I advertise my Tuesday and Wednesday shows—not with posters or big fronts or handbills, but with slides on my screen). Most of the pictures that I consider worthy of my Tuesday or Wednesday I manage to see beforehand. I prepare from 1 to 4 slides on a picture that I consider worthy of it. My object is to attract as many of my Sunday and Saturday patrons to come Tuesday and Wednesday.

Slides Put Picture Over.

For example, "Life's Greatest Problem" did not go over very well in Detroit. I personally liked the picture very much. These slides put the picture over in my place in a record-breaking manner. Slide No. 1 read: "I personally see a great many pictures, but I haven't seen a picture that I enjoyed as much as I did 'Life's Greatest Problem' in a long time.—Stocker, Manager."

Slide No. 2 read: "'Life's Greatest Problem' has thrills, excitement, romance—and the best kind of fun besides. You will give yourself a real treat when you come Tuesday." Another slide read: "Take my advice and come Tuesday to see 'Life's Greatest Problem.'" On the colored slide I pasted up everything so that the name of the star or the picture on the slide was not visible, because Mitchell Lewis has not as yet become popular in my house; also that the picture on the slide did not do justice to the film. I did not give my patrons the slightest intimation as to who the star was or the nature of the picture. The only part that was visible on the screen of the colored slide, were the words, "Life's Greatest Problem." Two of the slides were shown after the feature and two after the comedy, so as not to tire the audience with too many slides. The operator is instructed exactly the number of seconds by the watch as to how long a slide is to be kept on the screen. All the paper I used on "Life's Greatest Problem" was one one-sheet. I could not handle the crowd that came out. I am personally a believer in a neat weekly program, but I manage to fill the house without it. I seat 400—and it looks as if I might manage to have the theatre enlarged before very long.

Director Hunter Marries Millicent Evans.

T. Hayes Hunter, director of Benjamin B. Hampton's elaborate production of Zane Grey's most popular novel, "Desert Gold," and Millicent Evans were married last week, and although they tried to keep it quiet for a day or two, the signature of "Mr. and Mrs. T. H. Hunter," gave the secret away.

Director Hunter and Miss Evans had been engaged for two years. Miss Evans has played in support of William H. Crane, Robert Edeson, Douglas Fairbanks and many other stars. Mr. Hunter, who is one of the most experienced as well as one of the foremost directors for the screen today, has an experience stretching back to years of directing for the speaking stage.

Want Simplex Man at Movie Ball.

The Providence Movie Operators' Union, through its business agent, Thomas Shannon, has sent a personal appeal to William C. Francke, of the Precision Machine Company, urging that he be present at their movie ball, which will be held in the State Armory, Providence.

Page Gungha Din! If There's This Much Snow in "The Mints of Hell," He'll Have to Revise the Line "Squattin' on the Coals."

William Desmond Has to Settle with Kipling for the Snowy Atmosphere of His Forthcoming Exhibitors-Mutual

News of Los Angeles and Vicinity

By A. H. GIEBLER

Balboa Studios Sold.

C. M. Furey, formerly of Portland, Oregon, and Williams S. Forsythe, of New York, have purchased on behalf of the Master Pictures Corporation, the real estate, studios and all other property formerly owned by the Balboa Film Company at Sixth street and Alamitos avenue, Long Beach. One hundred and ten thousand dollars was the sum involved in the transaction.

F. C. Delano of Los Angeles, representing the creditors of the Balboa Company, made the sale. H. M. and E. D. Horkheimer, brothers, comprised the Balboa corporation, which went bankrupt several months ago. Furey and Forsythe announced that they will organize a company and begin the production of pictures within two months.

Francis Ford Building a Studio.

Francis Ford, film producer and star, is building a studio at Sunset Avenue and Gower Street in Hollywood, where he intends to be making pictures by the first of May. An informal dance is being planned as a sort of house warming to open the studio for business.

Employment Fees Abridged.

The Motion Picture Producers' Service Exchange of Los Angeles, will not be allowed hereafter to charge a fee to any applicant sent out on motion picture work unless the employment furnished lasts seven days or more, according to a ruling received by H. A. Cable, deputy state labor commissioner of the Southern district, from the labor commissioner at San Francisco.

Cleo Madison Organizes Company.

Cleo Madison, who arrived on the west coast from New York a few days ago, has organized her own company to produce pictures, has secured studio space, and preparations are already under way to make a picture entitled "The Red Serpent." Juan de la Cruze will be seen in the leading male role, and the rest of the cast will be announced within a few days.

Miss Madison was for several years one of the leading stars of the Universal program, and shortly after leaving Universal was to have appeared in film productions under the management of Isadore Bernstein, but for some reason these plans were not carried out. It is nearly two years now since Miss Madison has appeared in a picture.

Gordon-Francis.

Robert Gordon and Alma Francis were married on March 25, at the home of the bride's parents, Mr. and Mrs. W. C. Francis, in Hollywood. Robert Gordon, who played the part of Huck Finn with Jack Pickford in the Tom Sawyer pictures and one of the leading roles in "Missing," enlisted in the army just after that production was finished, and has recently been discharged from service. He has signed a long term contract with J. Stuart Blackton, and will leave in a few days with his bride for New York to work in the Blackton studios in the east.

Mrs. Gordon will retain her professional name, Alma Francis, and upon her arrival in New York immediately will begin rehearsals in one of Adolph Friml's new musical comedies. Miss Francis played opposite Julian Eltinge in the film production that was made under the Balshofer management here last summer.

To Establish Air Line.

Sidney Chaplin, motion picture and airplane promoter, has closed a deal with William Wrigley, Jr., for an exclusive ten year franchise for a commercial airplane and seaplane landing on Catalina Island, thereby laying the foundation for what will probably be the first commercial air line in the world. Mr. Chaplin intends to go soon to New York to purchase airplanes and seaplanes equipped with Liberty motors, of five and ten passenger capacity. He will establish a school to train flyers on Catalina Island, for which purpose machines of lighter type will be used.

Mack Off For New York.

Willard Mack, playwright and husband of Pauline Frederick, who has been ill for several weeks, left last week for New York, where he will immediately begin rehearsals for a new play under the management of A. H. Woods. Miss Frederick will remain in California to make several productions for Goldwyn. In the event of her return to the stage in the fall, Miss Frederick will continue to produce pictures under her Goldwyn contract at the eastern studios of that company.

Lehrman Acquitted.

Henry Lehrman, former producer of Sunshine comedies, who was accused of having caused the disappearance of a film worth $32,000 from the vault of the Fox Film Company some time ago, was acquitted and the case dismissed by Judge Craig when it came up for trial.

New Theatre at Monrovia.

A motion picture theatre which has just been completed at Monrovia, Cal., has been opened for business. The house has a seating capacity of 500, a fire-proof projecting room and one of the most modern makes of projecting machines. The theatre has triple lighting circuit with rheostat for dimming and other electrical effects, and a modern ventilating system.

Warde Addresses M. P. D. A.

Frederick Warde, star of the Mission Play at San Gabriel, made an address

H. B. Warner in "The Man Who Turned White" Isn't Afraid of the Dyeing Process.
Nor Is He Afraid to Die, as the Scene at the Right from His Exhibitors-Mutual Feature Shows.

before the members of the Motion Picture Directors Association at the Hotel Alexandria one evening recently.

New Manager For Victory.

Harry P. Caulfield, formerly connected with the management of the Garrick Theatre, became manager of the Victory Theatre on April 13.

Three Keenan Subjects Completed.

Frank Keenan has completed the third of a series of eight feature productions for Pathe at the Brunton studios. The three productions are: "The Master Man," with a political theme; "The Gates of Brass," in which Mr. Keenan depicts a gambler and promoter; and "The Tide Book," a tale of the shipping industry. Jack Cunningham prepared the scenarios for these productions, and Ernest C. Warde directed.

Ruth Allen Has Returned.

Ruth S. Allen, head of the manuscript sales department of the Palmer Photoplay Corporation, has returned from a month's stay in New York, where she went to close negotiations with a number of authors and photo-playwrights for stories.

New B. B. Feature.

Bessie Barriscale has begun work on "Broken Threads," her fifth of the sixteen productions contracted for by the Robertson-Cole interests. Her supporting cast in this picture includes Rosemary Theby, Nigel Barrie, Henry Kolker, Albert Roscoe, Ben Alexander and Mary Jane Irving. Howard Hickman directs.

Studio Shots

LILA LEE has returned from Truckee, where scenes were made for "The Daughter of the Wolf," a Paramount picture. Monte Blue, who was to have been her leading man, was taken with pneumonia just before the company left, and Elliott Dexter was given the part.

Dorothy Dalton has just left for New York City, where she will work in pictures demanding eastern settings.

Lois Wilson will be leading woman for Dustin Farnum in his coming production.

The all-star cast supporting Dorothy Phillips in "The Right to Happiness" includes Thurston Hall, Stanhope Wheatcroft, William Stowell, Robert Andersen, Margaret Mann, Hector Sarno, Alma Bennett and Henry Barrows.

Katherine MacDonald has finished her first production, "The Thunderbolt" and will soon begin her second, "The Bleeders," from a story by Margery Land May, under the direction of Colin Campbell.

Margarita Fisher, star of American productions, has filed a suit for divorce from her husband, Harry Pollard.

Al Jennings, motion picture star and producer, has been requested by a large publishing company to write the history of his life for publication.

Frank Lloyd has been engaged as director of Goldwyn pictures by Samuel Goldwyn.

Charlie Chaplin celebrated his thirtieth birthday on **April 16.**

Because of continued unsettled conditions in Europe Billy Parsons and his wife, Billie Rhodes, have not been able to secure passports. They will go to Honolulu instead, and make several films in that part of the country.

Mabel Normand, who has been ill for the past week, is recovering and will soon be back at work at Goldwyn.

Charles Ray and his company are in San Francisco.

Work has been begun on the third large stage to be built at the Ince studio in Culver City. The new stage will be used exclusively for sets demanding artificial lighting.

"Rowdy Ann" is the title of the second Christie Special comedy featuring Fay Tincher. Katherine Lewis, Eddie Barry, Harry Depp and Patricia Palmer play leading parts.

Harry Carey returned to Los Angeles on April 15th for a short stopover, before resuming his personal appearance tour along the west coast.

Jack MacDonald, who has finished his work in the Brentwood production, "Better Times," will support Jack Pickford in a new picture.

Sessue Hayakawa has begun the filming of a picture, "Only a Nigger," an East Indian romance, without a leading woman. He is making the scenes in which the heroine does not appear while looking for a film actress who possesses the talent and beauty necessary for the part.

Jane and Katherine Lee, and their mother, Mrs. Irene Lee, have gone back to New York.

Lillian Gish has made a trip to San Francisco to participate in the opening of the Victory Loan campaign. At the close of the ceremony two thousand pigeons, collected from all parts of the Twelfth Federal Reserve District, were released from a monster cage by Miss Gish.

Almost the entire movie population of Los Angeles attended the first showing of Harry I. Garson's production, "The Unpardonable Sin," at the Kinema Theatre.

Alice Joyce has arrived in town and departed before the end of the week in company with her little daughter, Alice Mary Moore, who has been visiting her father, Tom Moore. Miss Joyce will continue her motion picture work in Vitagraph's eastern studios.

Wallace Irwin's new story, "The Blooming Angel," has been purchased as a starring vehicle for Charles Ray.

Tom Mix and his company have returned from San Francisco, where they went in search of exteriors for "The Romance of Cow Hollow."

Elbert Hubbard was a visitor at Universal City last week, and watched Jim Corbett work out a scene in "The Midnight Man."

Mme. Alla Nazimova left for New York on April 15 in company with her husband, Charles Bryant, and Richard A. Rowland, president of Metro, to attend to business connected with future productions for the Metro program.

Frank Keenan celebrated his birthday April 8. Apart from admitting that he was past thirty, Keenan emulated the women film stars by keeping to himself the number of birthdays that have passed since his thirtieth.

John Gilbert is working in a Sessue Hayakawa picture under way at Brunton.

Marguerite Clark arrived in Los Angeles last week in company with her husband, Lieut. H. Palmerson Williams. Miss Clark will make several pictures requiring western setting during the coming months at the Lasky plant.

The Aerial Circus to be held in Los Angeles in connection with the Victory Loan campaign will be quartered at the private field belonging to Cecil B. De Mille in Hollywood. Mr. De Mille, who is an aviator himself, readily granted the use of his field.

Frank Keenan entertained a party of forty at the Brunton studios on the evening of April 10 with a private showing of "The Gates of Brass," his latest film to be finished for the Pathe program.

Dorothy Gish, who has completed her contract with Paramount, leaves for New York in a few days.

Prosperity is on the rise in Filmland. Texas Guinan, Marie Walcamp, Wallace Reid, George Melford, Norman Manning and Little Virginia Lee Corbin have all purchased new cars within the past few weeks.

Mary Anderson is working in a picture for the Morgan Feature Film Company at the Horsley studios under the direction of Fred Kelsey.

James J. Corbett umpired the first baseball game of the season at Washington Park, which was opened by William G. McAdoo, who pitched the first ball, and Douglas Fairbanks, who caught it.

William Morris, manager of the Harry Lauder American tour, was entertained by his old friends, Charlie Chaplin and Alf Reeves, at the Chaplin studio while he was in Los Angeles last week.

Clara Kimball Young paid $250 in settlement of a claim for injuries to the seventeen-year-old boy who was hurt by her automobile several weeks ago. Miss Young was not in her machine when the accident occurred.

Fritzi Brunette Sustains Bruises in Studio Accident

MITCHELL LEWIS' weight, combined with his strength, and a pair of weak hinges on the door of a studio backwoods cabin, were the cause of an accident last week which resulted in a temporary postponement of work on Mr. Lewis' Select picture, "The Gulf Between."

The accident, which involved Fritzi Brunette, Mr. Lewis' leading woman, occurred during the filming of a studio scene. A big situation in the production is a thirty-mile chase with a dog team which ends in a lonely cabin where Mr. Lewis, as Jacques, rescues a girl from two tough characters.

The cabin in the studio was built for strength, but it had one weak spot, the hinges on the door. The girl and the two characters were supposed to be in the cabin waiting for the rescue. At the proper moment Lewis rushed up to the cabin door and flung his entire weight against it. It withheld the first shock. The second time Mr. Lewis lunged against the door with greater force. The hinges snapped and the door fell in, pinning Miss Brunette to the floor and knocking her unconscious.

She was considerably bruised, and for a time it was feared that she had suffered internal injuries, but later reports stated there were no serious consequences.

Cubberley Succeeds Pearson at First National Exchange

E. R. PEARSON has resigned as manager of the Minneapolis First National exchange, and Fred Cubberley, manager of the Minneapolis branch of the Famous Players-Lasky Corporation for the last two months, has been appointed his successor.

Mr. Pearson has been with the Minneapolis First National exchange since it was established. He was one of the best known and most popular exchange managers in the Northwest. Mr. Cubberley was for more than two years assistant manager of the Minneapolis Paramount Artcraft office under C. L. Peavey, who has been transferred to Chicago.

J. W. Allen, special representative of the Famous Players Lasky Corporation, has arrived in Minneapolis and will be in charge of the local office until a successor to Mr. Cubberley has been chosen.

PICTURE BUSINESS GOOD IN DIXIE

Nat Bregstein, Moving Picture World Commissioner, Continues His Travels in the Southland, Discovering Prosperity in Birmingham, Mobile and New Orleans

WE CONTINUE the reports Nat Bregstein has rendered on conditions and picture activities in the South. In recent issues we have published his statements on territory leading from Richmond to Atlanta and in this installment are recorded his findings in Birmingham, Mobile and New Orleans.

During his travels Bregstein's chief purpose has been to extend the subscription circulation of Moving Picture World and it is gratifying to record that he has everywhere been received with courtesy—and orders for subscriptions. The standing and repute of Moving Picture World seems to be well established and maintained in the Southland in equal proportion with other sections of the country.

The Situation in Birmingham.

Odeon Two No. 1 and Odeon Two No. 2 are two theatres in Birmingham with two entrances, and run by two different parties. Odeon Two No. 1, with a seating capacity of 350 with admission price of 10 cents, recently raised its price from 5 cents and is getting a good business. H. A. Rensford is the manager.

The other Odeon Two, No. 2, run by Marvin Wise, has a seating capacity 250 and also charges 10 cents. This house is also getting good business. It uses Fox, Universal and special attractions. There is still another Odeon Two in town run by Mr. King.

The Mudd-Colly Amusement Company control three theatres—the Rialto seating 500, with admission price of 20 cents; the Princess, a second run house, seating 400, admission price 10 cents, and the Trianon seats 600, admission price 20 cents. This concern uses Select, Goldwyn, World, Mutual, etc. All theatres are doing well.

Another house in the congested section of the town run by H. Hurry caters to the colored folk, seats 490, admission price of 10 cents. It is one of the prettiest houses the traveler has ever seen catering to a colored population.

Down in Mobile.

Some of the exhibitors in Mobile are not satisfied with retailing movies, but are going in the wholesale business, selling coupons. For instance Mr. King, proprietor of the Crown Theatre, a house seating 500 issues a coupon for five 10 cent admissions and also issues another ticket for $1.25 worth of seats. Mr. King says recently in addition to the regular city license of $225 the exhibitor must pay (an ordinance has been passed which makes him pay) $10 a day extra if the admission price is 25 cents or over.

J. Shimkowitz is another Mobile exhibitor who is issuing coupons. He runs the Queen Theatre, a 260 seater with admission price of 15 cents. He uses Fox, Bluebird and Pathe. Mr. Frankel runs the Crescent Theatre, seating 300. This is a 5 cent house. Miss Luck owns the Empire, a house seating 500, with admission price of 10 and 15 cents.

Montgomery's Four Theatres.

Montgomery, Ala., has four theatres in the movie line. The Empire, seating 952, has an admission price of 15 cents. This house has an eight-piece orchestra and uses Select, Goldwyn and Fox-Standard.

The three other houses are the Plaza, Colonial and Strand. All of the theatres are owned by the Strand Amusement Corporation, under the supervision of Mr. Wilby, general manager.

Covering the Crescent City.

New Orleans has a number of suburban houses pretty much scattered throughout the city. The Hippodrome (run by J. Brennon), a house seating 1,000, uses mostly Fox. Nat Ehrlich's Isis Theatre seats 632 on an admission price of 5 and 10 cents. It uses Paramount, Select and Universal.

Mr. Jacobs runs the Prytanna which seats 750, with an admission price 5 and 10 cents. The Poplar seats 500; admission 5 and 10 cents; uses Paramount, Select, Goldwyn and First National. Jake Miller owns the Empire, a 500 seat combination house, musical comedy and pictures; admission 10 and 15 cents; uses everything.

Mr. Febacher, of Wonderland, seating 234, has a nickel house giving a one hour show. He intends to increase his seating capacity shortly. Maurice Bair's Napoleon Theatre seats 1,500 with an admission price of 5 and 10 cents.

Good Business Is the Rule.

Ben J. Piazza, manager of the Palace Theatre, seating 2,300 with an admission of 10 to 25 cents, runs Keith vaudeville and pictures. This house uses Fox first run; World Pictures and Mutual. It has an eight piece orchestra.

We interviewed with Mr. Pearce, of the Pearce Amusement Company, who own and operate five theatres—the Newcomb seating 400, admission 5 cents; the Bijou Dream, seating 440, admission 5 cents; the Rialto, seating 350, admission 10 cents; the Trianon, seating 500, admission 10 cents; the Tudor, seating 700 admission from 10 to 25 cents. Mr. Pearce reports remarkably good business for all theatres.

Large Capacities and Good Shows.

At Loew's Crescent Theatre, seating 1,600, Manager Kattman says business is great. This house is open all summer. Sobel, Richards & Shear control three theatres—the Washington, seating 900 admission 5 and 10 cents; Fine Arts, seating 750, admission 5 and 10 cents and the Carrollton, seating 700,

Mae Murray's Beseeching the Parrot Not to Fly Away. You See, She's "The Delicious Little Devil."
And, of course, you can't blame the parrot in this, his first appearance with Universal.

admission, 5 and 10 cents. This concern uses Universal, Pathe, Paramount, Goldwyn and Select. Mr. Shear reports good business for all theatres.

The Strand Theatre is in a class by itself. It has a sixteen piece orchestra, seats 1,500 on an admission price 10 and 39 cents. It is the most up-to-date house and is controlled by the Saenger Circuit. Foster Olroyd, the manager, holds lenten services in the theatre on Sundays. This theatre gets a select patronage, and judging by the music the shows and the atmosphere of the house in general it deserves it.

Among N. O. Exchanges.

At the Pathe office J. B. Dumdestre, Jr. is manager, a position he has held about five years. He reports good business. W. W. Hodkinson has a representative here, Max Heine, who says "Fighting Through" is holding its own. American Film Company also has a representative in this office—Louis S. Collier.

At the Select office H. G. Till, manager, has been in charge about one year. He says the South is in great shape and expects a big year. The Saenger Circuit booked Marion Davies in "The Belle of New York" and Mitchell Lewis in "The Code of the Yukon" for the entire circuit. At the Vitagraph office Frank P. Bryon is manager, and says the serial "The Man of Might" is going great. One of the boys setting the pace at this office is A. P. Dessonnes.

Two Women Exchange Managers.

At the World office Miss Sessions is manager. She has been here four years and reports "The Better 'Ole" going big in her territory. The Fox office just moved into a building at No. 723 Poydras and was just installing a new vault at the time of my visit. W. E. Condell, formerly manager of the George Kleine office is one of the Fox salesmen now. Another man in the sales force doing good business is C. S. McMillan, a former insurance man. "Everything going along as usual in the Fox office," says Mr. Allan S. Moritz, the manager.

The Metro and the First National are in one office on Poydras Street. C. J. Bryant is the manager and says "Virtuous Wives" is going strong; also "Eye for Eye." While in this office I met A. Levey, representative of the Stewart estate in Cleveland. He runs a theatre in Pensacola, Fla., seating 1,000. He was then on his way to Mobile with a view to finding a location for a 2,000 house. The General Film Company has F. E. Dillard as manager. He came here from Atlanta last December. At the Goldwyn office Miss Bak is manager. She has been with Goldwyn for some time and reports excellent business for this office.

Boasts Two Supply Houses.

At the Southern Triangle office J. W. Pope is manager and everybody looks busy. At the Paramount office H. F. Wilkes is manager. He says A. W. Plues, formerly manager of Vitagraph, now in harness for Paramount, will cover Louisianna and Eastern Arkansas.

The H. K. Barnett Theatre Supply Co. opened for business about five weeks ago. They are situated right in the film centre. Another supply house is run by George Vivirito. His place has been established about six years and handles Simplexes and Powers for Louisiana, Mississippi and a part of Florida. Amongst the recent installations are two new Simplex, Type S., at the Strand; also two Simplex at the Raceland Theatre, Raceland, La.

Philipp Organizes Producing Company.

Adolf Philipp, the playwright, has organized The Adolf Philipp Film Corporation for the purpose of producing pictures.

Mr. Philipp will appear himself in several of his stories. Negotiations for a New York studio are now on. The first picture is expected to be started on May 15.

Geraghty Writing Western Series for Clifford Bruce

TOM J. GERAGHTY, who recently reached New York with a sheaf of scenarios for some of the leading stars, is returning West with commissions to write several others, among the number being one for Clifford Bruce, whose work in leading and stellar roles for Metro, Fox and other companies has long been popular with the motion picture public.

One of the purposes of Mr. Geraghty's visit to New York was to secure the services of a star for a series of productions which will be constructed around a character of the husky-heroic, romantic type such as Mr. Bruce best portrays.

That time cannot wither nor custom stale the possibilities of the West as a theme for the photoplayer is Mr. Geraghty's opinion, provided the vehicle possesses sufficient originality. He points to the success of W. S. Hart and William Farnum as the best demonstration of this theory.

"The success of these two stars is the best evidence that the 'Western' type of drama is still in its prime, provided, of course, it is adequately produced. There is also a dearth of actors capable of bringing to leading parts the so-called 'husky-heroic' and romantic qualities in which the screen public delights. This is perhaps the reason why the 'Western' for a time seemed to be falling off in popularity.

"Concerning the proposed series, I can only say now that while each picture will be entirely Western in its ensemble, many novelties and thrills will be introduced which will be distinctly new."

"Red Lantern" Due in New York.

Saturday morning, April 26, a print of Nazimova's "The Red Lantern" will reach New York and the local office staff will give the new Metro feature their first look at it before passing the reels along to the laboratory.

CLEVELAND TRADE ISSUES NEW RULES

Regulations Drawn Up by Board of Managers of Chamber of Commerce Go Into Effect May 4

THE Board of Motion Picture Managers of the Cleveland Chamber of Commerce has adopted a set of rules to govern dealings with exhibitors. They become effective May 4, 1919. Among them are the following:

The exhibitor pays transportation charges. No more film shipped C. O. D. to any one. No verbal agreements held as binding. Booking changes must be in writing 14 days prior to play date. No film may be held after play date. Fourteen days after contract is signed, exchanges can set play dates for films if same are not specified by exhibitor.

The board is formed to solve the common problems of exchanges and exhibitors and to adjust complaints made by or against the various exchanges and exhibitors. The board is organized to protect both the exhibitor and the exchange. It wishes all exhibitors to file complaints whenever they feel that they have been unjustly treated by exchanges.

A committee has been appointed to handle complaints, upon which Emery Downs, of the Knickerbocker Theatre and Moe Horwitz, of the Fountain Theatre, have consented to serve. Exhibitors have the right to appear in person before this committee or they may submit any correspondence they desire.

Members of the Board.

The board is composed of Select, Universal, Vitagraph, Inc., Goldwyn, Standard, Famous Players-Lasky, Triangle, First National Exhibitors, Masterpiece, World, Metro, Pathe, W. W. Hodkinson, Film Clearing House, Star Film Service, United Picture Theatres, Mutual Exhibitors, Argus and Sterling.

Talk About Neutrality! Creighton Hale's the Acme of It.
What else could he be between Zena Keefe and June Caprice? These three stars appear in Albert Capellani's Pathe "Oh, Boy!"

WATCH WEST CHESTER'S WRINKLES

Anciently Settled Town with Much Local Color and One Skyscraper Has Three Showmen Who Will Stage Battle to Win Out in Farmer Community Patronage

SOME day when your eye is just aching to be filled with a bunch of handsome scenery, take a trip to the Quaker town of West Chester, Pennsylvania, climb to the top of its one and only six-story skyscraper and from there watch the town flash and sparkle in its setting among the checkered fields and the green, rolling hills of Chester County.

Beware the Elevator Man.

The greybearded elevator man who operates the one and only elevator in the one and only skyscraper will immediately recognize you as a stranger and before you reach the sixth floor he will have told you how the weather has behaved since the days of the Civil War, and will give you, besides, "Today in history" as it was five, ten, fifteen, twenty, and twenty-five years ago. If you give him a cue on the Big Blizzard, he'll ride you up and down the elevator until his chest is freed of the experiences he himself went through during those days when sleighs had to be driven along the tops of the worm fences and it took a week to dig a path from the house to the barn.

Or, if you aren't satisfied with scenery as it strikes you from a distance, once you have reached the roof of the One and Only, take a little jaunt out through Marshallton way to the country of the Brandywine where Washington and Howe made meadow and woods resound to the roar of cannon in 1777. If Chester County's combination of rolling hill, cloud, verdant field and winding stream does not satisfy your poetic eye, it's time your favorite specialist earned another thousand by giving your optics the onceover twice.

Town Is Inclined to Conservatism.

Since you are a moving picture man, the fact that West Chester, a town of some 15,000 persons, has three theatres operating and in full bloom, will appeal to your spirit of showmanship. Your jaunt through the country will have convinced you that the town has a rich farmer patronage from which to draw, and besides a number of little hamlets that nestle along the highways that before the days of railroads were the traffic arteries of the country.

You will find on inquiry that West Chester has a school patronage coming from a High School of 800 students, a large percentage of which comes from the rural districts; a State Normal School of 1,500 students, and Darlington Seminary for Girls, with several hundred resident pupils.

You will discover also that the whole community is inclined to conservatism as it is an old, well-settled, residential town, with no large industrial element to stir it from its apathy. The three theatres, the Opera House, Idlehour, and Rialto, therefore, have a difficult task in their advertising and stunting

Opry House Known of Old.

The Opera House, the oldest and largest of the three houses, is managed by F. J. Meyer for a company of local stockholders. It has for years been used as the scene of the presentation of legitimate attractions. It is here the bloodhounds pursued 'Liza and here the villain received his rich quota of hisses in the 10-20-30. The house was remodeled last winter and the seating capacity raised from 800 to 1,000.

Mr. Meyer still brings the big road shows to West Chester, and runs his prices up as high as $2. The farmers in the surrounding district swarm into town for these plays. They never reserve seats in advance, as they stay at home when the weather is bad. But let the weather be good, and every hitching post on Gay and High streets will be occupied by the old grey mare or the 1919 Packard.

The Opera House will be remodeled in front this year, and an incline will replace the steps and long corridor leading to the house proper.

Idlehour Pleasantly Named.

The Idlehour, a block and a half from the Opera House, is owned by William H. Leslie and leased by James B. Bowker, the efficient young manager who talked to the World man as he made change for his afternoon patrons. The Idlehour uses the Paramount program and Select pictures almost exclusively. It seats 600, and like the other two houses, charges ten and fifteen cents admission.

"The conservative nature of this town makes advertising a difficult problem," said Mr. Bowker. "The Local News is a fine paper and it reaches every home in Chester County, but it will not give the theatres any aid in the way of publicity for pictures. You can't 'stunt' any picture or the conservatism of the town will be offended. Co-operation with the stores in town is a dead letter."

Mr. Leslie, the owner of the Idlehour property, has a little house in Lenni of 225 capacity, which he is holding as a training camp for his boy, now in France.

Rialto Brings Real Competition.

The Rialto, owned and managed by William A. and Thomas J. Brown, is but two doors removed from the Idlehour, and is the theatre which has put fight into the competition in West Chester. The Rialto, which seats 700, opened on February 22 after a lapse of five months due to the death of James A. Brown who built the theatre in 1916. The Brown brothers, determined to do things on a big scale, installed a $10,000 Wurlitzer organ, have been doing excellent business since their opening and have the town talking.

The Rialto is the only one of the three theatres which can boast of an organ, upholstered seats and ultra-modern construction. It runs five acts of vaudeville on Tuesday and Saturday, together with a feature picture.

Some of the West Chester folk say there is not room for three theatres, while others are of contrary opinion. The fact is that West Chester, which has nothing at all to do with Chester, is the heart of a thickly settled farming district, with a host of small communities from which to draw and there is plenty of room for three exhibitors if they use the right kind of advertising methods.

Gladys Leslie Parts the Curtains Between the Two Scenes from "A Stitch in Time" to Say "Good Morning."
She Is in Evening Dress, You Say? Well, Vitagraph Doesn't Prevent Her from Saying "Good Morning" in the Evening.

One of the three theatres is bound to grasp the situation in a short while because the limited patronage of the town does not now permit three full houses a night. One theatre is poorly patronized every evening. One showman is bound to swear that he will make his house supreme, and will use brain matter and printer's ink to make it so.

Which one of the three will it be? Which one will make his theatre the magnet, drawing patrons consistently from Marshallton, Embreeville, Mortonville, Malvern, Paoli, Guthrieville, Chadd's Ford, Milltown, Brandywine Summit, and even Kennet Square, Toughkennamon and Oxford? The fight promises to be a lesson in showmanship. Who will win? Watch Meyer, Bowker, and the Brown brothers of West Chester, and you'll get some pointers on advertising.

REILLY.

BIG GOLDWYN LOAN FILM AGAIN FREE

"The Story of the Biggest Game Every Played" Brought Up to Date Is Offered to Exhibitors Without Charge

ONCE more Goldwyn takes a part in the drive for a successful Government loan. Goldwyn's contributions in the previous Liberty Loan campaigns will be remembered by all. It was the Goldwyn Pictures Corporation which, among other contributions, launched that startling bond-selling photo-drama, "The Story of the Biggest Game Ever Played," in which every Goldwyn star took part. It was Goldwyn that produced Geraldine Farrar in "The Bonds That Tie," an additional photographic contribution to the Sales force of Uncle Sam.

And now Goldwyn comes to the front with a program that will go a long way toward "putting over" the present Victory Loan. Out in Culver City, Madge Kennedy, Pauline Frederick, Geraldine Farrar, Tom Moore, Mabel Normand and numerous other Goldwyn stars, are bending their individual efforts to sell Government bonds. All sorts of devices on the part of these screen stars are being resorted to for the purpose of winning the public to this most important post-bellum money drive. Goldwyn directors and idea-men are coaching their crew on the necessary tactics to pursue and the necessary vantage points from which bonds may be disposed of through the aid of magic names and magic personalities.

But the Goldwyn distributing offices are making the main Victory Loan drive on the part of the photoplay magnates. Once more "The Story of the Biggest Game Ever Played," is being distributed free to exhibitors who are kind enough to offer their co-operation. New captions and lines and other variations have been introduced to make the picture entirely a story of the immediate hour.

Express Tied Up by Strike; Send Films by Aeroplane

EXCHANGE managers have been inconvenienced by a general strike of Canadian express company employes in practically all the centres of the Dominion. Those who went out included drivers, station clerks and messengers, and they want better pay, shorter hours and improved working conditions. Various methods of transplanting film shipments quickly have been used and the company is making the best of the situation in an effort to help the film interests.

For a stunt, one Toronto exchange, the Specialty Film Import, Limited, Pathe distributors, delivered a box of films to Manager Swanwick, of the Princess Theatre, Hamilton, Ontario, forty miles from Toronto by aeroplane. The films were delivered in forty minutes by a Toronto aviator, A. E. Parsons, thirty-two minutes of the time being consumed in the actual flight between the cities.

This was the first time on record in Canada that moving picture films had been shipped by aerial express.

"The Effect of the Canine on Modern Social Problems"

As Shown by the Above Scene from Pathe's "Ring Up the Curtain," with Harold Lloyd and Bebe Daniels.

World-Picture Press Book Ready for Novelty Film

FOR the exploitation of "The Ghost of Slumber Mountain," Lee Kugel, director of World-Pictures publicity, has prepared a special press book. In compiling the work, Mr. Krugel has kept in mind the resources of the exhibitor whose theatre is located in a community or city where it is impossible for him to secure such advertising material as may be readily obtained in the larger centers of population.

The Herbert M. Dawley novelty is approached from many angles and in both press notices and prepared advertisements the best exploitation points are enlarged upon. There are no impossible "stunts" suggested, but advertising ideas are offered that will admit of the fullest exploitation for the feature. Short paragraphs and longer stories for newspapers and programs are ready prepared, and advertisements of many designs and sizes are listed.

"These are not press agents' ravings" is the caption preceding the publicity text—and then follows what is claimed to be truthful statements concerning the strange creatures represented in "The Ghost of Slumber Mountain." These pictures lately concluded an engagement at the New York Rivoli and are now being generally booked through World-Picture exchanges.

Palisade Laboratories Get Big Contract.

A contract has been entered into between Bech, Van Siclen & Company, Inc., and the Palisade Film Laboratories, Inc., according to an announcement by L. C. Wheeler, manager of the export department of films for the former concern, which will aggregate many hundreds of thousands of dollars in the course of the year.

"We are buying foreign rights for superior productions," said Mr. Wheeler, "and our chain of distribution circles the globe. It is our desire to issue the very best prints that can possibly be made, and we believe that we have accomplished this end by contracting with the Palisade laboratory to do our work.

"We made a thorough inspection of the plant and were agreeably surprised at the splendid equipment and the excellence of the working forces."

Protest Poster Charge by Exchanges.

The Canadian Motion Picture Association of Montreal has protested against the charge of seven and one-half per cent. imposed by exchanges for posters, heralds, slides and other accessories. The exhibitors are called upon to pay this item whether they use the paper or not. The exchanges are considering the matter, it is stated, but they point out that they are required to pay for the extras and they are entitled to collect from the exhibitors. An adjustment may be arranged.

Night Service at Montreal Exchanges.

Montreal exchanges have decided to provide all-night service for local and district exhibitors as a result of an agitation on the part of the theatre men for such an arrangement. The exchanges are arranging to have a clerk on duty at each office for the receipt of films from theatres after regular performances.

MOTION PICTURE ENGINEERS MEET

Society Has Three-Day Session in Philadelphia—Technical Men's Papers Read—Prizma's New Process Described—Further Opinions on Slow-Burning Film

THE semi-annual meeting of the Society of Motion Picture Engineers was held in Philadelphia on April 14, 15 and 16. The three-day session was a full one, and the meeting was the most enthusiastic yet. Owing to an attack of the "flu," which laid the chairman of the papers committee low for several weeks, the papers were less numerous than usual. The sessions were enlivened by most excellent, interesting and instructive addresses by Dana Pierce, Chairman Electrical Committee National Fire Prevention Association; Washington Devereaux, Chief Electrical Inspector Philadelphia Board of Fire Underwriters; Frank J. Rembusch, Secretary Motion Picture Exhibitors' League of America, and Dr. Dudley, of the Wisconsin State University Board of Visual Education, now engaged in assisting in preparing Government films.

Interesting Papers Read.

Papers were read as follows: "White Light for Motion Picture Photography," by Wm. Roy Mott, National Carbon Company laboratories.

This paper was profusely illustrated with stereopticon slides, and contained much matter of more than ordinary interest and value to the industry. Mr. Mott is past master of his subject and his subject is the carbon arc.

"Attachments for Cinematographic Cameras" was the subject of a paper by Carl Gregory. This paper held very great interest, even for us who, not being well posted on the photographic end of things, could not appreciate all its points.

"Some Phases of the Optical System of the Projector," by F. H. Richardson, was extensively discussed by Dr. Herman Kellner, of the Bausch & Lomb Optical Company, who made blackboard drawings to illustrate his points and gave a demonstration with a small apparatus in which he mounted a corrected and un-corrected condenser. Dr. Kellner agreed with the reader of the paper in the points made therein, but suggested a different remedy for the light losses pointed out. Dr. Henry Phelps Gage, of the Corning Glass Works, also discussed certain phases of the matter brought out in Mr. Richardson's paper, illustrating same with stereopticon slides. What might be termed the combined paper of Richardson, Kellner and Gage were extensively discussed by Messrs. Allison, Jenkins, Burrows, Will C. Smith and Mr. Glover.

New Prizma Process Discussed.

"Adding Color to Motion," by William V. D. Kelly, Prizma Inc., proved to be a headliner in the programme because, aside from the interest centering in Prizma just now, Mr. Kelly described, for the first time, the new "Additive Process," which is Prizma's latest contribution to the art of color photography. The paper was illustrated by Prizma films showing details of the new process.

These various papers will be printed in the proceedings of the Society and will thus be made available to all.

Reports were had from several committees and for the first time there was evidence of real committee activity. Heretofore only the electrical devices committee had really done anything worth while, but now both the committee on optics, and the projection machine committee have come to life. President Campe has worked faithfully, Secretary Gillette has done his work well, and Treasurer Smith seems to be accumulating wealth on behalf of the society. The membership committee has accomplished much, and the society is in first class shape in every way. It has become a power for good and its dictum now is generally respected by the industry.

Society in Healthy Condition.

Dead indeed must be that one who can attend one of its meetings without reaping genuine benefit. Those who are eligible to membership would do exceedingly well to get into the fold. The society is now financially and numerically a going concern. A. C. Roebuck, chairman of the membership committee, said: "We are no longer in need of either members or finance. It would therefore be well that we be a bit selective and admit only those men or firms who can be of benefit to the society as an engineering body."

The matter of special narrow-width, slow-burning standard was again discussed, but no action was taken.

The society adopted a resolution addressed to the Government requesting that, in the interest of safety, as well as for the moral effect, all films in future put out by it be printed on slow burning stock, commonly known as non-flam. In course of discussion the point was brought out that non-flam stock is about 80 per cent. that of common stock. It was also made plain that the slow-burning stock would probably always cost more to manufacture than ordinary stock. Dana Pierce, of the Underwriters Laboratories, made it clear that the underwriters had no intention of receding in any degree from the safeguards set up for portable projectors.

Two Factions in Slow-Burning Matter.

There are two distinct factions in the slow-burning film matter. One is of the opinion the special narrow width stand-

Which Is It—Better or Worse? Elliott Dexter, in Cecil B. DeMille's "For Better, for Worse," Seems Undecided.
Gloria Swanson Looks at the Feather in His Lapel as If It Might Be Rather Worse.

ard for portable projectors, already adopted by the society, ought to stand. The other is the opinion that the society should work for the adoption of slow burning film for all purposes, finally ending by the total elimination of ordinary inflammable film.

Against this latter is the fact, made quite clear at the meeting, that sufficient slow-burning film stock to supply the entire industry could not at present be had, nor could it be had for a considerable period of time, to which must be added its comparative low efficiency (80 per cent.) and higher cost.

Tuesday evening there was a banquet which was one of the most thoroughly enjoyable affairs ever.

Altogether the meeting was a decided success from any and every point of view. The next meeting will be held in Pittsburgh in the fall.

Those in Attendance.

Among those in attendance were George Perkins, Perkins Electric Company; George A. Blair, Eastman Kodak Company; Dr. Henry Phelps Gage, Corning Glass Works; Frank Rembusch, secretary Motion Picture Exhibitors' League; Dr. Herman Kellner, Bausch & Lomb Optical Company; H. H. Cudmore, Argus Lamp and Applianee Company, Cleveland; William C. Hubbard, Cooper-Hewitt Electric Company, New York City; W. R. Mott, Research Laboratories, National Carbon Company, Cleveland; A. C. Roebuck, Enterprise Optical Company, Chicago; A. F. Victor, Victor Anamatograph Company, Davenport, Iowa; F. H. Richardson Moving Picture World, J. C. Moulton, Fort Wayne Electric Company, New York office; Bernard DeVry, DeVry Corporation, Chieago; R. P. Burrows, National Lamp Works, Cleveland; C. Franeis Jenkins, Washington, D. C.; Will C. Smith, Nicholas Power Company, New York City; E. K. Gillette, Motion Picture News; Harry M. R. Glover, Gundlach Manhattan Optical Company; W. B. Cook, Pathescope Company, New York City; Max Mayer, Max Wohl Company, New York City, and J. H. Hertner, Hertner Electric Company, Cleveland.

"MIDNIGHT ROMANCE" PRESS BOOK PULLS

Manager H. M. Thomas, of Omaha's Big Rialto, Uses Every Ad. in Sheet on Anita Stewart Picture

H. M. THOMAS, manager of the big Rialto Theatre, Omaha, recently opened a press book sent him, advertising a picture he was to play. Mr. Thomas ripped off the wrapping, gave the sheet a glance, and whizzed it through the air, swearing softly as it phlopped against the wall.

"There's a press sheet!" he exclaimed, pointing to the dilapidated ruin lying on the floor. "It is supposed to tell me how to advertise my picture. If I use the ideas in that press sheet it will cure bunions, it will cure a cold, it will clean the streets, it will give my ticket girls prostration, it will wear the floor off my lobby, it will break down my seats with the crowds—yes-s-s-s-s-s it will!"

"Why do they waste their money?" inquired Thomas. "And even if they have got plenty of money why do they waste my time? I read press sheets. I have to read press sheets. That is why my eyes are turning glassy; my hair turning gray; my ears are drooping and my teeth falling out. I have to read press sheets. I am going to the sanitarium—just because I have to read press sheets."

Thereupon Showman Thomas started out on a long rigmarole concerning press sheets. Some, he said, were good—fairly good; others were impossible.

Thomas an Able Judge.

Now, Thomas is an original advertiser. His ideas have won him fame. He doesn't have to depend upon press sheets; he can write press sheets for himself, if he has to. Certainly he can write advertisements for himself. He generally does, and they draw the crowds. But he grows sad as he thinks of the effort that might have been saved if only press sheets were what they should be.

Suddenly the interviewer spied something. "Here's an ad of yours which, I'll bet thirteen cents was taken from a press sheet," he said. "Look. Now co e c'ean." There it was. An ad, a big, glaring, well written, convincing ad, taken from a press sheet.

Thomas looked. A gleam of joy came into his eye. He grinned. Life was interesting, once more.

"Yeh, boy. I said some press sheets were good. That one is. Remember when we knocked 'em dead with 'Virtuous Wives?' Well, some of those ads were from the press sheet.

"'The Midnight Romance' is another. I guess I used just about every ad in that press sheet. Say, I wish every one was like that. You know what I mean—nifty, attractive, striking, got the punch."

He pointed to this ad; then to that one, in another evening paper. He drew a press sheet from his desk and pointed to the copy from which his ads of the afternoon had been taken. He talked earnestly, enthusiastically, interestingly. He was all wrapped up in his subject. He pointed to the pictures in the press book and to the notation, "Talk to the women in your ads."

Takes Press Book's Advice.

"Did I talk to the women in my ads?" he said. "Did I! Boy, every woman in town eame to see that picture, or was prevented for some reason that she could not avoid. Think of it—a woman wrote the story, a woman directed it, a woman star, and I suppose a woman turned the crank of the camera.

"Think of the pretty gowns! And Anita Stewart is a woman's actress anyway. This is her second picture in my house, and they've got to stop selling tickets downstairs in a few minutes. I booked the picture for five days, and I had to hold it over for two more days or be mobbed."

Again he turned to the press sheet, and he raved some more. Some day, he hoped, every press sheet would be as good for their pictures as this one was for the picture he was advertising.

Press Books Arouse Comment.

Down at the A. H. Blank Enterprises headquarters, First National Circuit franchise holders for Iowa and Nebraska, Manager C. E. Holan said, "Press sheets? Oh, yes, our press sheets arouse frequent eomment. But so do our pictures." Mr. Holan recalled days when he was exchange manager for other film eompanies. No, he said, he did not recall enthusiastic appreciation of the press sheets issued by those companies. He coyly admitted his press sheets are the best on the market, but he wouldn't talk about them enough—he insisted on referring to a big indefinite looking book, and saying it told the story of how Anita Stewart's latest pieture is booking like wildfire throughout the Middle West.

Seadeek Goes to Siberia with Films for Soldiers

JESSE SEADEEK, of Rochester, N. Y., and well known in moving pieture circles there, sailed from Vancouver, Canada, on April 19, for Vladivostok, Siberia, as a representative of the Community Moving Picture Bureau. Accompanying him were six operators and fifty projection machines, together with various other equipment, and miles of film which will be exhibited to the Allied armies now in Siberia, under the auspices of the International Committee of the Y. M. C. A.

Arriving in Vladivostok, the party will first organize the exhibition of pictures for the men there. Following this the pieture service will be extended along that thin ribbon of civilization which crosses lake Baikal and runs overland along the line of the Trans-Siberian Railroad. It is understood that the party will be the first to exhibit films in this part of Asia.

Leslie Martin, director of the service for Asia, sailed with the party.

Foreign Rights to Zane Grey Films Secured by Brockliss

SIDNEY BARRETT, president of the J. Frank Brockliss Company, has purchased the entire foreign rights of "Desert Gold," the special production now being made of Zane Grey's novel by the author's own company, together with the rights of all other books by this writer which are to be picturized in this manner, according to an announcement made this week by C. A. Weeks, secretary and treasurer of the Zane Grey Pictures, Inc.

The acquisition of the foreign rights of this series, which are to be distributed in America by the W. W. Hodkinson Company, is in line with the recently announced policy of the Brockliss company to eliminate star and program pictures from their offerings, and handle only productions of special merit and magnitude.

Steve M. Farrar Married.

Steve M. Farrar, of the Casino, El Dorado and the Orpheum, Harrisburg, Ill., has found time in spite of his double duty, to get married, and on April 16 was united to Miss Minnie Talbot at Cairo, Ill. If Steve is as good a husband as he is advertising hustler, we'll reserve the usual custom and congratulate the bride, for Steve is one of our best little crowd getters.

ALL TERRITORIES ON CHRISTIES SOLD

Contracts Closed on Specials for Entire World—Charles H. Christie a Visitor to World Offices

CHARLES H. CHRISTIE, of the Christie Film Company, visited the Moving Picture World offices during the past week. He is on a trip to the East in connection particularly with the new series of two-reel Christie specials, and announces that contracts have been closed with E. A. Golden, manager of the American Feature Film Company, for rights to both the specials and the one-reel comedies for the New England States, and with the Arrow Photoplay Company, of Denver, for Colorado, Utah, Wyoming and New Mexico.

Mr. Christie, who is a brother of Al E. Christie, producer of the Christie Comedies, is enthusiastic over the success of his mission, and announce that the independent exchanges distributing the new series of two-reel specials are arranging to feature these productions in the same manner as five-reel or longer subjects are handled.

All Territories Closed.

The signing of the above mentioned contracts completes the allotment of territory for the United States and foreign countries on the specials. Booking arrangements already have been in operation on the one-reelers, but other concerns in several instances are to handle the new productions. The Electric Theatre Supply Company of Philadelphia has secured rights to Eastern Pennsylvania and Southern New Jersey, and the Baltimore Booking Company to Delaware, Maryland, District of Columbia and Virginia.

Rights to Indiana, Illinois, Wisconsin, Minnesota, North and South Dakota, Kansas, Nebraska, Iowa and Missouri have been secured by the Celebrated Players Film Company of Chicago. The Supreme System of Minneapolis, Crescent Film Company, of Kansas City, A. H. Blank, of Omaha, and Mid-West, of Milwaukee, will book for their particular states.

Christie Films are represented in Canada by the Famous Players; Cleveland, Detroit, Cincinnati and St. Louis by the Standard Film Service. In Canada the productions are handled by the Famous Players Film Service at Toronto and the First National Exchange at Vancouver.

Other territories will be covered by the exchanges which have been distributing Christie comedies in the past.

Charles H. Christie.

Fred Fishback Joins Universal.

Fred Fishback, formerly connected with Mack Sennett and Henry Lehrman in the making of their respective brands of comedies, is now at work at the L-Ko studios at Universal City. The first picture to be produced by the new director is one which he has himself prepared. It is expected that Edith Roberts and Charles Dorety will have the principal parts in the production with Bud Jamison, Jimmy Adams and a bevy of L-Ko beauties in support.

Clare A. Briggs

New York Tribune cartoonist who gets your laugh with "When a Feller Needs a Friend."

CONTRACT SIGNED FOR BRIGGS FILMS

"Skinay" and Others Will Be Distributed by Famous Players-Lasky—Not Cartoon Pictures

CONTRACTS have just been signed by the Famous Players-Lasky Corporation and Briggs Pictures, Inc., for the world distribution of the Briggs films, which have scored such a success at the Strand Theatre in New York. Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., had no less than six contracts from various distributing organizations offering him attractive terms for the handling of these pictures.

One Comedy a Week.

Briggs Pictures, Inc., will turn over to the Famous Players-Lasky Corporation one one-reel comedy a week for distribution. Several special releases running three reels in length also are under consideration. The Excel Studio in Yonkers has been leased by the producers and work will be started there immediately following the completion of the film now being staged at the Thanhouser plant.

Briggs Pictures for Paramount release will be prepared in various series. Bert C. Carver has been engaged as technical director and W. A. Hutchinson as cameraman. The executives of the Briggs company are Clare A. Briggs, president; Alex Yokel, vice-president and general manager, and J. S. Gillespie, second vice-president and treasurer.

Playing the important parts in the Briggs pictures are John Carr in the title role of "Skinay," Stephen Carr and Rosemary Carr. All three of these child artists have had considerable experience in motion pictures, appearing at various times in Famous Players-Lasky subjects.

The initial Paramount-Briggs film will be released early in September. Seven pictures are finished. Attention is called to the fact that these films are not animated cartoons, but are actual motion pictures with players, the scenarios being based on cartoons by Mr. Briggs.

Fox Expected Back from French Battlefields Soon

WILLIAM FOX will return from Europe the later part of May and is expeced to have important announcements to make shortly thereafter respecting the signing of new stars and the elaborated plans of the Fox Film Corporation for the coming season.

Winfield R. Sheehan, general manager, who went to Europe with Mr. Fox, may not return with him. Mr. Sheehan, it is understood, will remain to complete arrangements under way for extended production which it has been announced will constitute an important part of the Fox program for 1919-1920.

According to cabled reports received at the Fox offices in New York, Mr. Fox and Mr. Sheehan have spent the last ten days or two weeks in Paris, on the battlefields of France, at Rheims and at Verdun. They are now said to have practically completed arrangements for the filming of the series of big productions, which will have these historic places as their background.

It is declared to have been decided in connection with these locations just what American directors shall be sent to Europe and what stars will be featured in the various projected productions. These details probably all will be announced at the time of the annual convention of Fox branch managers and the news will be disseminated through them and through the trade press.

Finish the Job—
Invest

UNIVERSAL ESTABLISHES MEXICO OFFICE

New Exchange at Capital City Under Management of Brookheim, Formerly of the Canal Zone Branch

THAT Universal is carrying out its recently adopted policy to increase distribution of its products in foreign lands and to bring such distribution under the direct supervision of the New York offices is evidenced by the fact that a Big U exchange is to be opened at Mexico City, Mexico, this week.

Two changes in the staff of Universal's Central America sales organization were announced this week.

Charles L. Brookheim, who for several years has been in charge of the Universal exchange in the Canal Zone and who is intimately acquainted with the conditions in Colombia, Gautemala and Mexico as well, has been appointed manager of the new Universal exchange at Mexico City. Heretofore Universal products have been distributed throughout Mexico by independent companies, but the office of which Mr. Brookheim is to be manager is directly under the jurisdiction of George E. Kann, head of the Universal export department in New York.

In establishing the Universal exchange in Mexico City, the export department has also engaged W. M. Chambers, who during the war represented the film department of the United States Committee on Public Information in the Mexican capital. Mr. Chambers will not only act as assistant manager of the Mexico City exchange, but will look after publicity throughout the Central American country.

To fill the position vacated by Mr. Brookheim, Universal has chosen Monroe Isen, who for six years has been a salesman in the New York Universal Exchange.

In announcing the appointments of Messrs. Brookheim, Chambers and Isen, Carl Laemmle, president of the Universal Film Exchanges, Inc., has stated that the opening of an office in Mexico City, under the direct jurisdiction of the Universal export department, was but one of the many changes to be made in the Big U foreign distribution during 1919. According to reports received from Central America, Universal films have become most popular with Central American photoplay followers during the past few years.

Four Cities Now Have Seen "The Unpardonable Sin"

CHICAGO and Los Angeles have just been added to the important cities in the United States that have capitulated to the box office strength and the exploitation methods of Harry Garson's "The Unpardonable Sin," starring Blanche Sweet under the direction of Marshall Neilan. The picture opened at the Randolph Theatre, Chicago, Sunday, April 20. The Los Angeles engagement began Sunday, April 13. Prior to that there had been important openings in Detroit and San Francisco.

The success of "The Unpardonable Sin" has attracted attention throughout the industry, mainly because of the unusual methods which have been used in exploiting it, among them the staging of a premiere in a city hundreds of miles removed from Broadway. Figures dealing with the various openings have been printed in the Garson advertisements from time to time. The Los Angeles engagement was of particular interest because it began on the "unlucky"—or the "lucky"—13th of the month and combated the traditional quiet of Holy Week. The receipts in Los Angeles for the opening week amounted to $15,842.

Preparations are under way for the New York opening of the picture, which is scheduled for May 2 at the renovated Broadway Theatre.

EUGENE O'BRIEN SECOND SELZNICK STAR

Contracts Signed for Exclusive Services for Term of Years—Will Start Work at Once

SELZNICK Pictures Corporation announces that it has signed contracts with Eugene O'Brien whereby this actor, who has won national popularity, becomes the second star under the Selznick banner. Mr. O'Brien's contract goes into effect at once and announcement will shortly be made of the plans now being formulated for him.

Olive Thomas was the first announced star in Selznick Pictures; Eugene O'Brien is second on the list.

Seen chiefly during the last year and a half in Norma Talmadge's productions for Select Pictures, Mr. O'Brien has been accorded a popular following. It is understood that the contract with Mr. O'Brien calls for his exclusive services under the Selznick banner for a term of years to come.

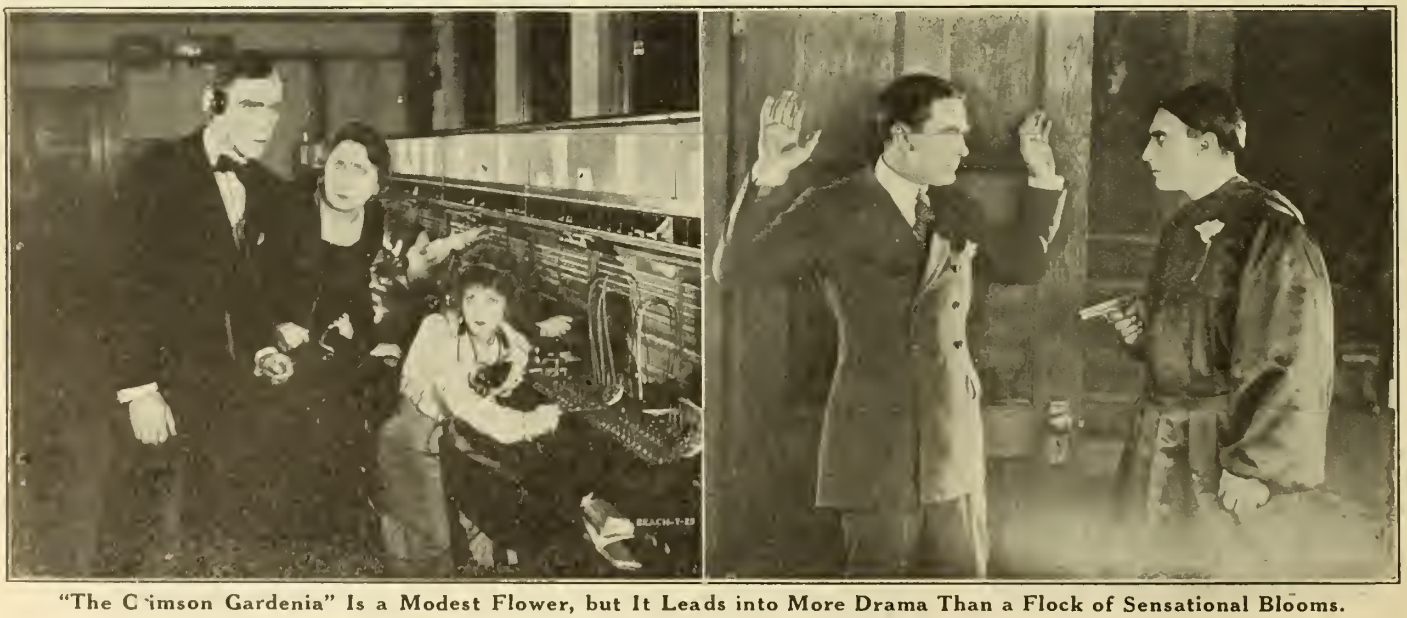
First Work on Spoken Stage.

Eugene O'Brien first entered public life on the spoken stage, becoming a member of a musical comedy company under the management of Charles Frohman. Shortly after his debut he signed a contract to appear with Elsie Janis. Then he was seen in support of Ethel Barrymore. Another season found him with Margaret Illington, another with Ann Murdock and then wth Kyrle Bellew. Directly prior to his first screen appearance, he was in the support of Fritzi Scheff. Mr. O'Brien's first screen work was in Frohman's Famous Players production, "Just Out of College."

Played With Mary Pickford.

One of Mr. O'Brien's most entertaining characters was with Mary Pickford in "Rebecca of Sunnybrook Farm." Another of his successes was with Elsie Ferguson in "Under the Greenwood Tree," and also in "Heart of the Wilds," another Ferguson production. He had the leading role in Keeney's "A Romance of the underworld," and also in the Famous Players-Lasky production, "Fires of Fate."

Then came the series of Norma Talmadge productions, in which Eugene O'Brien's suport of that actress was an outstanding feature.



"The Crimson Gardenia" Is a Modest Flower, but It Leads into More Drama Than a Flock of Sensational Blooms.

Goldwyn's picturization of Rex Beach's story brings Tom Moore in contact with a clannish sort that wears initiation robes, fatal flowers, and automatics.

Part of the Los Angeles Crowd Which Saw "The Unpardonable Sin."
The Kinema took in $15,842 on the Garson feature during Holy Week.

RIALTO CELEBRATES THIRD ANNIVERSARY

Managing Director Riesenfeld Gives Special Program During Theatre's Birthday Week

A MOST appropriate and pleasing program is presented at the Rialto, New York, this week, in honor of that theatre's third anniversary. Managing Director Hugo Riesenfeld has so harmonized his entertainment as to make the anniversary program one that stands out even in the Rialto's record. So much already has been said about the Rialto's superfluity.

The show opens with Franz Liszt's "Second Hungarian Rhapsody," rendered in all its wierd symphony by the Rialto orchestra, conducted by Mr. Riesenfeld and Nat W. Finston. The overture is repletc with the spirit of the nomad, and all the lure of a gypsy's life is brought out in the music. This is heightened by a Czimbalom solo played by Bela Nyary.

Short Subjects First.

First on the screen is seen the Rialto Magazine and "Silk Hat Harry" cartoon. This reel is followed by a contralto solo, "Mighty Lak' a Rose," sung by Julia Henry. The fourth number is an excellent Robert C. Bruce-Educational scenic, titled "The Wolf of the Tetons," which brings the viewer to the western rim of the Jackson Hole in Wyoming.

The quartette from "Rigoletto" is sung by Ann Rosner, Mme. Pascova, Martin Brefer and Edoardo Albano.

The feature photoplay is William S. Hart's "The Money Corral," an Artcraft production which was written and directed by William S. Hart. The Hart picture is followed by a Charlie Chaplan revival, "The Adventurer."

The program closes with the "Hallelujah Chorus," played on the organ by Arthur Depew.

Goldwyn to Return May 1.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, will return to the executive offices in New York about May 1 from an extended stay at the Goldwyn studios at Culver City, Cal.

News from the Goldwyn chief executive indicates that no effort will be spared to acquire the finest literary material available suitable for picture production for the coming season. After a long period of observation of the Goldwyn studios in operation and a study of the ever changing development of the art of the motion picture, Mr. Goldwyn brings with him a definite idea of the scope and direction of the company's plans for the coming season.

Mrs. O'Grady Fails to Meet Advertisers

FIFTH Deputy Police Commissioner Ellen O'Grady failed to appear at the weekly meeting of the Associated Motion Picture Advertisers, Inc., Thursday, April 24, in response to the association's invitation to be present and amplify the statements embodied in her recently published tirade about the alleged immorality of motion pictures. On motion, the association unanimously voiced its appreciation of the work of Harry Reichenbach and N. T. Granlund, who constituted the special committee appointed to handle the matter. Bert Adler and Joseph L. Kelley were added to the committee, which was continued in office, and empowered to take care of the publicity which may be necessitated by the situation.

Mr. Kinney, of the staff of Editor and Publisher, was present and addressed the members on the attitude of newspaper publishers in the matter of publicity for motion pictures. Mr. Kinney contented himself with explaining this attitude as he found it, and his remarks provoked a spirited discussion which brought out many valuable suggestions.

The following were elected to membership: C. C. Pettijohn, of Exhibitors Mutual; H. P. Diggs, Independent Sales Corporation; Joseph L. Kelley, Rothapfel Pictures Corporation, and Kenneth MacGowan, Goldwyn.

SIGNAL CORPS OVERSEAS FILMS ON SALE

War Department Exhibits Official Pictures for Benefit of the Press and News Weeklies

AN exhibition of official war pictures made in Europe by the Signal Corps of the army was given in the projection room of the International Film Service, 729 Seventh avenue, New York, on Tuesday, April 22. The showing was held for the purpose of disposing of 6,715 feet of film to the news weekly men, a number of whom were present along with members of the press.

The film shown is only a small portion of the vast amount stored away in the archives of the War Department, and covers the activities of about ten different American divisions, including pictures of France, Belgium, Germany and Russia. Panoramic views of "No Man's Land" and other devastated areas contain undeniable proof of the great struggle. Pictures of positions captured and many incidents in connection with American participation in the war from port to occupation of enemy territory are to be seen.

A group of interesting scenes were taken with the 332d Infantry in Italy in the area including Ipplis, Brazzano and the village of Cormons. The entry of the French into Brussels, a visit of King George V to Paris in November, 1918, and the evacuated German lines showing huts, postoffice headquarters, machine gun nests and other evidences of Hun occupation are scenes which will hold interest. Pictures of many famous personages of the war also are included.

The American soldiers at Archangel holds considerable footage in this group of films.

It is announced that official pictures will be shown periodically in New York, probably at the Army Building, Thirty-fourth street and Eighth avenue, for the convenience of film producers and distributors who may desire to make purchases.

Walthall to Appear in Six Pictures Made by Pioneer

ARRANGEMENTS have been completed between Smiling Billy Parsons, president of the National Film Corporation, and M. H. Hoffman, general manager of the Pioneer Film Corporation, by which Harry B. Walthall will appear in a series of six productions to be made by the latter company.

This deal marks the entry of the Pioneer company into the production field, and is in accordance with its announced policy of supplying exhibitors with high class features.

The stories of the pictures in which Mr. Walthall will appear will be especially chosen for him, and great care is being taken to select only those which will be best suited to him and show his talents to the best advantage. A number of manuscripts have already been read, and announcement will soon be made as to the name and nature of the first production to be made under this arrangement, which was consummated on Mr. Parsons' recent trip to the East.

It is announced that supporting casts will be carefully selected, types and ability being given more consideration than names, and that a director who has many successes to his credit will handle the details of production.

LAEMMLE SEES A BRIGHT PATH AHEAD

President of Big U. Finds Exhibitors Sorry Houses Are Not Bigger—Some Coming Features

RETURNING to New York after crossing the continent twice, conferring with exhibitors and exchangemen in several cities and studying conditions in various sections, Carl Laemmle, president of the Universal Film Company, is satisfied that 1919 will be a banner year for exhibitors and producers alike. Also Mr. Laemmle is convinced that 1919 will see even greater Universal success than 1918, which was acknowledged a banner year for the Big U.

"Everywhere I went I found business booming," said Mr. Laemmle. "Exhibitors who told me last summer that if things did not improve rapidly they would have to go out of business, told me on my present trip that their only fear at present was that their theatres weren't large enough.

"In Los Angeles, San Francisco, Chicago, Seattle, Omaha, Salt Lake and other cities exhibitors are enjoying a record business," said Mr. Laemmle.

Mr. Laemmle stated that no effort or expense is being spared to make every film coming from Universal City the best on the market. He also stated in announcing its recent sales and distribution policy, Universal made the exhibitors a promise that each Universal picture would be produced and exploited without limitations. He says Universal will make good.

Some Coming Universal Plays.

Allen Holubar is now producing another super-drama bearing the working title, "The Right to Happiness," which, being timely and cleverly constructed, Mr. Laemmle expects to become another "The Kaiser, the Beast of Berlin," and a worthy successor to "The Heart of Humanity." In this picture Dorothy Phillips will play a dual role. William Stowell, Robert C. Anderson, Stanhope Wheatcroft, Thurston Hall, Winter Hall, Margaret Mann and Maxine Elliott Hicks are among the principal players of the drama.

Mr. Laemmle is loud in his praise of "Prairie Gold," Mary MacLaren's latest completed production, from Sinclair Lewis' story of the same title. Not only does the Universal executive believe that this is Miss MacLaren's best screen work, but also one of the best stories and one of the most cleverly directed film plays ever produced at Universal City. Monroe Salisbury's next Universal picture, "The Open Road," directed by Rupert Julian, has also been highly praised by Mr. Laemmle. The Universal executive states also that Eric von Stroheim's production, now being completed under the working title of "The Pinnacle," will prove a distinct surprise to exhibitors.

Select Officials Honor Arthur Kane.

A pleasant interruption to the routine of business occurred during the afternoon session of Select's conference of branch managers at the Astor Hotel, April 23, when Arthur S. Kane was the recipient of a testimonial presented to him by members of the Select organization. It took shape in the form of an unusually handsome watch of platinum, incrusted with diamonds and inscribed with Mr. Kane's initials. The gift was presented by the incoming general manager, Sam E. Morris.

Mr. Morris spoke of the very high regard and warm affection in which Mr. Kane is held by all members of the Select organization. Mr. Kane was much touched by this great evidence of the esteem in which he is held by his associates of the past two years. Mr. Selznick then made a few appropriate remarks.

Southeastern Exhibitors in Clash with Exchanges

THE exchanges of Atlanta and exhibitors in that territory are in a clash over the matter of prepayment of rentals. The exchanges demand cash in advance without any exceptions and the showmen are in many instances objecting. Matters came to an issue Sunday, April 13, when W. C. Patterson, manager of the Criterion Theatre, Atlanta, called into session exhibitors for six states and organized the Southeastern Theatre Managers' Association, of which Mr. Patterson was made president.

The exchange managers of Atlanta are all members of the Trade Board, with the exception of First National, United Pictures and Exhibitors Mutual. The demands of the Trade Board became effective March 31 and despite numerous conferences the exhibitors believed that the only means of combatting the distributing agencies was to form their own association.

Showmen's Committee In New York.

Last Monday, April 21, Mr. Patterson, George Warner, of Columbus, Ga.; Percy Wells, of Wilmington, N. C., and E. A. Schiller, of Atlanta, came to New York as an executive committee, with power to act, the purpose of their trip being to arrange with the home offices of the various distributing concerns for a definite understanding and abrogation, if possible, of some objectionable rules of the Atlanta Trade Board.

The outcome is undecided as we go to press, and, meanwhile, showmen served by Atlanta exchanges are in most cases abiding by the Trade Board's demands. It is asserted on behalf of all participants that there are two sides to a question that may now be definitely threshed out by the chief executives and the showmen's committee.

Woody To Take Vacation.

J. S. Woody, who has resigned as general sales manager for Select, will indulge in a much-needed vacation before announcing his future plans.

WILL SHOW CHURCHES VALUE OF FILM

Brady Choosing Picture Program for Methodist Convention To Be at Columbus June 20-July 13

IT is desired to demonstrate to church people everywhere the vast ethical and educational values of the motion pictures. The managers of the coming celebration of the founding of missionary work of the Methodist Episcopal Church to be held in Columbus, June 20 to July 13, have asked and have been promised the co-operation of producers. A screen program has been planned for the occasion.

"The National Association of the Motion Picture Industry," said its president, William A. Brady, "has received an invitation through Dr. Christian F. Reisner, executive secretary of the Methodist Minute Men, for a representation of the film industry at their mission's anniversary. The association has instructed me to accept the invitation and set about plans at once.

"I understand from Dr. Reisner that 200,000 people are expected in Columbus, and over a million dollars will be spent in building a program and arranging a mission exhibition. Hundreds of natives are to be brought from India, China and Japan and a pageant of 7,000 participants is in preparation.

"They are to have a stereopticon throwing a picture 100 feet square, and seats for 75,000. It is in connection with this phase of the affair that our aid was asked.

"Personally, I am more than glad of the chance to demonstrate what has long been apparent not only to the laity, but to broad guage churchmen as well, namely, that in the screen lies a most potent agency for the furtherance of religious teachings. But there are many who cannot see this. By a curious prejudice against motion pictures in any form, clergymen have heretofore failed to avail themselves of one of the greatest educational forces of our time. There are an infinite number of subjects which lend themselves to treatment holding an essentially ethical significance. It is this point which I hope we may bring out beyond controversy at the Methodist convocation."

The committee appointed by the National Association to map out a program is as follows: William A. Brady, ex officio; Adolph Zukor, P. A. Powers, Albert E. Smith, Richard Gradwell and Walter W. Irwin.

"Movies in Home" Means New Theatre for Norwich

MOVIES in the home" are coming in reality to Norwich, N. Y., but the transformation of the home into a motion picture theatre will, in this instance, cost $40,000. Dr. W. E. Hartigan's residence on East Main street is being razed, and it is understood that C. H. Latham will build a modern photoplay house on the site.

Mr. Latham, on being questioned as to his plans, said he was not ready to give out any news, but that he would make a public statement later. The rumor has been going for some time that there would be another moving picture theatre in Norwich. The new house will have conveniences for vaudeville.

STRAND HAS FIFTH ANNIVERSARY WEEK

Manager Joseph L. Plunkett of Broadway Picture House Has Arranged Novel Program for the Event

FIVE years ago this month the first of the splendid theatres devoted to the showing of the finest examples of the motion picture art, combined with a musical setting supplied by a full symphony orchestra and other features of a high-class musical nature, was opened at the corner of Broadway and Forty-seventh street, New York. The fifth anniversary week program at the Strand Theater, arranged by Director Joseph L. Plunkett, aside from the customary numbers, has a novelty that served to remind the patrons of the house what a fine record has been made with its list of stars since the opening.

"A Trip Through the Strand," the number is called. It shows the inside workings of the theatre in all its departments. The spectator is taken into the office of Moe Mark, president and general manager of the Strand Company, which built and owns the theater, and introduced to him. Then follows introductions to Director Plunkett, Conductor Carl Edouarde, House Manager Jones, Director of Publicity J. Victor Wilson and others of the house staff. A comprehensive outline is included of how a program is worked out and run off by the entire working force of the theatre.

Mary Pickford Feature Is Headliner.

Mary Pickford in "Captain Kidd, Jr.," is the headline feature, and ten other numbers are given. The overture, "The Spirit of the Elements," has a scenic setting that is elaborate and beautiful. It shows a volcanic eruption with an accompanying storm. This is followed by a change in the elements and calm sunset as a shepherd leads his flock home to the sound of the Angelus. "The Lost Chord," artistically sung by the Strand Ladies' Octette, also has an unusually impressive scenic background. "The Girl in the Bubble" is another interesting novelty. One of Max Fleisher's delightfully humorous "Out of the Inkwell" cartoons, a remarkable Outing-Chester wild animal scene called "Cameraing Through Africa," and a new Briggs comedy, "Skinny's School and Scandal," are other numbers.

$35,000 Fire in Pathe's Salt Lake City Exchange

THE Pathe Exchange, 64 Exchange place, Salt Lake City, was completely gutted by fire Thursday morning, April 17, with an attendant loss of not less than $35,000, according to the estimate of Branch Manager W. A. Calkins. The fire started in the film vault. Two persons were slightly injured—Miss Helen Tinges and David Orlander. About 1,300 reels of film were destroyed and the office equipment was burned to a cinder.

But for the prompt and efficient work of the fire department, the Vitagraph exchange also would have been destroyed. In appreciation of the department's work, F. A. Wagner, local manager for Vitagraph, on behalf of the company, presented a check of $50 to Fire Chief W. H. Bywater for the firemen's relief fund.

Girls Get Slight Burns.

Several of the nine girls employed in the Pathe office narrowly escaped being trapped by the flames. The flames caught Miss Tinges, burning her slightly about the neck and shoulders. Several others received slight burns, but only Miss Tinges and David Orlander were treated at the city emergency hospital. Their injuries are not serious. Had Manager Calkins been at his desk when the explosion occurred he would probably have been killed, since the falling wall completely demolished the desk. As luck would have it he was in front of the office and was uninjured. Every reel of film in the place was completely destroyed. It was fortunate that about 500 reels of the latest films were out at the time and were thus saved. It is not believed that any appreciable amount of insurance was carried. It appears not improbable that a tightly wound reel may have ignited from spontaneous combustion.

The Pathe exchange was immediately tendered the temporary use of films by other exchanges pending the receipt of new ones from Denver. Mr. Calkins has moved his office temporarily to the office of the Super Film Attractions, 52 Exchange place. A new supply of films was received from Denver Friday, and the exchange is now enabled to handle its business as usual.

William Farnum Is Given a Unique Grubstake

In His Fox Feature, "The Jungle Trail," When He Finds a Semi-Civilized People in the Heart of the Wild.

Originator of "Better 'Ole" Discussed by Newspaperman

AT a luncheon to Washington, D. C., newspaper men, given by Manager R. B. Smeltzer, of World Film, and Bert Adler, exploiting "The Better 'Ole," when that picture opened a two-week run at the Leader Theatre in the Capital, there came up a question that broke up the program for the film men, uttered by one of the movie editors present. "Did Bairnsfather go to London some months before the war in an endeavor to succeed as a caricaturist?" was the query.

The query was brand new. The published stories had it that the young Australian had not the faintest idea that he was destined to become the great portrayer of the funny side of the war. Success had come to him "quite by accident."

Bairnsfather, according to the version accepted, drew a few pictures of trench life to while away time at the front. He had always "made pictures" for pastime, but never by way of professional effort. These pictures from the trenches fell into the hands of the London Bystander, which insisted upon publishing them.

Newspapers have given publicity to this story, but according to the interrogators at the luncheon the account is—just interesting. It is not distinguished by its accuracy. At least, the Washington movie writers, who claimed they had the "inside dope," said that months before the war started Bairnsfather journeyed to London for no other purpose than to earn a livelihood as cartoonist. The story of the "lucky hit" in the trenches was flouted utterly.

New House Organ by Simplex Distributor.

The Yale Theatre Supply Company of Kansas City, Mo., Simplex distributors for Kansas, Oklahoma and part of Missouri, have just issued their first house organ, called the Yale Quarterly Bulletin. The copy at hand shows an unusually high quality type set up on a very high grade paper.

C. D. Struble, editor of the Yale Quarterly Bulletin, is to be congratulated upon his progressiveness in getting up such a business-like looking piece of publicity.

ROTHAPFEL'S UNIT IDEA PROGRESSING

Distinctiveness in Every Detail His Goal— Announces Some Features of First Program

SAMUEL L. ROTHAPFEL'S first objective, following quality of production and detailed artistry in his Unit Program, is distinctiveness in product and personnel of characters. The very foundation upon which his Unit Program rests, the idea—and the realization of this idea—both are distinctive. But distinction in the idea alone, is far from satisfying Mr. Rothapfel's aim. Distinction in every detail is his goal. The Rothapfel idea of art in motion pictures has been impressed upon the millions, particular in his manner of exhibiting, and standing head and shoulders above everything, the Rothapfel idea of musical accompaniment has sounded a note new to the art of giving soulful expression to the silent drama.

These attributes are not air-castles. They have been realized. They stand on their merits. They have been expected. They have been approved. In entering the producing field, Mr. Rothapfel is incorporating all these ideas, the fruition of years of experimentation and success, into his Unit Program. The public has yet to pass on its merits. He only asks that he be given consideration; that the public wait and judge for itself.

Massenet's "Elegie" is used as a basis for a very interesting number. With the music as a background, a short allegory on life and happiness is presented. It is entitled "The Final Hour." This, in a way, symbolizes the theme of the main feature, "False Gods," which follows.

Comedy Written by Hobart.

The comedy was written by George V. Hobart, one of America's best known playwrights. Mr. Hobart wrote the script from a suggestion offered by Mr. Rothapfel. In the cast are Helen Weir, Yvonne Sheldon, Templar Saxe, Walter McEwan, A. J. Herbert and Eugene Acker. The feature number on the program is a screen version of a play by a well known author. Mr. Rothapfel personally supervised these productions. The players are decidedly popular and have by their many appearances in the silent drama proved that they are entitled to the name of star.

The magazine number on the first program has been assembled and contains subjects including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel. These scenes show the veterans of the battle of Chateau Thierry and the famous trench scene with Sergt. Dan Daly in person, said to be the most decorated hero of the war. One of the magazine numbers gives a description by the editor of "Everybody's Magazine" of the Marines at Belleau Wood. This magazine number is entirely away from the conventional news reel and is novel in every respect.

"Japanese Nightingale" Answer Filed.

The sale of the motion pictue rights to the play entitled "A Japanese Nightingale" to Darcey & Wolford, Inc., was made with the kowledge and consent of the Protective Amusement Company, according to an answer filed in the United States District Court by Patrick J. Casey.

The Protective Amusement Company, which was organized by Klaw & Erlanger to buy and sell the film rights to theatrical productions, is seeking to enjoin Pathe Exchange, Inc., Darcey & Wolford, Inc., and Mr. Casey, who is vice-president of the Protective Amusement Company, from exhibiting the photoplay on the ground that the defendant Casey was not duly authorized to dispose of the film rights.

Pathe Exchange, Inc., filed an answer to the complaint recently setting up the purchase of the motion picture rights to the play from Darcey & Wolford, Inc.

E. M. Porter Plans Western Trip.

E. M. Porter, general manager of the Precision Machine Company, builders of Simplex Projectors, is planning an extensive trip this week which will carry him far westward, and in swinging around the circle will bring him in contact with many of the Simplex distributors who are awaiting the newest Simplex improvement.

Samuel L. Rothapfel.
Not in a Fighting Attitude, But in a Directorial Pose as He Supervises Work on the feature of His Unit Program.

"Women Who Win" Gets Another Royal Player

"WOMEN WHO WIN," the great six-reel photoplay in which Her Majesty Queen Mary, Her Royal Highness The Crown Princess of Sweden and Princess Patricia of Connaught took a definite part, has a further interest. Her Majesty Queen Alexandra consented to take a part in this drama and the scene was photographed in the conservatory of Marlborough House, April 4. The artistes who appeared before Her Majesty Queen Alexandra were Phyllis Villiers and Mary Dibley.

Also included in this scene was Her Royal Highness Princess Victoria, who took a great interest in it.

Also included in this picture with Her Majesty was Miss K. Belt, the organizer from Women's Service, who has done so much to make this picture a success. This picture will soon be shown to the trade.

The story was written by Almaz Stout, the chairman of the Society of Lady Journalists. The producers are Percy Nash, and Fred Durrant. The selling rights for the world are owned by T. H. Davidson, 171 Wardour street, London, W. I.

Ernest Shipman to Manage Shipman Curwood Pictures

ERNEST SHIPMAN has signed a two years' contract with Canadian Photoplays, Limited, of Calgary, as business manager of the film productions of James Oliver Curwood. Nell Shipman will be the star of the company.

James Oliver Curwood has given the Canadian company a two years' option on all his published and unpublished stories.

The first production founded upon Curwood's "Wapi, the Walrus," which ran serially in a popular monthly magazine, is now nearing completion at the Brunton studios. The snow scenes were "shot" on Lesser Slave Lake, eighty miles north of the fifty-fifth parallel, and at thirty degrees below zero.

David Hartford is the director, and in a long cast of notables are Ronald Byron, Wheeler Oakman, Wellington Playter, Charles Arling. Dal Clawson and Joseph Walker stand sponsors for the photography. Mr. Curwood spent a month "on location" supervising the correctness of the scenes.

A whaler frozen in the ice, a great fighting dane, the North West Royal Mounted, and over a third of the picture shown in the long Arctic night are some of the features.

The project demands such concentration of management that Ernest Shipman has disposed of all other picture interests and will devote his exclusive time to Canadian Photoplays, Limited. The offices established at 17 West Forty-fourth street, New York, will be retained for the use of the Canadian company.

Changes in Universal Press Staff.

John W. Krafft, formerly connected with the Indianapolis Star, is the latest addition to the publicity forces in the New York home offices. Mr. Krafft, a feature writer in Indianapolis, will take charge of the Universal Bulletin, a weekly publicity service, and the exhibitors press book service. M. Lowell Cash, also a former Indianapolis newspaperman, and for the past eight weeks publicity representative of the New York Universal Exchange, has been selected to succeed J. L. Johnston, in the home office publicity department. Mr. Johnston recently resigned to take over publicity and advertising work for the Finkelstein & Rubin theatrical circuit of St. Paul and Minneapolis. Fred E. Baer has been selected to succeed Mr. Cash at the New York Universal exchange.

Carey Film at the Broadway.

Following a week of big business with Mae Murray's recent Universal Special Attraction, "The Delicious Little Devil," the Broadway Theatre, New York, began a week's showing of Harry Carey's latest Universal release "Bare Fists" on Sunday, April 20.

LAEMMLE SEES A BRIGHT PATH AHEAD

Universal's President Agrees with Policy of Permitting Exhibitor to Buy What He Wants

WILL "new" and "bright" ideas ever cease? asks Carl Laemmle, President of the Universal Film Company.

"Recent issues of trade papers," he says, "contained an advertisement by a prominent distributing company which brought out the statement that this particular company had hit upon a new scheme, a sales policy that would prove the salvation of the exhibitor. The advertisement conveyed the information that a bomb had been placed under time-worn policies of other concerns and that this particular company was going to book its pictures on the sane and only sound principle of permitting the exhibitor-customer to buy what he wants with his money.

Universal Adopted Policy Long Ago.

"We heartily agree with the company that recently announced the adoption of this new policy—that it is the only sane and sound policy. The only difference between this company and Universal is that Universal adopted this policy long, long ago, and has never deviated from it. And Universal is not the only company that has adopted this policy. There are a few distributing organizations that still insist on using the whip on exhibitors, driving them into long-term contracts for pictures of which the exhibitor knows little or nothing, which he plays when he can get them, not when he wants them, and for which he pays and exploits in a way that increases the despotic power of the distributor and decreases the possibilities of his making the profit he deserves from the fruits of his labors.

Universal Always Puts Exhibitor First.

"Universal has always given the exhibitor of booking what he wants; has always extended the exhibitor the privilege of seeing what he gets, if he desires, and of actually seeing that he is helped to exploit the pictures he books, to the best advantage. An exhibitor can book any production released by Jewel or Universal as he desires. Universal urges exhibitors to see its photoplays, because it knows that they are of high standard quality.

"The Universal sales records show numerous instances where exhibitors have contracted for all releases made by Universal stars, because they have seen several releases featuring these stars, have realized that Universal productions are getting better and have felt confident that they were taking no gamble by obtaining first bookings on Universal releases—but Universal does not demand that any exhibitor book any Universal product he does not want."

SIGN IMPORTANT VITAGRAPH CONTRACT

Ascher Brothers of Chicago to Show All of This Company's Feature Releases in Its Fifteen Houses

VITAGRAPH scores heavily this week in the matter of accomplishment with the signing of a contract with Ascher Brothers Enterprises, Chicago, whereby the fifteen Chicago and Rockford houses controlled by Ascher Brothers will play all Vitagraph's feature stars' releases. All of the Earle Williams pictures, the Alice Joyce pictures, the Harry T. Morey pictures, the Bessie Love pictures, the Corinne Griffith pictures and the Gladys Leslie pictures will therefore play over the entire Ascher Circuit, giving Vitagraph's features a dominant place on the screens in Chicago.

The Ascher Circuit includes the Oakland Square, the Metropolitan, the Milford, the Kenwood, the Cosmopolitan, the Frolic, the Terminal, the Adelphi, the Peerless, the Columbus, the Calo, the Lane Court, the Chateau, the Rosewood, and the Midway, Rockford, Ill.

Express Gratification.

In announcing the signing of the Ascher Brothers contract, the Vitagraph statement expressed particular gratification over the fact that the Ascher contract has been signed, not on a preliminary announcement of what Vitagraph's features will be, but after the many months that the Vitagraph pictures have been on the market on their present basis.

In other words, Vitagraph looks upon the Ascher contract as the most substantial form of testimonial of its product, for in signing the contract Ascher Brothers are taking over a known quantity, are signing for a line of product that has demonstrated its box-office value.

Contract Is Record of Deeds.

"The signing of the contract by Ascher Brothers," says the Vitagraph statement," is the result of performance, not of promise. It is not what we hope that Vitagraph pictures will do that has prompted the Ascher contract; it is what Ascher Brothers know that Vitagraph pictures are now doing that closed the deal.

"This contract is typical of what hundreds of exhibitors all over the country are now doing. Vitagraph is today serving more theatres than at any time in its history and the Ascher contract is just an indication of the heavy trend Vitagraphward that has been brought about by the consistent quality of the company's releases."

Bessie Love Escapes Landslide.

Bessie Love, her director, David Smith, and their company while returning to Hollywood recently from the northern part of the state after completing Miss Love's coming release, "A Yankee Princess," had a narrow escape from death in a landslide that occurred a few minutes before the train on which they were returning reached a dangerous point in the road. Twenty feet of earth and great boulders were piled up on the track for a distance of nearly a quarter of a mile.

Miss Love and her company reached Sacramento on a relief train.

The Scientific Nature of the Craig Kennedy Story Gives "The Carter Case" Many a Peculiarly Interestingly Moment.
Margaret Marsh and Herbert Rawlinson Are Called Upon for the Principal Roles in the Oliver Serial.

"Oh, You Women" Crowd Which Bought $10,000 Worth of Victory Bonds from Dorothy Dalton.

The Aeolian Hall window was almost smashed as the eager mob sought to see Ernest Truex and Louise Huff before the camera.

THEY SEE STARS ACT AND BUY BONDS

Dorothy Dalton Sells $10,000 Worth of Victory to Crowd Which Saw Scenes from "Oh, You Women"

IT all happened in the interests of the Victory Liberty Loan at the Aeolian Hall window at 29 West Forty-second street in the city of New York at 12 o'clock noon, Monday, April 21. The crowd surged and fought its way past the barrier of State Guard bayonets as no other crowd ever surged and fought in the history of journalism.

The crowd wanted to see Ernest Truex and Louise Huff act before the camera in scenes from their Paramount production, "Oh, You Women," and they even clamored atop the iron railing designed to protect the window from the mob.

At 12 o'clock noon, May Peterson, American soprano from the Metropolitan Opera House, sang the "Star Spangled Banner," accompanied by a select band from the fleet lying in the Hudson. When the huge flag veiling the interior scene in the window from the view of the crowd was drawn aside, Louise Huff and Ernest Truex were discovered in a rehearsal under the direction of John Emerson. Anita Loos, who, with Mr. Emerson, produced "Oh, You Women," was seen at the side with Francis Marion, another high salaried scenario producer for Famous Players-Lasky.

Louise Smokes and Ernest Sweeps.

After the rehearsal, the camera started grinding on the real thing. Louise Huff went so far as to smoke a cigarette during the course of the scene, while Ernest Treux went to another extreme, donned a boudoir cap and went to sweeping. Both declared that it was their first offense in each instance.

Following the "Oh, You Women" scenes, Dorothy Dalton, who just recently came to New York from the coast, made a stirring appeal to the crowd and sold $10,000 worth of bonds.

The demonstration was arranged by the Aeolian company in co-operation with Famous Players-Lasky.

Floyd Brown says:

Real captains of industry are those whose minds don't punch the time clock.

* * *

A common excuse of some exhibitors for not playing big attractions is that their town is different from others. Possibly they are a square plug in a round hole.

* * *

The exhibitor who sits back and waits for his customers to appear, without offering any lure, simply because he is not a McCormick or a Rothapfel, is as unwise as the one who thinks that opening the box office and starting the electric piano are the essentials to the successful conduct of his business. One is afraid to use his judgment, while the other has none to use.

Guatemala Exhibition Visits San Francisco

ALBERT FRANKLIN, head of Albert Franklin & Sons, who conduct the Theatre New York at Guatemala City, is in San Francisco arranging for film service. He states that there are no film exchanges in operation there at the present time and that service from outside points is very costly. His visit is for the purpose of purchasing films, making Spanish titles for them and arranging for a permanent representative. The plan is to use the films first in his own house and then rent them to other houses.

Censorship rules in the South American republic are described as being strict and the work of the board is carried on at the Theatre New York. The President of the republic is very fond of screen productions and once a month the management of this house makes a private showing of its best films at the official residence. Mr. Franklin and his sons have been engaged in business there for about three years.

Gets Aid of Business Men in Putting Over "Salome"

EXHIBITORS have been urged in press books issued by producers, and in exhibitor service sections of the trade papers, to utilize every possible means to obtain publicity for the pictures they are showing. Edgar Weill, manager of the Strand Theatre, Syracuse, has gone this advice one better and has obtained the assistance of all his friends among the business men of the city.

The Strand Theatre played "Salome" the week of March 31. Not only did Mr. Weill flood the Syracuse newspapers with strong advertising copy, but he saw to it that the word "Salome" would confront people wherever they went.

During the week before the showing Mr. Weill had the street cars carry, front and rear, big cards announcing that "Salome" was coming to Syracuse the following week. During the engagement these cards were supplanted by others that told where the feature could be seen.

In addition to these stunts, which kept everybody in Syracuse talking about picture, Mr. Weill made a beautiful lobby display with some large oil paintings of Miss Bara and scenes from "Salome."

The result of this unusual exploitation was that "Salome" smashed all box-office records at the Strand, playing to more than 7,500 persons on the opening day.

Regent Does Big Business by Featuring Drew Comedy

PETER MAGARO, manager of the Regent Theatre, Harrisburg, Pa., recently featured "Romance and Rings," a two-reel Paramount-Drew comedy, instead of the five-reel pictures on the same program, pulling such big business that he had a line in front of the box office and was compelled to hang out the S. R. O. sign. This happened on Monday, Tuesday and Wednesday, always the worst show days of the week in Harrisburg, and shows the direct results of proper exploitation of these comedies.

Manager Magaro took a three-column, 14-inch space in the Harrisburg Telegraph, using copy adapted from the Paramount press book issued for the release. At the top of his advertisement he displayed a cut of Mr. and Mrs. Drew. Three-quarters of the space was devoted to Drew exploitation and the concluding quarter of the advertisement listed the five-reel features shown on the same program.

Exploitation was not limited to newspaper advertising by any means. Six-sheets on the comedy were posted all over the city of Harrisburg and vicinity and the lobby of the Regent Theatre was transformed into a gallery of Drew photographs and stills. Generous space was also accorded the Drews in the house program.

Don't Be A Four-fifths Patriot—
INVEST!

"DEATH VALLEY" THEATRES PROSPER

Oregon Territory Familiarly Known by This Sobriquet Feels Business Impetus—Hill Expanding

DEATH Valley to the front! This may be doubted by a lot of road men who have made this district of Oregon in the good old days, but the fact nevertheless remains. Travelers invading the Willamette Valley are getting the business as they never have before. True, the prices the Oregon exhibitors are paying for service are right down to rock bottom, but they are booking service and that's a big consolation and a lot more than they did in wartimes.

A recent trip south from Portland finds the theatres in the district in question open on an average of five nights a week. There is a prospect of additional show days now that the boys are coming home and the "flu" scares are over.

Rental Prices Practically Nothing.

"Death Valley" theatres are paying no prices for service, the road men say, and New York home offices not having a thorough knowledge of the true situation, should not expect too much of their representatives on the price question in this district. The low film rental is due to the lack of competition in most of the Williamette Valley towns. They are "one man towns." South from Portland such are Hillsboro, Forest Grove, Newberg, Silverton, Mt. Angel, Woodburn, Lebanon, Albany, Corvallis, McMinnville, Dallas, Sheridan, Independence, Eugene, Cottage Grove, Harrisburg, which is at the lower end of the Valley.

C. F. Hill, former manager of the Goldwyn Company and now head of the Globe Theatres Company, controls the situation in Albany, has the biggest house in Roseburg and the new Rialto in Medford. Rumors are that Mr. Hill's company plans a new theatre in Grants Pass which will give him a complete string of houses down the valley and incidentally the key to the film buying question. That Mr. Hill is going after the business strong in his towns is indicated by the installation of a new organ in Albany and improvements in his other theatre. L. J. Percy, of the Medford firm of Moran and Percy, managers the Antlers in Roseburg for Mr. Hill and A. J. Moran manages the Rialto in Medford.

Nelson and Henkle, who control the situation in Independence, are planning to expand.

Scenarist Gains Salary Verdict in Appeals Court

A VERDICT for $1,600 against the World Film Corporation and in favor of Virginia Tyler Hudson, scenario writer, was handed down in the Appellate Division of the Supreme Court on April 17. In January, 1918, at the time of the reorganization of the World Film Corporation and when William A. Brady retired as Director-General, Miss Hudson, who had been in charge of all of the scenario work for the corporation, was released with nineteen weeks of a year's contract still to run.

She sued for $1,900 salary and won a verdict with costs in the City Court. On appeal by the World Film Corporation, this verdict was affirmed in the Supreme Court. The World Film Corporation again appealed to the Appellate Division.

The Appellate Division reduced the verdict by $300 because of three weeks spent by Miss Hudson in a local hospital at the time of the reorganization of the company. The validity of the contract was sustained. Miss Hudson is the wife of Grant L. Brightman, a New York newspaper man.

It Was Night in the Jungle. No Sound Save the Soft Pad, Pad of the Lion's—
But We're Giving Away Inside Stuff. All We Can Say Is That the Above Is a Scene from a Forthcoming Universal Comedy.

Dorothy Dalton and Her Dad
Leave Los Angeles for New York, where Dorothy Will Make a Big Production for Paramount. Dorothy's in the Big Town Now.

Dorothy Dalton Comes East to Make Big Production

DOROTHY DALTON, Thomas H. Ince's Paramount star, slipped into New York recently quite unheralded except for the announcement, made some weeks ago from California, that her trip to the East was contemplated. Miss Dalton was accompanied on her journey by her parents and maid and is stopping at the Hotel Algonquin.

Mr. Ince has sent Miss Dalton to New York to do what, it is said, will be the most sensational picture of her career before the camera.

The picture is to be a veritable de luxe production, it is said, and will have as locales New York and Paris—hence the advisability of doing it in an Eastern setting. It is to be highly dramatic, dealing with the Apaches of the French capital and with people in the higher strata of both cities.

Seabury Out of Organization.

W. M. Seabury announces that he is no longer connected with the Film Clearing House, the Independent Sales Corporation, the Rothapfel Picture Corporation or any other enterprise with which these companies are now affiliated.

Mr. Seabury says it is a pleasure for him to express publicly his best wishes for the continued success of his friends and associates in the companies named. He is devoting his time to his professional duties.

Rowley to Build in Ranger.

Announcement has been made by E. H. Rowley, one of the owners of the R. and R. picture shows of West Texas, that he has closed a contract for the location of a moving picture theatre at Ranger, the town made famous by the discovery of oil, and will soon have it in operation. This gives the R. and R. interests movie houses at Abilene, San Angelo, Sweetwater, Hillsboro, Ranger and a number of other Texan towns.

SIMPLEX NOTES EDUCATIONAL INTEREST

Installations Outside of Theatres Include Schools, Universities, Clubs and Factories

A GLANCE through the records of Simplex installations made in fields other than theatrical, again calls attention to the fact that many of the leading colleges, industrial plants and institutions are now using moving pictures in connection with their several activities. And a report from a Simplex official informs us that elaborate plans are being outlined which will embrace the educational field, which is now open and in a receptive condition for an absolutely fireproof machine.

The list of Simplex installations includes the following: Alabama Polytechnic Institute, Auburn, Ala.; Stanford University, Pala Alto, Cal.; University of Illinois, Urbana, Ill.; Purdue University, Indiana University, Lafayette , Ind.; Drake University, Des Moines, Ia.; Cornell College, Ithaca, N. Y.; Harvard Medical School, Cambridge, Mass.; Harvard University, Class 1917-1918-1919; Stevens' Institute of Technology, Hoboken, N. J.; Bushwick High School, Brooklyn, N. Y.; Washington Irving High School, New York City; Colgate University, Hamilton, N. Y.; State University, Albany, N. Y.; St. John's College, Brooklyn, N. Y.; Ohio Northern University, Hardin, O.; Ohio State University, Columbus, O.; United States Indian School, Carlisle, Pa.; Norwich University, Northfield, Vt.; University of Wisconsin, Madison, Wis.; Eastman Kodak Company, Rochester, N. Y.; Curtis Publishing Company, Philadelphia, Pa.; Du Pont de Nemours Powder Company, Wilmington, Pa.; John Wanamaker, New York City and Philadelphia, Pa.; Biltmore Hotel, New York City; Philadelphia & Reading Railway Company, Reading, Pa.; John Stetson Hat Company, Philadelphia; Automobile Club of America, New York City; Museum of Natural History, New York City; Art Museum, Detroit, Mich.; Polyclinic Hospital, New York City; Ohio State Penitentiary, Columbus, O.; State Prison, Sing Sing, N. Y.

Educational Films in Liverpool.

We are indebted to the Bioscope for the information that the Birkenhead Institute (Liverpool, England) is doing pioneer work in definite form of making the film educationally useful. In conjunction with the Education Committee, the institute has secured the permission of the Licensing Justices for a special afternoon session for school children in a large theatre from which adults will be excluded. The films to be shown are "Serbia at the Outbreak of the War," "A Tour Through Japan," "Aviation," "With Our American Allies," "The Preparation of Hemp," and "Nature Studies," beginning with "The Life of a Crab." It is significantly asked "Why does not London follow suit?"

On this side of the Atlantic we hope that not only London or New York will follow suit, but also all the United States. This method of using a nearby theatre is one that has been advocated by the educational department of the Moving Picture World for several years. There is little doubt that when the school and picture authorities thus begin to work together many antipathies will be eradicated and many forward moves will be made.

"Sunshine and Shadows."

The Post-Van Scoy scenic picture, "Sunshine and Shadows," exhibited at the Rivoli theatre the week of April 6, consists of a collection of beautiful scenes gathered from everywhere. It includes views of waterfalls which suggest Yosemite, and winter scenes wherein the frivolity of the waters is stayed by the hand of Jack Frost. Great banks of ice and snow as found in mountainous regions, and other scenes of beauty are included. What might be considered the feature of the picture is a scene in which the spray blown from a waterfall resembles slender lines of smoke. The picture presents a laboratorial fault which should be corrected. This consists of a lack of judgment and delicacy in tinting. For instance the scene following a subtitle which poetically suggests brown waters and golden bubbles, should not be tinted a vivid blue. The eye naturally looks for sepia tints.

"A Palestine Pilgrimage."

The latest release of the Rothacker Outdoor Series appearing on the Exhibitors Mutual program is "A Palestine Pilgrimage," an educational subject of value to Bible students and others. The picture is of special interest at the present time, according to the subtitlist, who suggests that while the Peace Conference is talking about presenting Palestine to the Jews and the Jews are wondering what they will do with it when they get it, we take advantage of the opportunity to run over and give it the "once over." The first stop is at the Church of the Nativity at Bethlehem on the spot where Jesus was born, and from here we go to the shores of the Sea of Gallilee, unchanged since the days when He wandered there with His disciples. The ancient City of Tiberius comes next, viewed from above and later from its streets, showing the poverty and general misery of the Moslem rule, with interesting types of its inhabitants. The closing scenes of the picture center about the wonderful old ruins of Baalbek, whose history is a sealed book.

"How the Telephone Talks."

In release No. 6113 of the Paramount-Bray Pictograph, Lyle Goldman, of the Bray studios, has presented a graphic description of the manner in which sound is transmitted over a wire by means of the telephone. This he has done by with the aid of animated drawings which show how the sound wave produced by the human voice enters the mouth piece of the transmitter and vibrates a diaphram which in turn compresses and releases a mass of loose carbon granules. Through these carbon granules the electric current is constantly passing and the current fluctuates exactly with the vibration of the diaphram. The receiver is equipped with an electro-magnet and a diaphram, and the electro-magnet is seen to attract and release the diaphram in exact harmony with the electric current fluctuations, the diaphram thus reproducing the tone. An excellent educational picture.

"Camping in the Great Northwest."

With a million or more acres of forest, mountain and lake land to roam about in, it is small wonder that Oregon is the chosen place for the lover of the great out-doors.

To this wild country Wm. L. Finley, of the Oregon Fish and Game Commission, leads us in release 6113 of Paramount-Bray Pictograph, and here he shows us the wonders that benevolent Dame Nature has lavished on this garden spot.

In the grey of the morning mists the party sets out from the city and soon are winding through forest trails to a rushing river. Here trout are waiting

"Yes, Yes! Your Story Interests Me," Says Larry Semon.
The Vitagraph Comedian Registers Intelligence as He Discusses "The Music of the South Pole" with Rubini the Violinist.

the fisherman's fly and in no time at all enough for the whole party are caught.

A few miles farther on we come to a water-fall that for sheer beauty cannot be surpassed.

And so from forest to stream and from stream to lake and mountain the great State of Oregon unfolds her loveliness by means of the camera.

"The Eagle and the Fawn."

A one-reel release of the Educational Films Corporation of America, "The Eagle and the Fawn," is a drama enacted by Crow Indians. The slender story tells of the romance of a youthful Indian pair, and links together illustrations of various customs of the Crow Indians. The story shows a young brave named Eagle suing for the hand of a beautiful Indian maiden called Fawn. Fawn's father, chief of the tribe, refuses the hand of his daughter until Eagle has proved himself an able huntsman. To win the longed for reward Eagle takes to the plains and before long returns with splendid trophies of the hunt and is pronounced deserving of the "feather in his cap," which characterizes the head dress of the Indian brave. The chief value of the picture is its splendid revelation of the tribal customs of the Crow Indians.

Brockliss Buys Rights to All Augustus Thomas Films

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., film exporters, closed a contract for world's rights except the United States and Canada, for the entire series of six Augustus Thomas feature photoplays, the first of which "As A Man Thinks," is soon to be released by Harry Raver, of Four Star Pictures, under the new Raver plan of production, involving co-operative equality between producer, author, star and director.

This important series of productions will be distributed throughout America by the W. W. Hodkinson Corporation through the Pathe system of offices. "As A Man Thinks" will be the first production to go out under the new Hodkinson sales policy of unrestricted open booking.

In discussing this contract Mr. Garrett declared his conviction that the public has come to regard the value of a photoplay with a great author's name attached to is, as infinitely superior to that which carries the name of a star only.

"I have seen Mr. Thomas' first play of the new series, 'As a Man Thinks,'" said Mr. Garrett. "I may say that there is not a single defect in the production. It is a splendid drama splendidly visualized.

Pearl White Wins Popularity Contest.

Pearl White, Pathe's serial star, is the most popular picture player among the fans of Winnipeg, Man.

The Winnipeg Tribune recently inaugurated a popularity contest in which a hundred or more screen celebrities were entered.

The result showed a victory for Miss White. She scored more than 200 votes over her nearest competitor, Anita Stewart.

SEE PICTURES AS THE ONLY AMUSEMENT

Vaudeville Stars Touring Texas Declare Poor Railroad Service Threaten Death Blow to "Legitimate"

WITHIN the next year or so moving pictures will be the only form of amusement in the theatrical field, according to the opinion of several prominent vaudeville stars in Dallas during the past few weeks.

The popularity of the "legitimate" stage has been on the decline ever since the advent of the silent drama, and now, so stage people declare, poor railroad service and lack of co-operation on the part of business interests threaten to deal the death blow to their profession.

"Theatrical people are imposed on by every one—merchants, hotel keepers and the railroads," says Mme. Albertina Rasch, internationally known as an opera ballerina and now appearing on the Interstate Amusement Circuit.

"The railroads perhaps have done more to discourage threatrical activity than anything else," she continues. "Transportation was bad enough under private ownership, but under the present Government control, where the responsibility may be shifted from one man to another indefinitely, conditions are abominable.

May Have to Go Abroad.

"We are forced to depend on the prompt arrival of our scenery in order to carry on our business, but no consideration is made of that. Under present ruling baggage does not have to go on the same train that the passenger rides on, and consequently I have lost hundreds of dollars because of the non-arrival of costumes and scenery.

"If the thing keeps up I shall have to go abroad where the cities are closer together and engagements longer, or open a school of dancing in New York."

Valerie Bergere, well known for her vaudeville playlets, also fears that road tours will soon have to be abandoned.

"In order to come here from the North to play my four weeks on this circuit," said Miss Bergere, "I had to pay $350 excess baggage charges on scenery that was terribly handled en route.

"Government ownership has simply eaten all profits so that things are at a crisis in regard to the future of traveling theatrical companies. Delays of several hours are frequent and, as is well known, scenery is perishable. Each loading and unloading puts it just that much nearer discard.

No Co-operation from Hotels.

"Hotels have refused to make reservations or accommodations in advance," continues Miss Bergere, "and often when we get into cities we are unable to find places to stay. Hotel keepers know we are transients and have no effective means of retaliation and therefore we are overcharged. Immediate action must be taken or the theatrical business will soon be a thing of the past."

Dozens of stars have declared that the issue is near the crisis and that developments are expected soon. Members of the theatrical profession are planning to leave the stage in droves at the end of the present season.

Mildred Considine with Mary Pickford.

Mildred Considine, scenario writer, arrived in Los Angeles from Chicago recently to become Mary Pickford's scenarioist. Having assisted in the titling of "Daddy Long Legs," she is now working on a story, the idea for which was supplied by Miss Pickford.

Miss Considine has furnished most of the well known stars with stories. Last year she wrote the adaptation of "Ghosts of Yesterday" for Norma Talmadge, "Common Clay" for Fannie Ward, "Romance of the Underworld" for Catherine Calvert, "Framing Framers" for Triangle, in which Charles Gunn was starred, and "All Wrong" for Bryant Washburn. Previously she wrote the adaption of thirty-two reels of the "Jimmie Dale Series."

The Late Sidney Drew as He Is Seen in Paramount's "An Amateur Liar."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overlap.

OVERLAP your program. If your bill runs from Sunday to the following Saturday, inclusive, and your program is issued on a Saturday, give that day as well as the following Saturday. Then get the programs around early and you may get some matinee business and assuredly will make something on the night. Remind them of the current attraction and you should make more than enough to pay the printer, but say "Tonight, Saturday," and the date and have the "tonight" big, for that is what you have to sell. Most managers seem to think that if they announce each feature once, they are doing all they can, but if you come out with a double slam for Saturday, you are bound to make some extra business. In many houses the program will be lost before Saturday comes and there is no data on the attraction for that night, where often the family might be drawn out if again reminded of some special feature.

"Some Ad."

The Strand, Harriman, Pa., sends in a full sixes with the comment, "Some ad. eh?" and we echo the "some," for it is doing something to take nearly a full page when your own town is too small to have a newspaper and you have to advertise in a nearby town, but this is what the Strand did. The upper part

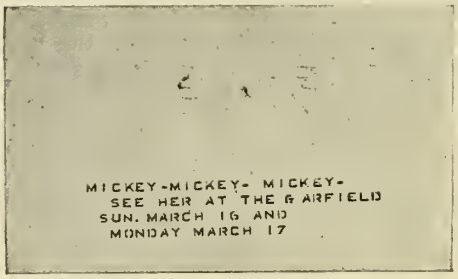
STRAND THEATRE
Old Commissary Building, Hayes Avenue
HARRIMAN, PA.
PROGRAMME FOR WEEK OF MARCH 3d
MONDAY — Douglas Fairbanks in He Comes up Smiling
TUESDAY — Mirbell Lesb in LIFE'S GREATEST PROBLEM
WEDNESDAY — Barbara Castleton in WHAT LOVE FORGIVES
THURSDAY — Emily Stevens in Kildare of the Storm
FRIDAY — Charles Ray in The Law of the North
SATURDAY — Wallace Reid in The Source
Two Shows Daily, 7 and 9 P. M. Saturday Matinee, 2.15 O'Clock
Admission, 15 Cents; War Tax, 2 Cents
HOUDINI
The Master Mystery
Thursday, March 6th
STRAND THEATRE
HOUDINI
Is the only man who refuses to stay locked up
It is a red-blooded heart throbbing romance
Are You Going to Miss This Sensation?

A Six Fulls from a Town too Small to Boast a Newspaper.

is an adaptation of the Bleich idea, with the larger half given to the launching of the serial. The usual daily space runs from five to seven inches or more, single column. We wish the management would explain what one of these daily advertisement means when it says "First show 6:30 sharp. Second show 8:30. Admission by prize fight tickets only." That's a new one. The house also gets out a four or six page program for local use. The six pager carries two pages of local trade advertising, but this apparently is not always used, though we would imagine that merchants would welcome a chance to reach the local folks direct.

Back Stenciled.

Here is something that seems to be new. Charles H. Ryan, of the Garfield, Chicago, uses a stencil instead of a rubber stamp to imprint his envelope backs with a special announcement. We do not know how he does it, but presume that he has a tray of stencils made up and uses the single trayful over and over. The imprint looks better than a rubber



Stenciling the Back of a Program Envelope with a Special Announcement.

stamp would, for as a rule it is not easy to rubber stamp envelopes quickly and get a good impression without blurring. The stencil works much better. It would be best to keep this off the face of the envelope to prevent its being confounded with the address, but on the back it will gain immediate attention.

Mr. Chenoweth Again.

H. A. Chenoweth has been away from this department so long that perhaps you've forgotten him, but he is still managing the Strand, Westfield, Mass., for the Goldstein Brothers, and getting out a 9 by 12 three day program in default of a handy daily paper. We show two

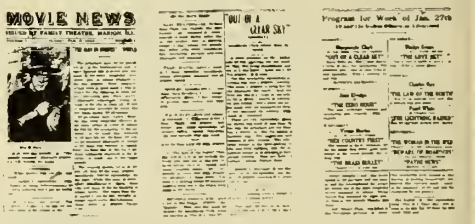
AT THE STRAND
THE HOME OF QUALITY
Tuesday Afternoon
REGULAR FEATURE PICTURE SHOW
Douglas Fairbanks in "Arizona" — Frank Keenan in "The Bells"
Starting at 5 p. m.
Free Showing "FIT TO FIGHT" Men Only
EVENING
Westfield Girl's Club
BENEFIT SHOW
Doors Open at 6.45 — Show Starts at 7.15
WEDNESDAY
Mable Normand in "The Venus Model."
"WOLVES OF CULTURE."
News - Comedy - Thos. Meighan
THURSDAY
ALICE BRADY IN
"Her Great Chance."
EDDIE POLO in "LURE OF THE CIRCUS."
NEWS and COMEDY
AT THE STRAND
THE HOME OF QUALITY
SATURDAY, 1.30 to 10.30
The Big No-Stop Show
CHARLES RAY in
"STRING BEANS"
HOUDINI
ALICE HOWELL — "The Girl Full of Fun"
Sunday Big Vaudeville
CONTINUOUS SHOW
1.30 to 10.30
Top-line Headline Acts
Madame Petrova "Daughter of Destiny"
News - Comedy - Thos. Meighan
MONDAY
Douglas Fairbanks in
"ARIZONA"

A Pair of Throwaway Programs.

of these, one with a rather involved schedule. He is showing "Fit to Fight," a propaganda picture which seems to be cleaning up in the New England states. This is shown in the afternoon and after the regular night show, to men only, no admission being charged. In between he has a Girls' Club Benefit, rather an odd mix. His regular show shows both, "Arizona" and "The Bells," a double program of some weight, but these features are not played up in the Tuesday showing, though "Arizona" is made the feature on the Monday bill. It is a good substitute for newspaper work if you have no newspaper, but it does not equal the daily where there is one.

A House Organ.

Verner Hicks, of the Family, Marion, Ill., sends in some issues of his house organ which was started with the new year. He explains that it is all machine work, and that for the first three issues he had to use news stock. It would not matter if he used news stock right along, if he gives them something to read. Make the program readable and you do not have to worry about the stock, and Mr. Hicks splits about 50-50 with the



The Front and Two Inside Pages of the Program of the Family Theatre, Marion, Ill.

patron in the matter of text and scatters the stuff so that you have to read it all to get the "pure reading." This is a good idea, and we think that the fans keep and read the sheet. The cut shows the inside pages and the front, giving a general idea. The sheet is the usual 5 by 8. Mr Hicks writes:

> I am enclosing copies of a little sheet we are putting out for this theatre. As you will note, this is dated Sunday, and we distribute 2,000 of these every Sunday morning, as I believe this day is one of the best days to get advertising matter read. This is not a Sunday show town however. I am short a copy of the first issue, and am sorry that I had to use ordinary news stock for the first three issues. The use of white paper improves the appearance considerably. You will note I am carrying no advertising, that is from outsiders. Press work is not always perfect. The entire job is machine set, and the program for the week would probably look better if hand set, using a different style type.
>
> Note your comments on Herrin, Ill., Hippodrome advertising, issue of March 1, regarding getting a quarter for an attraction in Southern Illinois towns. Will say that this is not done very often, and when we raise over regular admission price of 10 and 15 cents, we hear an awful noise. However, we ran "The Great Love" two days in this town at 35 cents, including tax, and I have never heard of a kick. Others were afraid to ask it in these small towns, I believe: I

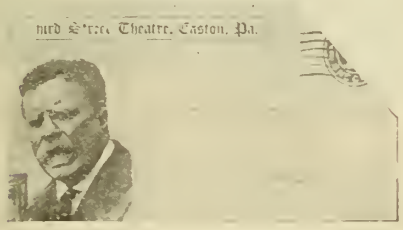
used an orchestra on this special and did a big business.

Also will say that we are now arranging to build a large modern theatre, which will be known as the Hippodrome, and which will be owned and controlled by the owner of this theatre and the owner of the Hippodrome at Herrin. Another large house will be built at Murphysboro to seat about 1,500, this will give us three large modern houses in good towns and close together.

Distributing the program on Sunday morning is a capital idea. It is worth a lot more than the extra trouble it costs, for as Mr. Hicks says, the people then have time for reading. But we think that he would do well to increase the size of the sheet, take trade advertising and make a profit on the direct printing, with the money it draws all velvet. It can be done with a well edited sheet—and this is well done.

An Envelope Novelty.

The Third Street Theatre, Easton, Pa., took the Roosevelt film for an entire week; which is going some for a town that size, but it had it exclusive and pulled the lid off the publicity. The cut



A Specially Printed Program Envelope for the Third Street Theatre, Easton, Pa.

shows a specially printed envelope, brown ink being used. It made a striking display and was better than had it been printed up with a display advertisement, for the people will open the envelope to see why the picture should be outside. The Third Street is coming into form again.

Dayton Doings.

The Dayton Theatre, Dayton, Ohio, seems to have reformed on the matter of hand lettering, and though it still musses up the titles and stars with eccentric lettering, there is type to carry the real talk. The display at the left is a two sixteens while the other is a three fourteens. The longer display is the regular length plus the underline, which is added to the drawn design and then hooked up with rule. The rule can be dropped and the design run by itself as in the display at the right, when thought necessary. Here is the way Mark Gates handles the reissue question in another display:

Special Announcement.

Great paintings, exquisite music and good books do not lose their charm, and though the art of motion photography is young there are available many gems of photo-plays that comparatively few have seen. The management of the Dayton has decided to run, from time to time, a brand new print of one of these old masters as an extra added attraction. This will in no way interfere with the showing of the best obtainable first runs of the highest class motion pictures. The first of these revivals is now being shown, Charles Spencer Chaplin in "A Night In a Show," and its success fully justifies the new policy.

MARK M. GATES,
Managing Director.

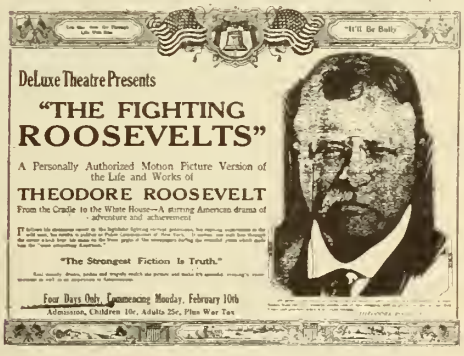
This is a double eleven the day following the pictorial advertisement shown above. This announcement is paneled in a 4½ inch box, and is set in twelve point italic only eighteen ems wide in a 23 em space, giving plenty of white margin. The rest of the space is given to the signature and to the announcement of the full bill. Instead of following the announcement of Chaplin, it is given a

A Two Sixteens and a Triple Fourteen from the Dayton, Which Drops the Excess of Hand Lettering.

special division to emphasize the subject and has much greater weight than had the argument been made a part of the regular display. It is in such little points that Mr. Gates wins over the average advertiser. He knows the niceties because he has studied them.

Roosevelt De Luxe.

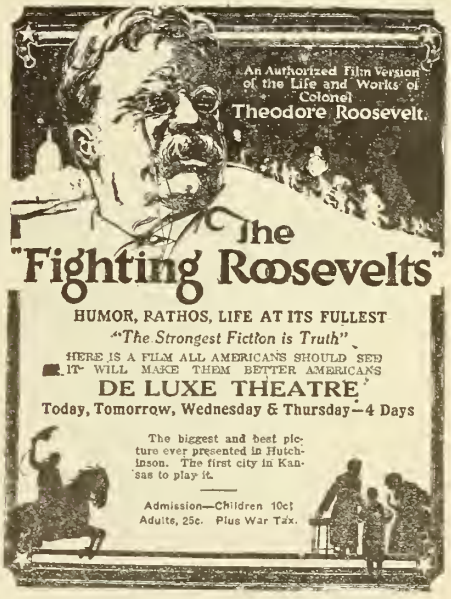
The De Luxe, of Hutchinson, Kansas, has been using half pages lately to get attractions over. And they are good half pages, too. Here, for instance, is one


DeLuxe Theatre Presents
"THE FIGHTING ROOSEVELTS"
A Personally Authorized Motion Picture Version of the Life and Works of
THEODORE ROOSEVELT
From the Cradle to the White House—A stirring American drama of adventure and achievement
"The Strongest Fiction Is Truth."
Four Days Only, Commencing Monday, February 10th
Admission, Children 10c, Adults 25c, Plus War Tax

A Half Page Display for the Roosevelt Film.

for the Roosevelt picture with a poor half tone, but a good layout. The strips top and bottom carry vignettes which may be battle scenes or most anything. They are by no means distinct, but they look interesting, and that is all that was intended. A set of three finely executed sketches would have detracted from the main advertisement. As it is, you look at them and they seem to be all right, though you do not know what the deuce they are, so you go read the advertising display instead, and that is what it was intended you should do. We like the tone of the announcement. It does not promise too much, and it will not disappoint.

Here is another display from the De Luxe Theatre, Hutchinson, Kansas. It is only a two sixes, apparently a publicity cut, but it stands well on the page, and the lower silhouettes, first used by the


An Authorized Film Version of the Life and Works of Colonel Theodore Roosevelt.
The "Fighting Roosevelts"
HUMOR, RATHOS, LIFE AT ITS FULLEST
"The Strongest Fiction is Truth"
HERE IS A FILM ALL AMERICANS SHOULD SEE IT WILL MAKE THEM BETTER AMERICANS
DE LUXE THEATRE
Today, Tomorrow, Wednesday & Thursday—4 Days
The biggest and best picture ever presented in Hutchinson. The first city in Kansas to play it.
Admission—Children 10ct
Adults, 25c. Plus War Tax.

A Two Sixes from Hutchinson, Kans.

First National for "My Four Years in Germany," show nicely, much better than the reverse stuff at the top. Reverse cuts seem to be the besetting sin of the First National, in spite of the fact that they seldom show up well in newspaper work.

Ruff Stuff.

Here is the way Ralph Ruffner put over "Virtuous Wives." It is a classy half page, and now that Ruff knows all about New York from oysters to the shimmy dance, he can talk passionately about the evils of the big town. He could

TOMORROW
MONDAY and TUESDAY
A Most Astounding Drama of Pagan New York
TRIUMPHANT RETURN TO THE SCREEN OF BEAUTIFUL
Anita Stewart
YOUR JADED SENSES WILL GET A NEW THRILL WHEN YOU SEE
"The Cave Man's Ball"
IN WHICH SEVERAL HUNDRED MEN AND WOMEN TAKE PART
Sensational Beyond Words
Anita Stewart in "Virtuous Wives"
RIALTO

A Ruffner Half Page.

tell a lot more than he does in this display, but probably he is afraid of getting in bad with Mrs. Ruff, who did not accompany him on the trip and who has been trying ever since to find out just what he did. This is not like the average Ruffner advertisement, but it is a good one, though only the size saves the lettering of the star and title in the frame. It may be artistic, but smaller than a half page it would be poor work.

Language.

Nixon's Victoria, Baltimore, sings a Te-Deum over "Hoop-la," starting off with "In blessed relief from Battle, Murder and Sudden Death, Hoop-la." Then a little lower down in a single fifteen:

> In blessed relief, we repeat, from the battle, murder and sudden death with which film patrons for a year or more have been lugubriously, morbidity, sadly, sobbingly entertained—Shades of Webster's Unabridged, Roget's Thesaurius and Trench on Words, "entertained!"—**Nixon's Victoria** presents this week, **for the first time in Baltimore,** a jovial, joyous, rollicking romance of the sawdust ring, with its ever-young

charm of the clowns, the piebald horse, tissue hoops, the flying trapeze, the spangled vaulters, the tulleskirted riding-lady—so like an animated feather-duster—the gorgeous ring master, the Rajah's favorite odalisque in the elephant's howdah, the tang of tan-bark, peanuts, pink lemonade—

"HOOP-LA!"

And then some soul-relieving and heart-uplifting "Yips" for

MISS BILLIE RHODES

who appears in "Hoop-la" not as Vampire-Lady (sine qua non of the battle, murder and sudden death stuff), nor as Deceived-Lady, nor Woman-with-a-Past-Lady, but only as that most entrancing bit of feminine—a circus girl! For the man who never lost his boyhood heart to one of them has missed half the joy of living.

PERSONAL NOTE—The Manager of the Victoria offers "Hoop-La" not only as a relief to the public, but also as a relief to himself. He believes that the public, no less than the film-theatre, has had a surfeit of horrors and atrocities, as well as of bawdy sensuality and salacity. Or, if not a surfeit, at least as much as is good for them. In the case of the former, the French Tiger Clemenceau may be trusted to settle with the swinish Huns who perpetrated them, even if some squashy, mushy or opportunistic element at the Peace Conference fails in their obligation to humanity.

As for the pestiferous crews from the slums of the theatrical world who smut the screen with loudly-exploited rabelaiseries, the natural, wholsome reaction of the public taste will deal with them in due season. And the reaction will be hastened by just such honest, amiable jollities as

"HOOP-LA!"

The "personal note" is set in bold face to get a little color into the deep drop, but most of it is eight point Roman. It's a lot of language, but it will appeal to many who are tired of war dramas, and if the house does not have to follow too closely with the stuff it complains of, it is a good advertisement, but it is a bit dangerous to put into words the thoughts of a majority of the patrons until the makers of film get through unloading their war stuff. There is not enough real drama in the market to give one house a triple change a week, every week, and some of the tour stuff must be run. This jubilation will clean up for the circus story, but it will possibly react with the next war play. But we hope that some of the powers that be read this advertisement. It tells how a lot of people feel about certain types of stories they are forced to use.

Keep Fresh.

Don't let your "novelties" grow stale. Paste a poster in the bottom of a barrel and everyone will see it. Not one in ten will look a second time, so get something else for a repeat. Keep changing and you'll keep the crowd with you.

Hook-ups.

Don't use a hook-up only when the press book tells you to. Be on the lookout for opportunities to work in with others. If you hear that the First Baptist Church wants a new organ, or that the Presbyterian Ladies Aid Society is out for funds, let them sell tickets on percentage for you, even if they sell tickets to the people who would come anyway. The fact that you are working in with those institutions will make you more solid with your regular patrons and at the same time you are bound to make some new friends. If you can horn in on some trade display, work for it. If, for example, a certain well known borax company is working your town on an advertising stunt, book in a desert Western and get the stills into the windows along with the borax as being taken "where the borax comes from." Then get them to advertise your picture or at least to distribute your literature along with their own. Work every opening. Don't wait until something is suggested to you.

McCormick's.

S. Barret McCormick had all the chances in the world with Nazimova, and he cleaned up with the striking pictures supplied. Perhaps the best of his colored advertisement is seen in a three nineteens. He took a three fulls, but used the bottom space for a white display for a musical attraction. The half tone does not, of course, give any suggestion of the beauty of this display. The colors

A Colored Three Eighteens Used by Mr. McCormick in His Sunday Advertising.

used were green, purple and orange. The dominant color is purple and the window panes are orange, shading into green save where the shadow of the dancer falls. A wash of color covers the lettering shown in the text below the cut, and the light thrown through the window. The walls are purple with a caravan of camels in the arch above the window done in purple against an orange background. The bust wrap is green tint with all three colors blending in the loin cloth. Evidently Mr. McCormick shares Mr. Rowland's belief that Nazimova is the star worth while, for he has taken extra space and extra care. The second cut shows a three fifteens and a three thirteens. Here the reverse cut serves to throw the figure into display. For this

A Three Thirteens and Three Fifteens.

display Mr. McCormick seems to have written two sets of copy, but he makes his chief appeal with the "Which?" shown in better detail in the third illustration, a three sevens. This is the vital moment

She paused in her maddening dance, the saber poised to strike a death blow to her lover!
—The next moment she lay sobbing in his arms!
Which?
Woman's Love or
Woman's Vengeance?
NAZIMOVA
"Eye for Eye"
From the play, "L'Occident," by Henry Kistemaeckers, the Belgian.
SIGNOR RATHELLO and the Circle Orchestra.
Added Musical Attraction.
THE FAMOUS BROWN SAXOPHONE SIX
All This Week
The Circle
SHRINE OF THE SILENT ART

A Three Sevens Used Later in the Run.

of the play and reads the best for advertising purposes. The campaign was unusually well handled, and the best use was made of the good cut material. But Mr. McCormick uses the cuts merely as attractors. He lets them convey their suggestion and then builds up with plenty of talk about the play in general and the problem it presents.

Watch Your Show.

We heard a manager brag the other day that he did not see one show in ten that he ran on his screen. "I'm out getting schemes for new campaigns," he announced. "I have no time for the show." And yet if he knew his show, he would find it easier to sell tickets. He is out of touch with his house and with his patrons. He must know what he is showing and how it is accepted by the audiences. See your bill through at least once.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The Diverging Light Ray.

Well, gentlemen, here we are at last, with the goods. For years some of you have openly sneered at "Richardson's divergent light ray," others have been just plainly skeptical, still others too indifferent to bother with it at all, and it has been only the loyal, progressive few who have had faith sufficient to actually follow our lead in the matter. This department has for several years been telling, mostly to deaf ears, of the huge importance of the matter. It has almost begged unbelievers to give the matter attention. It has failed even to interest the machine manufacturers, who should have been at least enterprising enough to investigate. And now we are here with proof positive, which is going to make you sit up and take notice, whether you want to or not. Forgive us this little crow. We have suffered much from the unbelievers and feel justified in rubbing it in mildly.

For years we have been preaching to you the divergence of the light ray beyond the aperture of the motion picture projector, where the arc light is used as a light source. As to Mazda lamp light source we do not as yet care to make any positive statement. We are inclined to believe that this divergence does not occur with that light source, although the Westinghouse folks set a prismatic condenser 6.5 ins. from the aperture and got the following results: At 3 ins. beyond aperture beam was 40x50 millimeters and the foot candles 38.5 in center and 22.4 at edge. At 5 ins. the ray measured 65x57 mms., wiith 21.7 c. p. in center and 12 at outer edge. So we dunno after all. But anyhow we are not dealing with the Mazda in this article.

As to the arc lamp, our argument is based on accepted practice in practical projection, which places the point of greatest concentration of the condenser beam a bit on the condenser side of the film. It is not our purpose to argue this phase of the matter at this time, except to say that the chief reasons for locating the aperture at this point are found in the resultant loss of light and ghosts on the screen if the point of greatest concentration be advanced appreciably beyond the aperture. Beyond making this statement we will let this phase of the matter rest, in so far as concerns this article, because, regardless of whys and wherefores every projectionist knows that it is true.

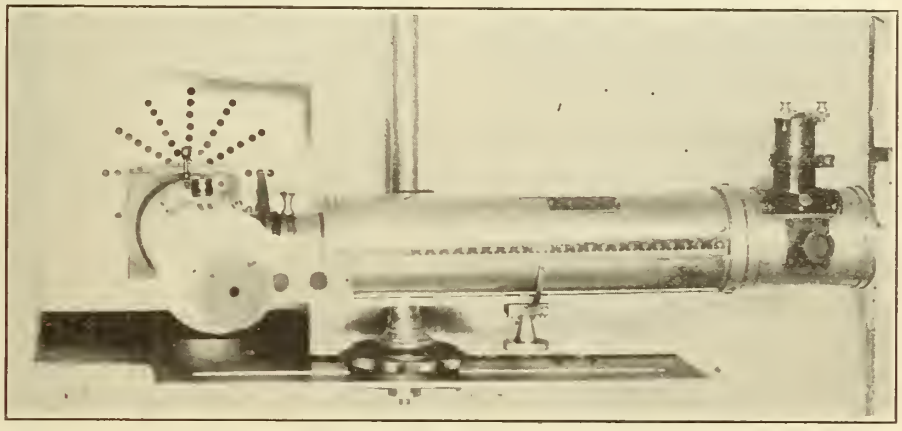


Figure B.

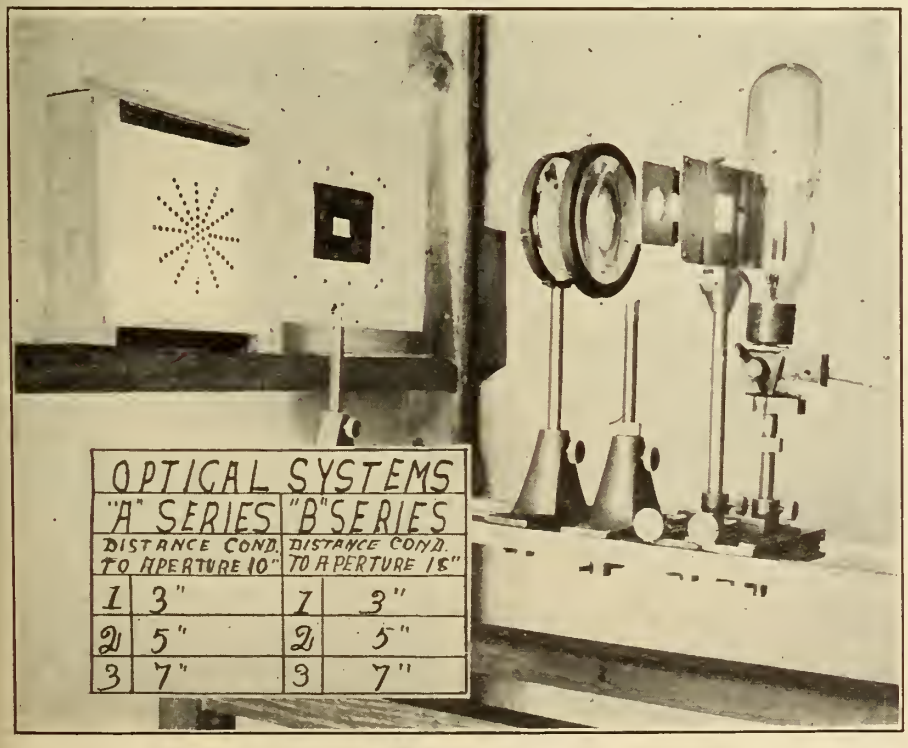


Figure A.

And now let us get down to business. The light measurements we shall herewith present were made at the request of this department by both the National Lamp Works laboratories, Cleveland, Ohio, and by the Westinghouse Lamp Works laboratories, Bloomfield, New Jersey. The results were, to all intents and purposes, identical, which serves to prove that no error has been made. We are using the National data because it was the more complete in the matter of fine subdivisions of measurements; also the National measurements were very carefully analyzed for us by R. P. Burrows, of the National Lamp Works Engineering Department. My request was for measurements across the light beam on the projection lens side of the aperture, at 3, 5 and 7 inches, respectively from the aperture, with the condenser at 10 and 18 inches from the aperture.

It would manifestly be impractical to use an arc crater as a source of light, because of the impossibility of maintaining uniform brilliancy for a considerable space of time. The light source decided upon was; an opal glass illuminated by a Mazda projection lamp. Over this glass was placed a metal plate in which was an opening .5 of an inch in diameter. This formed a light source which, for the purpose, perfectly simulated the electric

arc crater. The only difference was that the light was very much weaker. Its

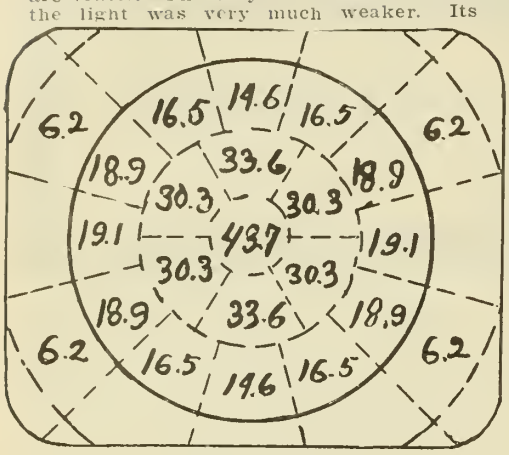


Figure No. 1.
Exact Dimension and Shape of Light Ray Three Inches from Aperture, on Projection Lens Side, When Condenser is 10 Inches from the Aperture.

action was, however, precisely the same, insofar as has to do with the lens system of a projector, as the action of an electric arc crater. This light source was placed in the same position with relation to the condenser that the crater would normally occupy. The whole lineup is shown in Figure A.

In Figure B we see the other side of the screen, with the photometer in place. The radial holes in the screen are the holes through which measurements were taken. They correspond to the divisions in the charts here-

Zone	Area	Avg. F.C.	Lumens	% Total
1	.0077	43.7	.34	5.8
2	.062	31.4	1.95	33.6
3	.123	17.4	2.14	36.6
4	.113	6.2	1.40	24.0
remaining zones				
		Total	5.83	100.00

with submitted. You can thus see how thoroughly the job was done.

In considering the charts it must be remembered that the total lumens would be many times greater with an arc lamp light source, though the percentages would not be in the slightest degree altered. In other words the difference in relative strength of illumination as between the different zones would be exactly the same. If in a given instance the light flux in Zone 1 (center zone) were ten times stronger, the flux in all other zones would also be ten times stronger. In considering the charts, it must be remembered that they are actual, full size, just exactly as they were made. For instance, in figure 3 the ray is the shape of the aperture opening and is 4⅝ ins. wide by 4 1/16 ins. high. Well, that was precisely the size of the ray at a point seven inches from the aperture, on the projection lens side, with the condenser 10 ins. from the aperture, when the measurements were taken. Do you get the idea? All right, then, we will proceed to consider Figure 1. You will observe that the ray is, under this condition, 2 9/16 ins. wide by 2⅛ ins. high. Note well the condition—condenser 10 inches from aperture, measurements taken 3 ins. from aperture, on projection lens side. In the center you will see a circle just ⅜ of an inch in diameter. This is "Zone No. 1."

Zone	Area	Avg. F.C.	Lumens	% Total
1	.0077	26.0	.200	3.4
2	.062	22.0	1.40	24.0
3	.123	11.2	1.75	30.0
4	.183	6.83	1.25	21.5
Remaining zones			1.26	21.0
		Total	5.83	

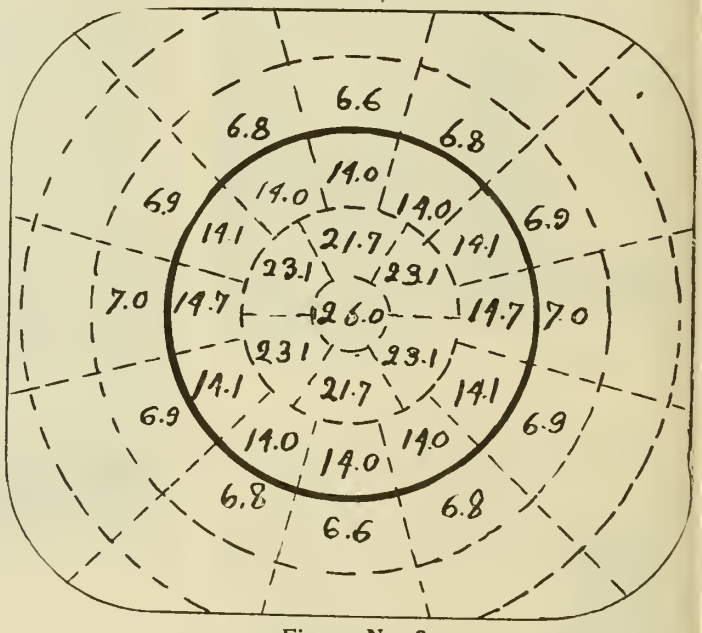


Figure No. 2
Exact Shape and Size of Ray Five Inches from Aperture, on Projection Lens Side, with Condenser 10 Inches from Aperture.

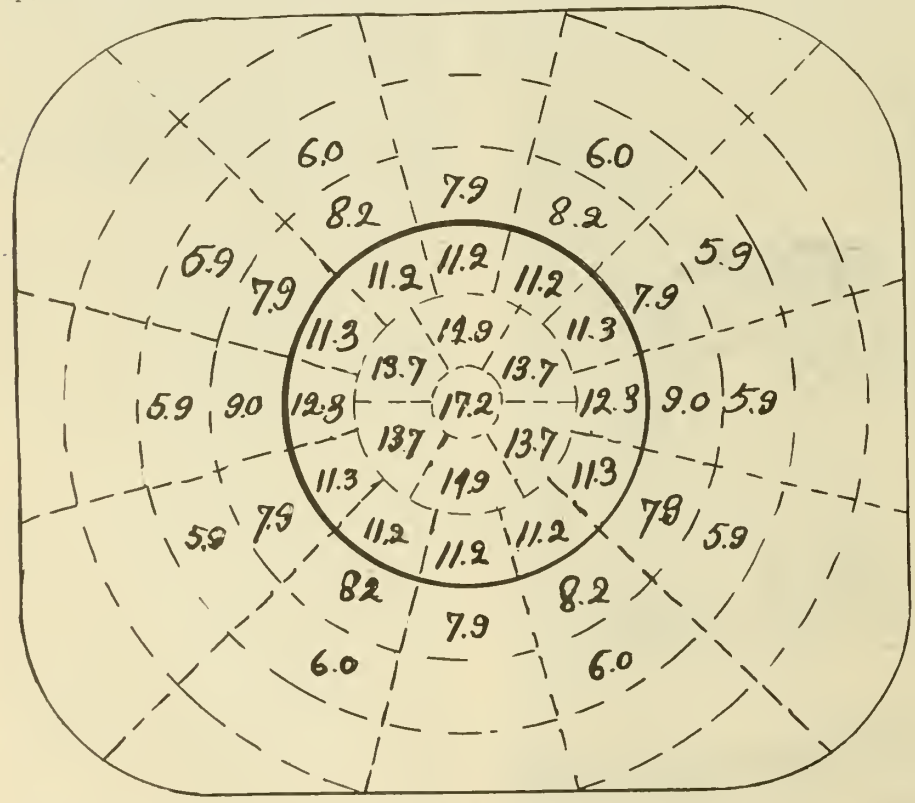


Figure No. 3.
Exact Shape and Size of Ray Seven Inches from Aperture with Condenser 10 Inches from Aperture.

Then comes another circle ⅜ of an inch across, which is Zone No. 2, and then a third circle ⅜ of an inch across, Zone No. 3, and so on up to seven zones in figure 3. All zones in all charts are of equal width—⅜ of an inch. Outside Zone No. 3, all charts, you will observe a solid circle. This circle represents approximately that part of the various charts a projection lens 2 ins. in diameter would cover. You will observe that such a lens would cover the first three zones, and NO MORE. Keep that fact firmly fixed in your minds. It is of huge importance.

Beside each chart you will observe a tabulation of results. Study them. They are very enlightening. Examine Figure 1. You will see that the light flux in Zone

Zone	Area	Avg. F.C.	Lumens	% Total
1	.0077	17.2	.13	2.3
2	.062	19.1	.88	15.1
3	.123	11.4	1.40	24.0
4	.183	8.4	1.54	26.4
5	.295	5.9	1.47	25.2
remaining zones			.41	7.0
		Total	5.83	

1 is 43.7 foot candles, and in Zone 2 it averages 31.4 You will also observe that in Zone 4 (outside the field of a 2 inch diameter lens), it only averages 6.2 foot candles. "Huh," we think we hear some of you say, "we can afford to lose that. The light is all in the center!" Not so! Stop a moment and cast your gaze on the percentages of total illumination in the various zones. First zone, for all its

high c. p., has only .34 of a lumen, or 5.8% of the total light in the four zones. Zone 2 has 1.95 lumens, or 33.6% of the

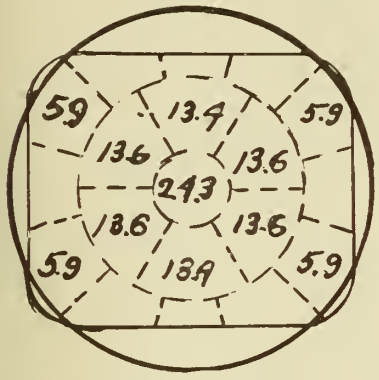


Figure No. 4.

Exact Size and Shape of Ray Three Inches from Aperture When Condenser Is 18 Inches from Aperture.

total. Zone 3 has 2.14 lumens, or 36% of the total and ZONE 4 HAS 1.40 LUMENS, OR 24% OF THE TOTAL LIGHT CONTAINED IN ALL FOUR ZONES.

Beginning to wake up now, aren't you? Twenty-four per cent. of your light gone to waste (24% of your input wattage, in other words) if a 2 inch diameter lens be used under this condition. Begins to look as though there was something in Richardson's diverging light ray dope, after all, doesn't it? Well, let's hold hands and wander on a bit further. Skipping Figure 2 we will examine Figure 3. Examining its tabulated results we discover the fact that with a two-inch-diameter projection lens we would gather 41.4% of the total light, and LOSE 58.6%. Of course the condition shown in figure 3 is abnormal, in that a condenser is never actually brought quite so close to the aperture. but in many instances you chaps who have persistently refused to bother your heads over such "bunk," **are actually wasting mighty nearly 50% of your wattage in the way here shown**, and by, in addition, refusal to use the lens charts are actually WASTING MORE THAN HALF YOUR LIGHT, OR HALF YOUR WATTAGE.

In the various charts you will note another thing. Take Figure 3 for instance, the total light flux is the same for all the charts where the condenser distance is ten inches, viz.: 5.83, but you will notice that whereas in Figure 1 this flux in Zone 1 is 13.7 foot candles, in Figure 3 it is only 7.2, proving that as the ray spreads the light flux spreads also, and in all portions of the ray. And so we could go on drawing interesting deductions for pages, but inasmuch as we are going into the matter in much detail in a paper to be read before the Society of Motion Picture Engineers, which paper will later be published in this department and in their published proceedings, we will not go further, except to present Figures 4, 5 and 6 briefly.

You will observe that the pulling back of the condenser a distance of eight inches has operated to reduce the ray from 2 9/16 to 2 3/16 inches to a trifle less than 1¾ x 7/16, so that a 2-inch-diameter projection lens now all but entirely covers the ray. The light flux now is as follows: Zone 1 has 10.8%, Zone 2 has 49.2%, and Zone 3 has 40%. But one thing puzzles us, viz., the total lumens of light have dropped to 1.75. This must, we think, have been due to failure to adjust the light source with relation to the lens for the new condition. It would not effect the percentages of light in the various zones, or in any manner alter the integrity of the results arrived at, but it does raise a question as to just what the cause was.

And thus our case is absolutely proven, and you have again been shown the necessity for studying your lens system. The projectionist cannot, of course, entirely control light loss from the causes herein set forth. The condenser position (distance from aperture) is fixed automatically by the amperage, hence all that can be done at present is to try to use a lens

Zone	Area	Avg. F.C.	Lumens	% Total
1	.0077	24.3	.19	10.8
2	.062	13.5	.86	49.2
3			.70	40.0
		Total	1.75	100.

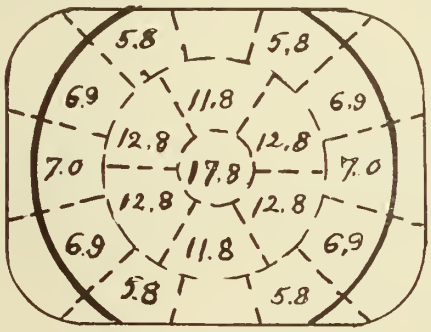


Figure No. 5.

which will cover the ray. This is, however, a makeshift. The real solution is to be found in re-designing of projection lenses so that lenses of all focal lengths (E. F.) will have a fixed back focus, which same must not exceed two or two and a half inches. There is nothing impossible in this. It has already been done by Mr. Sabo. It can be done by all lens manufacturers if they want to do it. If they don't want to do it, then they should be made to do it, because the industry has something to say about a matter of so serious moment.

The whole secret of this seemingly puzzling matter is found in the areas. Take Figure 3 for example. While the light flux in Zone 1 is three times as strong as in Zone 5, the AREA of Zone 5 is .245 of a square foot, whereas that of Zone 1 is only .0077 of a square foot, so that there is many times more light in Zone 5 than there is in Zone 1. The problem then is, how to pick up the light in Zones 4 and 5. A 2.5-inch diameter lens would admit all the light in Zone 4, but none of that in Zone 5, and there are very serious objections to such large diameter

Zone	Area	Avg F.C.	Lumens	% Total
1	.0077	17.8	.14	8.6
2	.062	12.5	.78	44.6
3	.112	6.9	.77	44.0.
remaining zones			.06	3.4
		Total	1.75	

lenses when using a very brilliant light source.

By studying the various charts presented the whole thing will be clear to

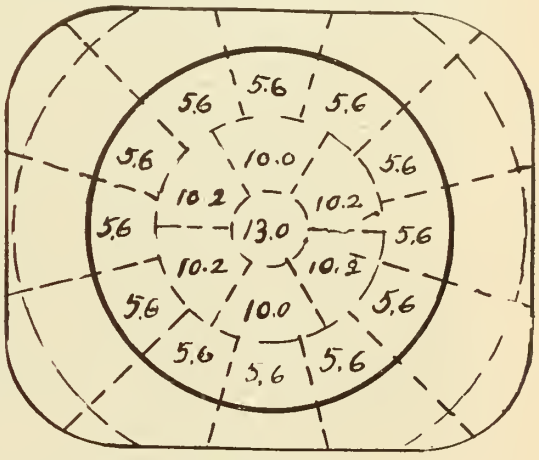


Figure No. 6.

Seven Inches from Aperture, with Condenser 18 Inches from Aperture.

Zone	Area	Avg F.C.	Lumens	% Total
1	.0077	13.0	.10	5.7
2	.062	10.1	.63	36.0
3	.123	5.8	.71	40.6
remaining Zones			.31	17.7
		Total	1.75	

you. If not, why one of the purposes of this department is to answer questions.

Boylan Reel to Have Tryout.

In response to an inquiry as to what had become of the Boylan Even Tension Reel, which this department examined quite some time ago and thought well of, but which later dropped out of sight, we wrote George R. Collins at his last known address. He is now in Washington, and says he is having a few hundred of the reels made up. We shall be glad to see this reel have a real tryout. It is one of those things which look almost foolishly simple, but which really seems to work. Its vital parts consist of a wooden hub with a round hole about, as nearly as I can remember, two inches in diameter. In this hole is another wooden hub which attaches to the takeup spindle in the usual way. The outer hub, to which is attached the reel sides and which carries the film roll, rides on the inner hub. That is all there is to it. The friction between the two hubs provides the takeup pull, which becomes, of course, slightly heavier as the weight of the film winding on the reel increases. We shall have this reel thoroughly tested out as soon as possible. We already have some evidence that it really works, and works perfectly. If final tests bear this out then this reel, which should cost but little more than ordinary reels, will give a mild, steady takeup pull without any possibility of damage to film; also it will cheapen the projector by making the present takeup tension altogether unnecessary.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"What Am I Bid?"

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Underneath the Stars (Moderato). Vanderpool.
1—At Screening. 1:30. Mignonette (Allegretto), Frimi.
2—T. Big Bill. 1:15. Rockin' the Boat (Moderato—Fox Trot), Frey.
3—T. The Brat. 3:30. Al Fresco (Allegro), Herbert.
4—D. Auction Block. 2:00. Frivolous Patrol (Marcia), Alhi.
5—T. No one. 1:15. The Brook (Allegro), Grieg.
6—T. Some of natives. 1:15. Tete a Tete (Allegro Commodo), DeKoven.
7—T. And so it came to pass. 2:00. Capricious Annette (Allegretto Gracioso), Borch.
8—D. Father has fake fit. 1:30. Rondo Capricioso, Mendelssohn.
9—T. The town's one fault. 2:00. Boh (Allegro—One Step), Kaplan.
10—D. Brat appears on the run. 1:15. Rondo Capricioso, Mendelssohn.
11—D. Stranger pays for whiskey. 2:30. Theme.
12—T. She knows what's in it. 1:00. Intermezzo (Allegro), Arensky.
13—T. As the weeks went by. 1:30. Springtime (Valse Intermezzo), Dumm.
14—T. Back in the hills. 1:30. Mysterioso, Langey.
15—D. Brat and lamb. 1:15. Capricious Annette, Borch.
16—D. Big Bill at bar. 2:30. Chianti (Moderato—Fox Trot), Friml.
17—D. Stranger and brat in woods. 3:30. Theme.
18—D. Big Bill and Yranell at cabin. 2:00. Hurry No. 26, Minot.
19—D. Close-up of Big Bill. 2:45. Dramatic Tension, Borch.
20—D. Stranger at door. 1:30. Furioso No. 1 (Allegro), Langey.
21—D. Big Bill takes paper from coat. 1:15. Song Without Words (Andantino) (pp), Rebikow.
22—T. The father of the stranger. 1:30. Fantastique (Tempo di Valse), Ville.
23—T. Day and night. 2:00. Theme.
24—D—Brat leaves cabin to kill lamb. 1:30. Funeral March (burlesque), Lanciani.
25—D. Big Bill and confederates. Mysterioso No. 1 (Andante Misterioso), Langey.
26—D. Lucy and lamb were not sacrificed. 2:00. Capricious Annette (Allegretto Grazioso), Borch.
27—T. When the next boat came in. 2:15. Intermezzo (Allegro), Onivas.
28—D. Father opens door. 1:30. Canzonetta (Allegretto), Hollander.
29—D. Brat opens door. 2:00. Capricious Annette, Boreh.
30—T. So kind of you. 1:15. Theme.
31—T. Why didn't you tell me. 1:30. Chanson Triste (Andante) (pp), Tschaikowski.
32—T. He no dead. 2:30. Hurry No. 2, Langey.
33—T. What am I hid. 2:00. Prelude (Andante), Damrosch.
34—T. What's the idea. 1:30. Agitato No. 2, Langey.
35—T. What about the girl. 1:45. Theme.

"Whitewashed Walls."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—La Paloma (Spanish Serenade), Yradier.
1—At Screening. 2:15. Jovitta (Allegretto), Armand.
2—T. His excellency Governor Ramon. 2:30. Toreador Song, "Carmen" (Allegro Mod. Tempo di Marcia), Bizet.
3—T. Justice in Altamura. 1:15. Prelude, "Carmen" (1st Suite) (Dramatic Andante-Agitato), Bizet.
4—T. Senorita Rosa, a Lucretia Borgia. 1:00. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnei.
5—T. Sunrise at the Whitewashed Walls. :45. Dead March from "Saul," Handel.
6—T. While unconscious on the unseen. 2:15. Theme.
7—T. An awful oversight. 1:15. Yankee Doodle (start pp cresc. and accel. to ff).
8—T. The celebration making up for. 1:15. Hail! Hail! The Gang's All Here.
9—T. Here's to Uncle Sam. :30. Red, White and Blue (March).
10—T. What! Work on the Fourth of July! 1:30. Over There (f).
11—T. Dog of a Gringo! I'll— 3:45. Robespierre (Andante Agitato—Allegro con Fuoco), Litoiff.
12—D. Mendez carried into room. 1:15. Dramatic Andante No. 39, Berge.
13—D. Rosa dashes water on Mendez. 1:15. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnel.
14—T. The cold, gray dawn of. 1:45. Dead March from "Saul" (starts with traps pp), Handel.
15—T. Hurry up and shoot. :30. Tacet.
16—T. The Gringoes have escaped! :15. (Tympany rolls).
17—T. Just a moment, please. 3:00. Dramatic Tension No. 9, Andino.
18—T. Between the devil and the deep. 1:15. Humoreske (accel. and retard to action), Dvorak.
19—T. While the wicked "vampire." 2:30. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnel.
20—D. Larry Working on scaffold. 1:30. Theme.
21—D. Funeral procession. :30. Funeral March, Chopin.
22—T. She wasn't bellering like that. 1:00. Theme.
23—T. With all the comforts of home. 2:00. Humoreske (Allegretto Scherzo), Tschaikowski.
24—T. Both Senor Dinero and Senor Carcaro. 2:00. Intermezzo, "Carmen" (Andante quasi Allegretto), Bizet-Roberts.
25—Romero riding through village. :45. Toreador Song, Carmen" (Tempo di Marcia).
26—T. In a week's time you have done. 1:45. Pulcineilo (Humoristic Intermezzo), Aletter.
27—T. Making hay while the sun shines. :45. Theme.
28—D. Romero heating guard. :45. Hurry No. 1, Langey.
29—D. Close-up of Romero, Larry and Concha. 1:30. Al Fresco (Intermezzo-Ruhato), Etienne.
30—T. Watchful waiting rewarded at last. 3:30. Serenade Espagnole (Allegretto), Bizet.
31—T. But the best laid plans. 1:30. Aragonaise, "Le Cid" (Appassionato), Massenet.
32—T. Better send this Gringo. 2:00. Rustle of Spring (Dramatic Agitato), Sinding.
33—T. It is the sentence of this. 1:00. Prelude, "Carmen" (Andante Agitato), Bizet.
34—T. The darkest hour. 1:15. Misterioso No. 2 (Moderato), Minot.
35—T. The Whitewashed Wall again. 1:30. Traps only—Agitato No. 6, Kiefert.
36—T. I've brought ye what's left. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
37—T. If you will consent. 1:15. Theme (to end).

"A Yankee Princess."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for Patsy O'Reilly—Kathleen (Valse Lento), Berg.
1— At screening. 1:45. Theme.
2—T. In them days in Ireland. 6:30. The Emerald Isle (Selection of Irish Airs), Langey.
3—T. Shamroek. 4:00. Danse Fantastique (Allegretto), Reynard.
4—T. Why, how-de-do, Lord. 3:15. Comedy Allegro, Berg.
5—T. Sure now, McCarty. 1:30. Theme.
6—T So in due time Patsy. 2:45. Canterbury Bells (from Boutonniere Suite) (Capricious Allegro), Tonning.
7—T. Princess, then where's? 3:15. Golden Youth (Valse Lento), Rosey.
8—T. The sacred secret session. 0:45. Misterioso Dramatico, No. 22, Borch.
9—T. I have come to join your. 1:15. Hurry No. 26, Minot.
10—T. Did I hurt you? 3:00. Gavotte Piquante, Pierson.
11—T. The O'Reillys learn of. 2:30. Scherzetto (from Symphonette Suite), Berg.
12—T. At the Allied Bazaar in. 2:30. A La Mode (Popular One-Step), Rosey.
13—T. When vacation time at last arrives. 3:30. (Goose quacking.) Romance D'Amour (Andante), Schonfield.
14—T. Let the Lord wait. 1:45. Mysterious Nights (Valse), Berg.
15—T. In the new ancestral halls. 2:45. Sparkiets (Allegro Moderato), Miles.
16—T. Lord Percy feels strangely. 2:15. Theme.
17—T. The Windhourne heirlooms. 3:00. Moon Glow (Moderato Intermezzo), Barth.
18—T. What size taste will you have? 2:00. (Door-bell)—Capricious Annette, Borch.
19—T. Mr. Larry Burke. 2:10. Theme.
20—T. Are you the Lord Windhourne. 3:30. (Telephone bell)—Birds and Butterflies), Vely.
21—T. Every afternoon now. 3:15. Theme.
22—D. When auto approaches. 3:30. (Auto effects)—Camelia (from Boutonniere Suite) (Allegro Cantabile), Tonning.
23—T. Some days we just can't. 1:30. Theme.
24—T. If you break your engagement. 3:30. Dramatic Suspense, Kinkler.
25—D. When Lady Windbourne leaves. Theme (to end).

"The Island of Intrigue."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Maida—Capricious Annette (Moderato Capriee), Borch.
1—At sereening. 3:15. Theme.
2—T. So on Friday (auto effects). 2:45. Scherzetto (From Symphonette Suite), Berge.
3—T. Pier No. 9. 1:15. Vivo Finale (From Symphonette Suite), Berge.
4—T. This is my son, Alaric. 2:00. Theme.
5—T. When the real Mrs. Julia Smith (telephone bell). 3:30. Hurry No. 26, Minot.
6—T. By noon the following day (water effects). 3:15. Butterflies (Characteristic Caprice), Johnson.
7—T. Do you wish anything else. 3:00. Summer Showers (Intermezzo Moderato), Logan.
8—T. He's right, we can't let. 2:15. Starlight (Melodious Serenade), Johnson.
9—D. When Maida smells cooking. 3:30. Theme.
10—D. When Maida leaves Gilbert. :15. Babillage (Intermezzo Allegretto), Castillo.
11—D. Clock face, 11:28. :45. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
12—D. When sailor enters (shot). 1:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
13—T. I told you not to fool. 2:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
14—T. The succeeding days were filled. 4:45. Theme.
15—T. Friday, I have a strong. 4:15. Dramatic Tension No. 36, Andino.
16—T. So now dearie write your. 2:15. Agitato No. 49, Shepherd.
17—T. I'm going to frighten Waring (wireless effects). 2:45. Light Dramatic Agitato (No. 14, Photo-Play edition).

18—T. In the stillness of the night. 2:45. Misterioso Agitato No. 66, Smith.
19—D. When dog joins Maida. 2:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
20—D. When Maids and Gilbert reach boat (motor-boat effects). 4:00. Half-Reel Hurry, Levy.
21—D. When crooks are seized. 3:00. Theme (to end).

"The Quickening Flame."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme for John Steele—Dramatic Reproach (Andantino Expressivo), Berge.
1— At screening. 2:00. Theme.
2—T. John Steele, an American. 2:15. Canterbury Bells (from Boutenniere Suite) (Capricious Allegretto) Tonning.
3—D. When Yoshida enters dressing room. :45. Furioso No. 11, Kiefert.
4—T. You boys take him. 3:00. Babillage (Intermezzo Allegretto), Castillo.
5—T. A week later. 1:30. Theme.
6—T. I've hired him. 1:45. Graciousness (Characteristic Intermezzo), Smith.
7—T. In a London suburb. 1:30. Heavy Descriptive Agitato (No. 4, Luz Photo-Play edition).
8—T. I just heard the postman. 1:15. Theme.
9—T. The following night an unexpected. 1:00. Hunkatin (Half-Tone One-Step) (piano only), Levy.
10—D. When John enters. :45. Allegro Agitato No. 8, Andino.
11—T. In the gray hours of the morning. 1:45. Dramatic Tension, Levy.
12—T. Six months later Steele (auto effects). 3:00. Bleeding Hearts Andante Expressivo), Levy.
13—T. That night. 4:00. Theme.
14—T. Next morning. 1:45. Andante Pathetique No. 23, Borch.
15—T. Hester, do you know. :15. Theme.
16—T. So they were married. 3:00. Dramatic Theme, Pement.
17—T. And so on a busy summer day (auto effects). 3:45. Dramatic Tension No. 36, Andino.
18—T. We prefer living off. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
19—T. Next morning. 4:15. Pleading Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
20—D. When John enters. 2:15. Dramatic Tension No. 9, Andino.
21—D. When Jap watches Harlon. 1:30. Gruesome Misterioso No. 31, Borch.
22—D. When scene fades to Hester. 1:30. Andante Pathetique No. 10, Berge.
23—T. Maizie torn between her. 3:30. Theme.
24—D. When Maizie returns home. 1:45. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
25—T. You will find him at Crowley. 2:00. Dramatic Agitato No. 38, Minot.
26—D. When John answers phone. 3:00. Dramatic Tension No. 67, Shepherd.
27—T. Now, I'm going to bring that (door bell). 2:00. Agitato Hurry (No. 13, A. B. C. Dramatic Series).
28—T. Listen, just a moment. 1:30. Plaintive (No. 13, A. B. C. Dramatic Series).
29—T. He was always a crook (shot). 2:30. Agitato Allegro (No. 13 A. B. C. Dramatic Series).
30—D. When Harlon meets death. 1:30. Theme (to end).

"Two Women."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for John Leighton and Enid Arden—Mountain Song (Andantino) Borch.
1— At screening. 2:00. Sunrise on the Mountain (from Mountain Music Suite), Borch.
2—T. Enid Arden, child (dog barking). 1:30. Mountaineer's Dance (from Mountain Music Suite), Borch.
3—T. Not time nor circumstance (telephone bell). 3:00. Starlight (Melodious Serenade), Johnson.
4—T. Kindred spirits, but where? :15 (flash only). Popular Fox Trot.
5—D. As scene fades. 2:00. Theme.
6—T. Extra-Dry Willie, quickly (telephone bell). 4:00. Wild Roses (Valse Brilliante), Johnson.
7—T. It is into another world. 2:30. Pastoral (Characteristic Idyl), Kiefert.
8—T. To John Leighton in the presence. 2:30. Butterflies (Characteristic Caprice), Johnson.
9—T. Oh, I guess you're the young. 3:15. Theme.
10—T. The reading hour on the following. 2:45. Pizzicato (Petite Ballet), Berg.
11—T. But the young granite expert. 1:15. Summer Showers (Allegretto Moderato), Logan.
12—T. Joe Binnett is a man (shot). 2:00. Dramatic Narrative, Pement.
13—T. So you will make me. 2:00. Dramatic Tension, Levy.
14—T. That morning marked the. 2:00. Theme.
15—T. While Emily Leighton (auto effects). 1:15. Sinfulness (Appassionato), Borch.
16—T. A familiar honk. 1:45. Andante Appassionato, Castillo.
17—T. Why, hello, Leighton (china crash). 1:15. Agitato Appassionato, Borch.
18—T. Extra-Dry Willie. 1:45. Romance D'Amour (Andante), Schonfeld.
19—T. And blooms the lusty spring. 1:45. Pizzicato, Berg.
20—T. While three thousand miles. 1:00. Flirtation (Allegretto), Cross.
21—T. When Love his arrow. 2:45. Theme.
22—T. Across the Sea. 1:30. Silent Sorrows (Andante Pathetique), Borch.
23—D. When Mrs. Leighton follows Griggs (shot). 1:30. Turbulence (Agitato), Borch.
24—With no one to take care. :30. Constance (Moderato), Golden.
25—T. Happiness resigns again. 2:00. Theme.
26—T. The mistakes of youth. 2:30. At Twilight (Moderato), Golden.
27—T. In the Arden cabin Enid. 1:30. Dramatic Recitative, Levy.
28—D. When Enid enters. 2:00. Tragic Theme, Vely.
29—T. Emily goes to the train. 1:00. Perpetual Motion (Allegro Agitato), Borch.
30—T. But as Emily Leighton (train effects). 1:00. Furioso No. 11, Kiefert.
31—T. When the sombre news. 1:30. Theme (to end)

"The Stronger Vow."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1— At screening. 1:15. Manzano (Spanish Intermezzo), Brooks.
2—T. Fairy Princess, your taken. 5:05. Moraima (Spanish Caprice), Espinosa.
3—T. Adois, fairest one. 4:10. Alborada (Caprice Espagnola), Andino.
4—T. Senora de Cordova. :30. (Continue pp.)
5—T. The call of the public square. 2:30. La Perle de Madrid (Spanish Valse), Lamotte.
6—T. See Chiquita, a clear white. 1:30. Gruesome Misterioso No. 31, Borch.
7—T. I bring sad news. 3:10. La Feria (Spanish Suite), Lacome.
8—T. The last cabalero. 2:30. Dramatic Tension, Levy.
9—T. Six months later. :40. Theme.
10—T. The strange dual existence 2:45. Mysterious Nights (Valse Dramatique), Berg.
11—T. His other self. 2:20. Sinister Theme, Vely.
12—T. You must marry me. 2:20. Dramatic Suspense, Winkler
13—T. May I tell you what? 2:30. Theme.
14—T. His betrothal gift. :25. (Continue pp.)
15—T. Once more, Pedro. :35. (Continue lively.)
16—T. Two happy hearts. 2:45. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tonning.
17—T. Toasting the future. :55. Organ improvising to action (Wedding ceremony).
18—T. Some other time, Pedro. 1:30. Valse Moderne (Lento), Rosey.
19—T. Why did you leave us? 4:05. Theme.
20—T. Higher up under. 1:45. Prelude (Dramatic), Rachmaninoff.
21—T. Her sanctuary. 2:15. Tragic Theme, Vely.
22—T. Let him come in. 3:10. Myterioso No. 29, Andino.
23—T. The bait. 1:15. Perpetual Motion (Allegro Agitato), Borch.
24—T. The blood is stronger. 3:10. Erl King (Heavy Dramatic), Schubert.
25—S. The police arrive. :50. Theme.
26—T. Again the Easter Carnival. 1:30. Half-Reel Furioso, Levy (watch shot).
27— Manzano (Spanish Intermezzo), Brooks. 1:10. (Until end.)

"As a Man Thinks."

Released by W. W. Hodkinson Corporation.

Arranged by George W. Beynon.

Theme—Dialogue (Andante)—Meyer-Helmund.
1— At screening. 3:30. Aubade Printaniers (Allegretto), Lacombe.
2—T. Clayton's Paris apartment. 1:00. Theme.
3—T. A vision of the past. 1:30. Tendresse (Andante), Pente.
4—T. Burrel. 4:00. La Boheme (Overture), Puccini.
5—T. The night of Four Arts ball. 1:30. Theme.
6—T. Here gay Bohemia. 1:00. (Continue "La Boheme.")
7—T. The Satyr and the Shepherdess. :30. Apache Dance, Offenbach.
8—T. Europa and the Bull. 1:30. La Colombe (Allegretto), Gounod.
9—T. Morning begins. 1:30. Remembrance (Andante), Berkedal-Barford.
10—T. Following the return. 3:15. Serenade (Andantino), Backer-Grondahl.
11—T. His birthday. 2:30. Love in Arcady (Allegretto), Wood.
12—T. Why I met this woman. 2:00. Reverie (Lento), Drumm.
13—T. Exiled . 1:30. Love Song (Andante), Langgard.
14—T. Elinor hurt by. 2:30. Aida (Andante movement), Verdi.
15—T. Judge Hoover. 2:15. Au Matin (Andantino), Godard.
16—D. De Lota and Mrs. Clayton enter. 2:00. Dramatic Tension, Borch.
17—T. Your hatred is rather. 2:15. Agitato No. 1, Langey.
18—T. The boy is not well. 1:45. Reverie (Dramatic), Rissland.
19—T In Selig's home. 4:00. Nocture (Andante), Karganoff.
20—T. Now that you are not. 1:00. A Little Song (Moderato), Erdody.
21—T. A patient for you. 2:00. Where Have You Been Hiding All These Years, Jerome.
22—T. Can't you see, father? 1:30. April Moods (Allegretto), Engene.
23—T. The poisonous belief. 1:30. Kol Nedrei (Jewish Songs), Bruch.
24—T. I want my daddy. 2:00. How's You Like to Be My Daddy? Snyder.
25—T. I was talking to my daddy. 2:15. Dramatic Finale, Smith.
26—D. Husband on sidewalk. 1:45. Theme (to end).

Live News from Everywhere

BALTIMORE HOUSES WILL CONSOLIDATE

The Bridge and Edmonson Theatres Are To Be Rebuilt at an Expenditure of $25,000

PLANS are now being prepared by architects for the consolidation of the Bridge and Edmondson theatres, located at Edmondson avenue and Pulaski streets, which are operated by the Edmondson Amusement Company, of which Louis Schlichter is the president. Mr. Schlichter is also president of the Exhibitors' League, of Maryland. According to the plans, the two theatres will be entirely rebuilt, and will have a seating capacity of 1,400. The approximate cost, according to Mr. Schlichter, will be about $25,000. An orchestra and an organ will be installed. The projection arrangements will be the best that can be installed, as F. H. Richardson, Projection Editor of the Moving Picture World, was consulted.

Picture Garden Gives Another Benefit.

A third benefit for soldiers and sailors was held at the Picture Garden Theatre, 31 West Lexington street, through the courtesy of Joseph and Harry Blechman, proprietors, on Sunday night, April 13. The affair was held under the auspices of Perseverance Lodge, No. 26, Independent Order of Odd Fellows. Music and pictures were furnished for the occasion by the management. A collecting amounting to $57 was taken up.

Maas Is Vitagraph's Assistant Manager.

Louis O. Maas, who for the past several weeks has represented the Vitagraph Company in Baltimore, has been appointed assistant branch manager of the Washington office.

Out-of-Town Building Operations.

Plans have been drawn up by J. B. Collins, for Rose and Seigal, of Alexandria, Va., for a one-story moving picture theatre which will cost approximately $15,000. The structure will measure 40 by 120 feet.

The Masonic Opera House, at Hinton, W. Va., which was recently damaged by fire, is to be rebuilt. U. S. Ellis is the manager.

Hartlove Puts Over Advertising Stunt.

A unique method of advertising his show was used by J. J. Hartlove, manager of the Crescent Theatre, 1110 South Charles street, on Thursday, April 17. He tied up a red glove in a package and dropped it in the vicinity of his theatre, and then advertised in the Baltimore News and American photoplay sections and the Sun "Lost and Found column" that he would give the finder a reward if presented at the box office.

Katherine Kavanaugh Returns Home.

Katherine Kavanaugh, who for some time past has been on the writing staff of the Metro Pictures Corporation in New York, has now returned to her home in Baltimore and will devote her time to free-lance writing. She has opened a studio at 519 North Charles street.

F. C. Schanberger Loses His Brother.

John Gary Schanberger, brother of Frederick C. Schanberger, manager of the Maryland Theatre, died at his home in Baltimore on Tuesday, April 8, from pneumonia.

Tyler Is Now a Projectionist.

William Tyler, manager of Lubin's Theatre, 404-6 East Baltimore street, has graduated from the Exhibitors Operators' School and has been granted his license by the State Board of Moving Picture Machine Operators' Examiners of Maryland.

The Fairyland in New Hands.

The Fairyland Theatre, 624 North Chester street, has now been taken over by W. D. Lusby, a newcomer among the film men of Baltimore, and the playhouse has been renovated. Julius Goodman, manager of the Ideal Theatre, in Hampden, is booking the pictures for the Fairyland for Mr. Lusby.

Augusta Opera House Reopens.

The Augusta Opera House reopened on Monday, April 21, under the management of William B. Williamson. The opening production will be "Tarzan of the Apes."

Personal Items.

Jacques Tyrol, representative of the Tyrad Pictures, Inc., handling the play, "And the Children Pay," visited Baltimore recently.

Alfred Hamburg, personal representative of D. W. Griffith, was in Baltimore recently.

Maine News Notes

Rockland Theatres Incorporate.

THE Rutland Theatres, Inc., of Rockland, has filed articles of incorporation with the secretary of state at Augusta, with $200,000 capital stock, all common, and nothing paid in. The par value is $50, and three shares have been subscribed. Officers are as follows: Carrie L. Fields, Rockland, president and treasurer; E. B. McAllister, clerk, Rockland; directors, Carrie L. Fields, E. B. McAllister and Albert C. Parkard, all of Rockland, and Goldie M. Young, of Thomaston. The company will carry on a general amusement business.

Bangor Opera House Association.

The Bangor Opera House Association has been incorporated for the purpose of building a new opera house on Main street, the site of the old opera house, which was destroyed by fire in January, 1914. The project was given an impetus by the action of the late J. P. Bass, who sold the site to the new corporation in return for 200 shares of stock. A. S. Black, who controls a string of moving picture theatres in Maine will, it is understood, take a lease of the new house. Shares are now being offered to the people of Bangor and eastern Maine.

Verily the "V" stands for Victory—and bills must be paid.

"Help! Help! Police" Is the Wrong Title Altogethe r. George Walsh Doesn't Need Any Help at All.

The above scenes happen in rapid sequence in the Fox picture. We'll draw the curtain before George Walsh hurts that poor chap.

The Borish, Bookish One
Isn't at all magnetic in "Marrying Molly," a Christie farce with Bobby Vernon and Dorothy DeVore.

Philadelphia News Letter

Dunlap Takes Over Criterion.

JOHN F. DUNLAP, JR., has taken over the Criterion Theatre, at 1032 North Fourth street, which has been used as a storehouse during the past three years. The theatre has been completely overhauled and repainted and entire new equipment and chairs have been installed. The house will open in a few days, ready for business, as "The Dunlap," and John J. Hanly will be the assistant manager.

Buss Manages Easton Strand.

C. D. Buss, who has just been mustered out of the service, has returned to Easton, and will take over the management of the Strand Theatre, starting May 1. Mr. Buss opened up with the Third Street Theatre six years ago and has also been with the Arrow Film Company, New York. While in Philadelphia recently he contracted for the Triangle Olive Thomas and Taylor Holmes Specials.

O'Keefe Improves Atlantic City House.

Edward J. O'Keefe, the progressive manager of several theatres in Atlantic City, has taken over the Criterion, one of the most popular houses on the Boardwalk. The entire house has been remodeled and redecorated and a handsome new front has been built. A unit orchestral organ has been installed, also 1,700 new upholstered seats. The policy of the house will be year-round program similar to the Cort and City Square theatres.

Court Decides Against Censors.

Granting the petition of the Goldwyn Film Corporation, the Supreme Court has ordered argument on the appeal which the Board of Censors took from the decision of the Court of Common Pleas, allowing public presentation of the film, "The Brand." The Board of Censors condemned the film, which shows a drama of Alaska life by Rex Beach. The Court below decided that the Board acted arbitrarily and abused the power vested in them by condemning the film because of the theme of the story.

Powell and Glenn Entertain Invalids.

C. J. Powell and P. Glenn secured several films from the Triangle and others in order to give a motion picture show at the Sunnyrest Sanitorium, Ancora, N. J., on Sunday, April 6. Hundreds of patients suffering from the last stages of tuberculosis were made happy through the kindness of the above men who gave their personal time and attention to the details of the showing.

Green Represents Triangle.

Joseph J. Green, for many years an exhibitor, showman, state rights buyer and actor is now representing the Triangle Distributing Corporation on the road.

MOE GLANZ STEPS UP ONE MORE RUNG

Former Salesman of Select's Pittsburg Office Is Now Assistant Manager Under L. F. Levison

MOE GLANZ, salesman for the Select Pictures Corporation working out of the Pittsburgh office, has been promoted to the position of assistant to Manager Levison.

Mr. Glanz has earned his promotion through untiring efforts in co-operating with the various exhibitors in this territory, and likewise in securing excellent results for the office he is associated with. He has been associated with the present manager, L. F. Levison, for some time past, having been in his employ with the Pathe Exchanges, Inc., until such time as Mr. Levison took charge of the local office of the Select Pictures Corporation, where Mr. Glanz joined the sales force some two or three weeks later.

A Splendid Theatre for Coraopolis.

William R. Wheat, Jr., exhibitor of Sewickley, has purchased a site in Fifth avenue, Coraopolis, on which he will erect a photoplay house with a seating capacity of 1,000, to cost in the neighborhood of $75,000. Architects are now preparing the plans, and work on the structure will be commenced shortly. The decorations, lighting effects and ventilation system will be of the very latest types.

Work Commences on New Film Building.

Work commenced Tuesday, April 15, on the remodeling of the new film building at 1018 Forbes street, Pittsburgh. It is believed that the work cannot be completed in time for occupancy by the time originally designated—May 1. In case the work is not completed by that time the future occupants of the building will defer the moving date, permission having been granted to do so by the city officials.

Paramount has leased the building, and will sub-let to the Metro, Universal and Pathe exchanges.

Westminster College Installs Powers'.

Westminster College, the United Presbyterian seat of learning at New Wilmington, Pa., has made important improvements in its moving picture equipment, which is a fixed feature of its curriculum. The old Edison machine, which has served for many years, has been replaced by a Powers' 6-B Cameragraph.

Sliter Gives Loyalty Dinner.

Manager Sliter, of the Pittsburgh Exhibitors' Mutual office, tendered a loyalty dinner to the employes of his organization on the Roof Garden of the Chatham Hotel on Tuesday evening, April 15.

Mr. Sliter made a few remarks, talked on loyalty, efficiency and a few of his experiences as roadman, manager, and his travels through Mexico.

Wurlitzer Leases New Quarters.

The Wurlitzer Company, heretofore located in the Century Building, Seventh avenue, has leased the four-story building at 615 Liberty avenue, Pittsburgh, and is now completely remodeling the same. Freight and passenger elevators are being installed, and other improvements are being made. The company will handle a full line of the Wurlitzer instruments.

Two Additions to Exhibitors Mutual.

Manager Sliter, of the Pittsburgh Exhibitors' Mutual, announces the engagement of Ralph T. Meyers and Theodore Bronstetter for the sales organization. Both Mr. Bronstetter and Mr. Meyers were formerly sales representatives for the Goldwyn Distributing Corporation working out of the Pittsburgh branch.

Two Removes for Bonistall.

F. C. Bonistall, manager of the Pittsburgh Famous Players office, has purchased a fine home in the Knoxville section. He will have two "movings" on his hands about the first of May—the office and his residence.

Holzman Buys Handel.

Harry Handel, of the Handel Theatre, North Side, Pittsburgh, has disposed of that house on April 10 to Samuel Holtzman, a newcomer in the business.

Handel is now on the lookout for a larger house.

Sam Sivitz Returns from Coast.

Sam Sivitz, former publicity manager for the Rowland & Clark theatres, returned from California recently. Sammy was doing publicity work for the Metro on the Coast.

Business Notes and Personal Items.

J. B. Clark, director in the First National Exhibitors' Circuit, and Joseph S. Skirboll, manager of the Pittsburgh branch of the organization, were in New York attending the annual meeting of the circuit April 21 and 22.

"The Grain of Dust," controlled by the Craft Exchange, Pittsburgh, was the Easter Week attraction at the Minerva Theatre, Fifth avenue. The East Liberty Cameraphone also played it three days the same week.

William F. Eckbert, Jr., heretofore manager of the Temple Theatre, Lewistown, Pa., has purchased the interest of his partner, Ike Berney, in the house, and is now sole owner and manager of the place.

H. W. Hilewick, of the Duchess Theatre, Delmont, Pa., has been doing some remodeling lately. While he was making improvements he installed new Powers' 6-B machines.

E. M. Steuve, city salesman for the Pittsburgh Paramount office, was called to Cleveland Monday, April 14, by the death of his mother.

Matthew Teplitz, of the Penn Film Service, Pittsburgh, has returned to Pittsburgh from New York, where he spent several days buying new films.

Isaac Guckenheimer, of the Downtown Cameraphone Theatre; Pittsburgh, has returned to the city after a two weeks' business trip in New York.

C. M. Johnson, of the Opera House, Bolliver, Pa., reports that he has broken all records with the Houdini serial.

H. Oxley, of the Grand Theatre, Bradford, Pa., has returned home from a trip to New York.

Sam Wheeler is now working the Pittsburgh trade for the Craft Exchange.

Newspaper Page for "Topics of the Day."

Following the announcement that beginning May 4 Pathe Exchange, Inc., will release weekly "Topics of the Day," selected from the press of the world by the Literary Digest, and produced by Timely Film Production Company, the Funk & Wagnalls Company come forward with another imposing detail in their national campaign of publicity. A daily newspaper is being planned which will appear in the most important of the 4,000 newspapers to be utilized to carry the heading, "Two Million Twinkling Eyes." It will exploit the periodical and at the same time set forward the screen series as a most important feature.

WHOZIT ENJOYS PERSONAL APPEARANCES

The Canine Star of Robert C. Bruce's Scenic Makes His Bow Wow to San Francisco Audiences

THE personal appearance of film stars at San Francisco theatres has become quite the thing of late, but it has remained for Jack Partington, manager of the Imperial, to pull a most unique stunt along this line. He recently booked "Wanderer and Whozit," a late Robert C. Bruce scenic, and arranged for the appearance of Whozit on the stage. Wanderer is the Great Dane that has appeared in many Robert C. Bruce scenics, but Whozit is a dark horse among film stars in the shape of a champion wire hair fox terrier from the kennels of Irving C. Ackerman, of San Francisco, and the property of Marion H. Kohn, head of the Consolidated Film Corporation. The stage set arranged by Manager Partington followed in detail the last scene in the picture, the screen view fading into the stage set showing the beloved Whozit in flesh, blood and whiskers.

Spring Drive On.

E. O. Child, generalissimo of the Pathe staff stationed at San Francisco, has launched a spring drive, leading his forces into the fray in his armored Maxwell sedan. He has made careful plans for a three weeks' campaign in this territory and expects to take all objectives within this time. A large supply of laughing gas has been taken along, and it is expected that the chief work of the lieutenants who follow him will be to point out the dotted lines and garner the signatures. This will be his first extensive trip through the territory since becoming connected with Pathe.

Sign Man Slipped a Cog.

That Dr. Carlos de Mandil, director of the Tivoli Theatre orchestra, is a lion among San Francisco music lovers is not doubted, and he himself suggests that his policy of boycotting the barbers may give him the aspect of the king of beasts, but just where the management of the house gets the idea that Uda Waldrop, the organist, resembles a mouse, is not perfectly clear. However, there must be a reason, since the great electric sign in front of the theatre blazoned forth the information for a full week in the following words:

Dr. Carlos De Mandil
Uda Waldrop
"The Lion and the Mouse"

Meyer J. Cohen Makes New Affiliation.

Meyer J. Cohen, formerly San Francisco manager for George Kleine, but more recently with Sol L. Lesser as special ambassador on the "Mickey" campaign, has been made general publicity manager of the Kinema Theatre Circuit, which has houses at Oakland, Fresno and Los Angeles. He will make his headquarters at the Franklin Theatre, Oakland, which has been taken over by this circuit and which was reopened with a return engagement of "Mickey." Mr. Cohen planned to join a new packing corporation at Sacramento, but at the last moment decided to keep in the film game rather than invade the meat-selling field.

War Heroes Returning.

Sergeant Jack Kraker, formerly of the San Francisco selling staff of Vitagraph, Inc., has landed in this country after months of service in France, and expects to soon secure his release at Camp Kearney. He hopes to engage in his former work at an early date.

Sgt.-Maj. Phil Weinstein, former booker for Metro, is also back in California, and is expected to arrive in San Francisco soon. The Metro management has a place ready for him.

Orchestra Directors Have Inning.

The largest gathering of musicians ever assembled at San Francisco for one orchestral concert played recently in the Exposition Auditorium, two hundred and fifty men taking part. Seven works were presented, each with a different director. Moving picture theatres were well represented with Herman Heller, of the California Theatre Orchestra; Gino Severi, of the Imperial Theatre orchestra, and Dr. Carlos de Mandil, of the Tivoli Opera House, taking part. The innovation was appreciated by a record audience.

Harry L. Knappen Leaves for New York.

Harry L. Knappen, manager of the San Francisco Select branch, has left for New York, to attend a conference of branch managers. The local organization was strengthened just prior to his departure by the addition of Nick Turner to the selling staff. Mr. Turner has had considerable road experience, but of late has been house manager for the Turner & Dahnken Circuit, at Berkeley.

Newton Levi Ends Long Trip.

Newton Levi, Pacific Coast supervisor for Mutual, with headquarters at San Francisco, has returned from a seven weeks' trip that has included visits to all the branches in this territory and one to the headquarters in New York. Upon reaching home he found that Manager W. A. Crank had been meeting with great success in booking "The Turn in the Road."

A New Theatre for Merced.

Plans are being prepared for a theatre building at Merced, Cal., to cost in the neighborhood of $40,000. The house will have a seating capacity of 1,200 and will be equipped for both moving pictures and dramatic productions. It will be built by Charles H. Douglass, manager of the Elite Theatre, and Francis Egan, of Dubuque, Iowa.

Cory Returns from Trip.

M. E. Cory, of the Select staff, returned recently from a trip through the northern part of the state, where he found conditions very promising, with many houses being reopened as a result of renewed industrial activities.

Reel News Without Frills.

The James Tunstead Estate has announced its intention of erecting a theatre at Fourth and A streets, San Rafael, Cal., at an estimated cost of $35,000.

Architect A. W. Cornelius, of San Francisco, has prepared plans for a moving picture house to cost $65,000 to be erected by Enea Bros. at Pittsburg, Cal.

C. D. McComish, of the Peoples Theatre, Colusa, Cal., was a recent visitor in San Francisco, and secured the services of J. Tobias as manager of that house.

The Endert Theatre, of Crescent City, Cal., has purchased considerable new equipment in anticipation of a busy season.

C. Wood, of Rodeo, Cal., is making improvements in his house, and has purchased a Preddey outfit and a new projection machine.

Walter Evans, a pioneer exhibitor of Dinuba, Cal., was a recent visitor in San Francisco, and purchased two Simplex machines and new chairs for the Mission Theatre.

Jos. J. Mahony has transferred the Grand Theatre on Mission street, San Francisco, to Francis I. Mahony.

The Liberty Theatre on Broadway, San Francisco, has been renovated and reopened as the Allies' Theatre. A new organ has been purchased.

Thomas C. Penny has disposed of his interests in the Empire Theatre, Napa, Cal., to L. Kaliski and John P. Knox.

Manager Tucker, of the Liberty Theatre, Healdsburg, Cal., plans to erect a new house there.

Alexander Pezzutti, of the Orpheum Theatre, Crockett, Cal., plans to erect a new theatre on the site of the present house.

George E. Price and Robert Warwick have opened offices at Bakersfield, Cal., in connection with a studio project.

The Youroveta Home & Foreign Trade Co., Inc., of San Francisco, has purchased a moving picture camera and a large quantity of film for use by its Oriental connections.

Charles Ray and Mary Thurman, film stars, and Jimmie Quick, editor of the Photoplay Magazine, were recent visitors in San Francisco.

J. W. Flood plans to transform the Rex ing and erect a new moving picture house.

Everybody Is Invited to the Dinner, and Evening Clothes Are Worn.

The Outing-Chester hunter has just bagged a monster elephant and sent out engraved dinner invitations.

Wounded Soldiers Enjoy Artcraft Films.

One of the many military hospitals in this country which have been supplied with Paramount and Artcraft pictures for the entertainment of the wounded soldiers in the U. S. A. is the General Hospital No. 13 at Danville, N. Y. Here many an hour of misery was forgotten by the soldier patients by the showings of Paramount and Artcraft pictures, and their minds were taken away from their physical sufferings by discussion of the points raised in their minds by the pictures, according to a letter written to Branch Manager R. C. Fox, of Buffalo, by Waldo A. Amos, field director of the American Red Cross.

"There is so much good in the worst of us" —
The judge believed that there is good in everyone; the District Attorney that every criminal is bad.
Which was right?
FANNIE WARD
in the vivid extra-selected feature
THE CRY OF THE WEAK
Produced by Astra
Directed by Geo. Fitzmaurice
Written by Ouida Bergere
EXTRA SELECTED
FANNIE WARD
PHOTOPLAY
PATHÉ
DISTRIBUTORS

Pathé announces
that beginning with
Sunday, May 4th, the famous

TOPICS OF THE DAY

selected from the press of the world by

The Literary Digest

(Title Reg. U.S. Pat. Off.)

will be released
weekly through the
Pathé exchanges.

These, the brightest of sayings of the brightest writers in the world, have a strong hold upon public favor, presented as they are in

Punchy, Pithy Paragraphs

Topics of The Day enjoys the distinction of being shown in the houses of the Big Time; Grauman's in Los Angeles; California Theatre in both Los Angeles and San Francisco; Strand and Broadway in New York; Shea's in Buffalo; Riviera in Chicago; Stanley Circuit in Philadelphia; Circle in Indianapolis, Liberty in Seattle; the Jensen and Von Herberg Circuit and many others.

Now Booking

Produced by
Timely Films Inc.

PATHÉ
DISTRIBUTORS

Tell your audiences to prepare to shiver and shake and applaud!
Ruth Roland
in the fifteen episode serial
The Tiger's Trail
with a distinguished cast including George Larkin
Story by Arthur B. Reeve and Chas. A. Logue
Scenario by Gilson Willets
Produced by Astra
PATHÉ
DISTRIBUTORS
MaDar

The New York circuits, including the best known, know a big business getter when they see it-
The William Fox Circuit of seven theatres (including the famous Academy of Music), the Consolidated Circuit of eight houses, the David Picker Circuit of four theatres, the Maier & Schneider Circuit of eight theatres and the George Cohen of three, have all booked
Ruth Roland
in the fifteen episode serial
The Tiger's Trail
With a distinguished cast including George Larkin
Produced by Astra
Written by Arthur B. Reeve and C.A. Logue
PATHÉ
DISTRIBUTORS

William S. Hart
In a Sidelight from "The Money Corral," His Current Artcraft.

Detroit News Letter

Pierce Manages the Adams.

HOWARD O. PIERCE, former assistant director of Liberty theatres for the Government, is now managing the Adams Theatre, Detroit, for John H. Kunsky. Charles H. Darrell, former manager, is now with the H. N. Nelson Studio, and will solicit advertising film business.

Kaliski Goes to Denver.

Joe Kaliski, who has been with the Fox Film Corporation for a number of years, both as theatre manager, exchange manager and salesman, has been transferred from the sales department of the Detroit office to the management of the Denver Fox office, having taken up his new work April 16.

Hyman Plans for Chicago Office.

Arthur S. Hyman, of the Arthur S. Hyman Attractions, has returned from New York City, with several new productions, and plans practically completed for opening a Chicago office in the near future. With the establishment of this branch and another in Cleveland later. Mr. Hyman will buy state rights productions for the states of Ohio, Michigan, Illinois and Wisconsin and Indiana.

Ealand Advocates Two Changes Weekly.

Tom Ealand, of the Miles theatres in Detroit, says that the new policy of changing pictures twice a week is working out splendidly, and business is ahead of previous weeks when the one-week change was the policy.

Alpena Will Have a New House.

Fitzpatrick and McElroy, with headquarters in Chicago, who operate theatres in Michigan, Illinois and Wisconsin, are breaking ground for a new theatre in Alpena, Mich., that will seat 1,000 people. E. J. Miller, vice-president of the company, is staying in Alpena while the construction work is going on. He says it will take about ninety days at the most to complete the house.

Rodner Is Now a Detroiter.

Harold Rodner, formerly salesman in the Pittsburgh territory for United Pictures, is now in the Detroit territory, and is duplicating the record he made for sales in the Smoky City.

DeBute Is Decorated.

George DeBute, Exhibitors Mutual manager in Detroit, has received a solid gold scarf pin bearing a fac simile of the signature in Japanese of Sessue Hayakawa. This was sent to him by the home office in recognition of his success in securing bookings on the Hayakawa productions.

WILLIAM HAMM BECOMES AN EXHIBITOR

In the Erection of Two Magnificent Theatres St. Paul Brewer Joins Ruben and Finkelstein

WORK of tearing down the Lyric Theatre in Minneapolis, to make way for the construction of a new 20 story building, which will include a hotel and form a part of the largest and most pretentious moving picture theatre between New York and the Pacific coast, will begin within two months and erection of a similar and only slightly less imposing combined cinema and hotel building in St. Paul, will be launched as soon as materials arrive.

Coincident with the announcement of the new house the fact became known that William Hamm, millionaire St. Paul brewer, had stepped into the moving picture industry as the partner of I. H. Ruben and M. F. Finkelstein, leading exhibitors of the Northwest. Back of him is the capital of the great Hamm estate.

A Most Ambitious Undertaking.

These two projects by the Hamm, Finkelstein and Ruben interests of the Twin Cities constitute the most ambitious moving picture undertaking ever attempted in the Northwest and are significant indications of the great strides and expansion of the industry in this territory.

The Minneapolis building will cost in excess of $1,000,000, while the St. Paul structure, to be probably fifteen stories in height, will call for an expenditure of at least $600,000, according to I. Ruben, of Minneapolis.

Acquisition of the sites for the two theatre buildings involved a consideration of approximately $3,500,000.

Completion of the new houses is to be effected by the first of next year, giving the Hamm, Finkelstein & Ruben interests, operating under the name of the Twin City Amusement Trust estate, a total of eighteen theatres—eleven in Minneapolis and seven in St. Paul.

The sixteen theatres now operated are: Aster, Calhoun, Garden, Garrick, Grand, Lagoon, Lyric, Palace, Strand and Unique in Minneapolis.

Gaiety, Garrick, Liberty, Majestic, Palace and Princess in St. Paul.

"Shepherd of the Hills" Draws Well.

Picture fans of the Twin Cities gave "The Shepherd of the Hills" a warm reception during the showing of the picture in Minneapolis and St. Paul. The moving picture version of Harold Bell Wright's book broke all records at the St. Paul Metropolitan Theatre. In Minneapolis the production was staged at the Metropolitan under the direction of Lewis A. Rashman, manager of the "Shepherd of the Hills" company. The picture, so appropriately chosen for the Lenten season, played to good business in Minneapolis as well as St. Paul. It opened in Minneapolis March 30 and closed April 11, going from here to Waseca for two days, Mankato for three days, and thence to Duluth for a solid week at the Orpheum.

Houses Change Hands.

Two suburban Minneapolis picture theatres, the Rialto, Chicago avenue and Lake street, and the Park, Eighth avenue South and Tenth street, changed hands this month.

Julius B. Reisman, owner of two St. Paul theatres, purchased the Rialto from Fred Upham, taking it over on the first of the month. The Rialto ranks as one of the city's best suburban houses. Mr. Upham will retire and take an extended vacation in California.

B. Hendrickson, proprietor of the New Park Theatre for more than a year, has disposed of the lease to parties whose identity has not been made public. Mr. Hendrickson has had success with the New Park, but states he will quit moving pictures to give his attention to other interests.

New Distributing Company Formed.

Organization of an independent exhibitor-owned distributing company in Minneapolis has been announced by L. H. Coen, organizer of the concern.

A meeting of members of the new organization was held in Minneapolis recently, at which time announcement of the purchase of "Mickey" was made. Mr. Coen states that he is also negotiating for two other big special productions.

The exhibiting company has not yet adopted a name, this action and election of officers will occur at a later meeting. Mr. Coen is arranging for offices in the Loeb Arcade. The company has the rights for the booking of "Mickey" in Minnesota, North and South Dakota.

Harry Hollander Leaves Minneapolis.

Harry Hollander, popular Minneapolis film salesman, left recently for New York, the doctors having decided that Mrs. Hollander needed a change of climate. Mr. Hollander was associated with the Minneapolis Fox Exchange for three years. In the last eighteen months he has been connected with the Select and Westcott offices.

"Apartment 23" Looks Like the Scene of Sumpin' Interestin'.
The Christie Comedy of the Above Name Features Ethel Lynne, Earle Rodney and the Well-Known Bevo.

OTTAWA OPERATORS' LOCAL 257 MEETS

Welcomes Projectionist Sidney Le Feuvre Home and Elects Agent Thibault Convention Delegate

THE Moving Picture Operators' Local 257 of Ottawa, Ontario, held regular monthly business meeting on Sunday, April 13, and welcomed back Sidney LeFeuvre, a former member who has just returned from service in France. The Ottawa local is proud of its record, having had eight members with the overseas forces.

Business Agent Thibault was nominated and unanimously elected the delegate to represent the Ottawa local at the coming convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators, which is to be held in the Canadian Capital in May. Committees have also been formed to work in conjunction with representatives of the stage employes to make the convention a great success.

Strand and Regent Work Together

The Strand Theatre, Toronto, one of the largest of the big downtown film houses of the Ontario Capital, has been making quite a success with second runs of features presented at the Regent Theatre, another large central theatre. Both houses are controlled by the same interests and in place of disrupting the bookings for the Regent Theatre when an especially fine picture is wanted for a second week, the desired feature is transferred to the Strand for a second presentation. Exceptional business was done at both the Regent and Strand Theatres in this way with "Virtuous Wives" and also with Nazimova's "Revelation." Manager Robson of the Strand Theatre proposes to follow up the Regent Theatre with numerous productions.

Rosenbloom Loses Suit

Isaac Rosenbloom, manager of a moving picture theatre at Lachine, Quebec, failed to recover $2,500 damages from the City of Lachine because of property loss to his theatre through an overflow of water in a suit which was heard in the Superior Court at Montreal by Mr. Justice Archer on April 15. He sued the city of Lachine for this amount but his action was dismissed with costs because it was shown that he had neglected to notify the city regarding the damage within thirty days after the mishap, as required by the civic statutes. The accident took place in April, 1917, and he did not notify the authorities definitely until August, 1917, it is declared.

Kissock in Charge of "Humanity" Film.

H. E. Kissock, a well-known Toronto exchange man, has been placed in charge of the Western Canadian run of "The Heart of Humanity," which is being given special attention by the Canadian Universal company. The feature has made a big hit in the Dominion because of its Canadian theme. It has already played the Province Theatre, Winnipeg, and at Saskatoon, Regina and Brandon and it is due to return to the Gaiety Theatre, Winnipeg, for a big second run in the Manitoba Capital. Kissock was formerly with the late Super-Features, Limited.

Toronto Exchanges Are Progressive

The Toronto headquarters of the Vitagraph have been fitted with a projection room as a result of the decision of Manager Barrett to have a little theatre of his own. Manager James Travis, of the Exhibitors Mutual at Toronto, has also arranged for a private projection room in his offices.

Three other Toronto exchanges have private theatres, these including the Canadian Universal, the Exhibitors' Distributing Corporation and the Famous Players.

Hazza Red Haired Audience

Manager Hazza, of the Empress Theatre, Edmonton, Alberta, admitted every red-headed girl to his theatre free of charge during the presentation of "Empty Pockets" during the first half of the week of April 14, because of the importance attached to a handful of red hair in the picture. Manager Hazza made a special announcement of this fact in his advertising for the feature and the local newspapers also devoted considerable space to editorial references to the offer.

Cloakley Succeeds Gage

Herb Gage, of Regina, will supervise the erection and operation of the new Allen Theatre at Winnipeg, which is just being started. Mr. Gage has been in charge of the new Allen Theatre at Regina, Saskatchawan, but he will be succeeded at this post by Oral Cloakley, formerly manager of the Allen Theatres at Calgary and Brandon.

Personal and Trade Notes

J. A. Shuberg, of Vancouver, B. C., attended the Astor convention of the First National Exhibitors' Circuit in New York and on his way to the conference inspected his three theatres in Winnipeg, the Province, Gaiety and Bijou. He reports that business in both Vancouver and Winnipeg is very good.

W. P. Dewees, Vancouver, B. C., one of the Western Canadian franchise-holders of the First National Exhibitors' Circuit and also associated with the Western Canadian Exhibitors' Circuit, has bought the Western Canadian rights of Pathé's "Common Clay."

"Enlighten Thy Daughter," which has been presented as a special production in a number of theatres in Western Canada during the past two or three months, will be taken to Alaska and the Yukon District by Jules Levine, formerly of Toronto.

"Mickey" Rose, formerly with the Exhibitors' Film Distributing Company, has joined the Winnipeg branch staff of the Universal Company.

R. L. Crume, a Canadian newspaper writer, has been added to the publicity department of the Canadian Universal and has been attached to the Montreal office.

Curses! You Will Wear My Moustache, Will You?

Hisses Bert Lytell to Bert Lytell just before both of 'em went into a big scene for their Metro, "Blackie's Redemption."

Seattle News Letter

Five Girls Paste Six-Sheets.

MOTION pictures were taken this week of the office girls of the Greater Features Company when they were pasting up the first six-sheet poster to appear in the city for the Victory Loan drive. There were five girls—Miss Nellie McKevitt, Miss Betty Morrison, Miss Lucille Young, Miss Elsie Naph and Miss Violet Frazier. All the girls wore regular paper hangers' overalls. The picture was taken by Alec Singalow, local cameraman for Gaumont. It will be shown at the Liberty or the Coliseum Theatre next week.

Alaskan Exhibitors Flock to Town.

Seattle has had an influx of Alaska exhibitors this week. Captain Lathrop, of Anchorage and Cordova, left Sunday, after a four weeks' visit, and W. D. Gross and Mr. and Mrs. John Spicket, of Juneau, arrived the first of the week. They will stay several weeks. Mr. and Mrs. Spicket will go down to San Francisco before returning to Juneau.

Exhibitors' Exchange Buys "Unpardonable Sin."

"The Unpardonable Sin" has been bought for the Northwest territory by the Exhibitors' Film Exchange, of Seattle. It will be handled through the four states of Washington, Oregon, Montana and Idaho as a roadshow.

The Ochs Visit Seattle.

Lee Ochs and Mrs. Ochs spent several days in Seattle this week. Mr. Ochs reports great success in interesting exhibitors in the United plan.

Rochester News Notes

Canandaigua's Temple Has New Owner.

THE Temple Theatre in Canandaigua, which recently passed into the hands of Fred C. Fisher, of Seneca Falls, has been undergoing extensive repairs and alterations. Mr. Fisher is also the proprietor of the Fisher Theatre in Seneca Falls, and will give his attention to both houses in future. F. P. Foster, former manager of the Temple, has returned to his home in Corning.

Sarr Convinced Them.

Manager Fred J. Sarr, of Fay's Theatre, is adding his oratorical ability to the list of attractions at his house. In connection with a special booking of "Mickey" this week each afternoon last week he

made a personal address to the ladies at the matinees and promised that they would be sorry if they did not see the film. Many of the womenfolk stopped at the box office on their way out and purchased their tickets for the following week.

Calihan for Victory Loan.

William A. Calihan, manager of the Regent Theatre, has been chosen chairman of the theatre committee for the Victory Loan drive. A vigorous campaign will be waged in all local houses.

Portland News Letter

Cohen Manages Sunset.

SAM W. B. COHEN, recently discharged from the officers' training camp, at Camp Pike, Ark., has been selected by John A. Jennings to manage the Sunset Theatre. Prior to entering the military service Mr. Cohen was manager of the Liberty Theatre, Spokane, Wash., and the Spokane Theatre. He is a Portland boy, receiving his early training in the newspaper game.

Mr. Cohen plans to maintain the present policy established by Mr. Jennings at the Sunset, namely, the showing of the proven motion picture successes. He is already busy with the Spring housecleaning at the theatre.

Brinn Opens Roseburg House.

George Brinn has leased the Liberty Theatre, Roseburg, from the Herman Marks estate. This house was formerly operated under the name of the Palace, and of late has had a number of owners. Mr. Brinn formerly conducted the Gem Theatre, at St. Helens, which he sold recently. He has put first class service into the Roseburg Liberty.

Bill Davis Is Poster Clerk.

Bill Davis, late of overseas, has been employed as poster clerk for Universal. Davis was shipping clerk for the Standard Film Company before entering the service. George Jackson, ex-Sergeant-Major, is road man. Universal and Sol Baum are deserving of a lot of credit for the way they have found employment for the ex-service man.

Some Oregon Briefs.

Theatres in Burns have been closed by reason of the appearance of a few new cases of the flu.

Emil Erickson, former booker for Universal, in Portland, Seattle and Butte, and now in the army, was a recent visitor in Portland on a furlough. He has reenlisted for a year's service in the regular army.

Leonard and Ziner have opened the Star, Sellwood.

The owners of the Victory Theatre, Montavilla, have rented the Scenic Theatre from W. E. Lewis and closed the house.

J. A. Van Wye has sold the O K Theatre, Enterprise, to Mrs. Goodfellow. The theatre is new and seats 500.

Nye F. Dobbs, formerly district auditor for Mutual, and recently resident agent for the American Railway Express in Astoria, is reported to be going back into the film business in an executive capacity.

Semon Comedies in Every Big Center

With the closing of a contract by the Strand Theatre, of San Francisco, for first run on Vitagraph's Larry Semon Comedies, Vitagraph now reports that first run arrangements have been perfected for the new Larry Semon Comedies in every important center in the United States.

The first Larry Semon Comedy, already released, was called "Well I'll Be ———!", and his next comedy, which will be released very shortly is called "Passing the Buck."

Larry Semon writes the comedies and directs them, in addition to the splendid job he does as the chief fun-maker in these two-reelers.

KIRK OF OMAHA HAS THE RIGHT IDEA

Uses Better Pictures on His Former Dull Days Thus Pulling Them Out of the Also Ran Class

MANAGER J. E. Kirk, of Omaha's Grand, declares that serials are coming to be more and more popular at his house.

When he showed the first episode of "The Lightning Raider," he also booked a William Hart release—a brand new one. "It cost more than I would hope to make in one night, but I more than made up during the following episodes of the serial," he said. "The crowd at the second and subsequent episodes was larger than at the first.

"We used to run serials on Friday. Friday is always a good day at a suburban house, so I decided to try them on Wednesday night. Wednesday had always been a poor night for business. I have exactly doubled my Wednesday night business, and Friday is just as good as it ever was.

"Monday and Tuesday nights used to be awfully poor nights at the Grand, and as a result, we ran cheap pictures on those nights. 'What is the use of paying big money for pictures on a poor night?' was the way we argued. I have for months been trying the plan of booking the best stuff I can get for Monday and Tuesday nights, and as a result, they are now among our most profitable nights."

Some of the Recent Hits.

"Out of the Fog" is playing to enormous crowds in Omaha, and "The Red Lantern," is booked to run two straight weeks at the Rialto, Des Moines, where no theatre has ever before attempted to run a picture for more than one week.

"Mickey" is on for six days at the Brandeis; "Common Clay" for a week at the Strand; "Out of the Fog" for a week at the Rialto, and "Fit to Win" is finishing up its second week at the Boyd.

"Fit to Win" Makes Omaha Hit.

"Fit to Win," the U. S. public health survey picture showing the cost of loose living, made one of the hits of the motion picture season at Omaha, last week. The picture is being handled in Iowa and Nebraska by Paul LeMarquand, of the Empress Theatre management, Omaha, Neb.

On Friday, before the picture opened on Sunday, it was shown to 150 ministers, doctors, social workers and city and county officials at a private showing. While 99 per cent. of the comment was highly favorable, Mayor Smith, of Omaha, denounced the picture as an insult to the soldiery of the country. The controversy waged hot through the columns of the Omaha *World-Herald*—and the crowds at Boyd grew.

Men only were admitted until Wednesday, when the women of the city demanded the right to see the picture. Wednesday, all day, women only were admitted. During the rest of the showing, women only were admitted to the matinees and men only in the evening

Harry Watts Aids Loan Drive.

Manager Harry Watts, of the Omaha Strand Theatre, showed the Victory Liberty loan pictures—which were handled by the new Omaha Film Board of Trade for the Omaha territory and aided the drive with a huge set. Scenic Artist McConnell painted a battlefront scene on a canvass that covered the huge stage at the Strand. The scene showed front line trenches, with wire entanglements, and a ruined village at one side. The lighting effects were beautiful, gradually growing into the word VICTORY, arching over the sky, and then flashing the word LOAN across the bottom of the scene. The effect was splendid and Manager Watts received many compliments for his patriotic accomplishment.

Booth Worked All the Stunts.

Exhibitor R. R. Booth of the Paramount Theatre, Nebraska City, put over "Don't Change Your Husband" in money-making fashion, using the advertising methods so successfully employed by Showman Thomas of the Rialto, of Omaha. He had a girl telephone every woman in the city, saying only, "Don't Change Your Husband." He sent invitations through the mails, reading, "Don't Change Your Husband," and he used large newspaper space. He declares that small town exhibitors do not try enough to benefit by the advertising successfully put over in the "key" cities.

Taylor Helps Selznick Celebrate.

C. W. Taylor, manager of the Select exchange in Omaha, hurriedly packed his evening clothes in his trunks the other evening and hurried to New York to help Mr. Selznick celebrate gaining entire ownership of the Select Pictures Corporation.

Must Substitute Printers' Ink for Gasoline.

Lincoln has passed an ordinance prohibiting wagons or automobiles on the streets carrying banners to advertise motion picture shows—or anything else.

The Dogs of War Are Now Boosting the Victory Loan.

International News shows these Belgian machine gunners and their faithful dogs in New York to slam the Germans with the final Liberty Loan.

KANSAS CITY REGENT CHANGES HANDS

Frank Newman Sells His Picture Theatre and Also Amusement Company Stock to Syndicate

THE Regent Theatre, which has been successfully operated by Frank Newman for two years, has been sold to Ben M. Achtenberg, Toby Brenner, Leo Brobecker, Samuel Brobecker and Robert Laykin for $150,000. The purchase includes the building erected in 1916 and a 99-year lease of the site 38½ x 76 feet. The purchasers also acquired the Frank L. Newman stock in the Regent Amusement Company. The Regent will continue under the management of Mr. Newman with no change in the bookings. This theatre was designed by H. Alexander Drake and has a seating capacity of 650. Lieut. Ralph Farber, who has returned from the army, has become the house manager in place of Jack Roth who is now manager of the Isis.

Talbot Returns to Kansas City

H. W. Talbot, formerly manager of the Kansas City office, but more recently of St. Louis, has returned as assistant manager of the Universal under Mr. Bush. A carefully selected crew of salesmen is being brought to Kansas City from New York, Brooklyn and other cities. H. N. Berman, general manager of exchanges, New York, and Barney Rosenthal, district manager, St. Louis, have been in the city superintending the transfer of the office.

Wilson Buys Mozart

Leland A. Wilson has purchased the Mozart, a suburban theatre in a good location, on the east side. It has a seating capacity of 512 and has been exhibiting Paramount, Pathe, Vitagraph and Goldwyn films. The new proprietor, who will also be the manager, will continue the same class of attractions.

Personal and News Notes

Howard Jameson, advertising manager for the Princess and Palace Theatres in Wichita, Kan., accompanied by Stanley Chambers, have booked Vitagraphs for the Princess, which runs vaudeville in the winter and moving pictures in the summer. Only large productions will be shown.

A. L. Kahn, of the Crescent Film Company, has put two new salesmen on the road—Eddie Carr, formerly with the Vitagraph, and K. B. John, formerly with George Kleine, in the Missouri territory.

The Kansas City Board of Trade held an enthusiastic meeting, April 19, which was attended by every member in the city. The board is modeled upon the St. Louis Board of Trade with which it will be associated.

Two hundred Liberty Loan reels have been booked up solid in this district from April 20 to May 15. Each Kansas City exchange handled from 15 to 18 reels.

W. P. Cuff has sold the Royal at St. Joseph, Mo., to Nat Block who also owns the Orpheum. M. W. Reineke will manage both and has contracted for all the Mutual star films.

K. L. Webster, of Buffalo, N. Y., has arrived as manager of the Triangle Film Company in Kansas City, vice A. N. Webster, who has returned to New York.

Leon Victor has sold the Missouri rights in "Mickey" to Jack Abrams and has removed to Omaha to exploit "Mickey" in that city.

Morris Loewenstein, manager of the Majestic, Oklahoma City, Okla., was booking up new attractions at the Vitagraph this week.

Gerald Akers, former branch manager of the Paramount at Omaha, has arrived in Kansas City to take charge of the branch house here.

Homer Gill, formerly with the Vitagraph, is operating the roof garden at the Boat House in Wichita, for the summer months.

R. H. Fairchild has recovered from the flu and is again on the road for the Mutual.

Earl McAvoy has engaged L. Livingstone, of Omaha, as traveling man in Kansas for the Mutual.

S. R. Werner, of the Select, is in Kansas City auditing the books of the local office.

Mildred Manning
Who has a leading role in Great Authors' picturization of Steward Edward White's novel, "The Westerners."

Salt Lake Breezes

Utah Gets Government Films.

A COMPLETE set of the government motion picture films and stills illustrating war activities are to be turned over to the state of Utah by the United States committee on public information. The collection will be made a part of the exhibits of the State Historical society and will form a complete historical version of America's part in the world war. Notice of the intention of the government to turn these films over to the state has been received by Governor Simon Bamberger from Charles S. Hart, director of films. It will be possible for the state to loan these films to state institutions, schools and other proper places fitted with projecting equipment.

Picture Shown at Barratt Hall.

The first moving picture exhibition in connection with the activities of the Latter-day Saints university, were shown last week at Barratt hall. The activities of Thomas Edison was the subject of the reels. The motion picture apparatus is to be permanently installed on the roof garden of the new Smith memorial hall, upon its completion, and will form an important part of the school activities.

Bathing Girls Make Big Splash.

A bevy of the Mack Sennett Comedy bathing girls appeared in person at the Paramount Empress Theatre this week, in connection with the comedy, "Yankee Doodle in Berlin." As was the case elsewhere, the show attracted wide interest and capacity business was reported for the three days the girls were at the popular showhouse. The innovation is proving highly successful.

Empress Shoots "Flying Circus."

The "flying circus" consisting of 9 war planes which visited Salt Lake City and flew over the valley last Thursday, the opening day of the Victory Liberty loan drive, was photographed by the Paramount-Empress Theatre cameramen. The pictures will be exhibited soon at that showhouse.

Dolores Cassinelli
Overlooks a few things in her Pathe, "The Unknown Love."

Iowa News Letter

Pathe Office Is Making Records.

MANAGER PAUL TESSIER of the local Pathe office, has made a record during his short time at the head of the Gold Rooster output. Not only has he booked "Common Clay" into every representative theatre in the state, but has been obliged to order additional prints on the Pathe News and the serial subjects and is waging a big campaign on the Dolores Cassinelli pictures to be released through the Pathe offices. D. E. Pratt, former cashier in the local office, has been promoted to salesman covering the southwestern part of Iowa; Karl Hoeye, former booker who has just returned from service overseas, has also gone on the road and been assigned to territory in southwestern Iowa. Fred Normand is now representative for the American service in this territory and A. J. Huesman for the Hodkinson pictures.

Mr. Tessier is co-ordinating the various departments in his office until he will have the maximum sales efficiency. It is planned to secure a new location for the office in the near future as the growth of the business has been such as to make the present quarters inadequate.

Three Houses Combine on House Organ.

The Rialto, Majestic and Casino theatres are getting out a house organ entitled "Rialjesino." Several thousand copies are distributed weekly at each house. The publication consists of four pages, neatly arranged with cuts and news matter pertaining to attractions and also carries a small number of advertisements which pay expenses and a substantial profit. William C. O'Hare and E. H. Helmts are the editors. This is the first house organ published in Des Moines picture houses for some years.

Fruedenfeld Enlarges His Orchestra

Arthur Frudenfeld, who has been acting as manager of the American and Columbia theatres at Davenport, has been made general manager for "The Birth of a Race," which a company of which he is a member has secured for Iowa, Nebraska and Minnesota.

Fruedenfeld will make the larger cities

in the territory to personally close first runs and will have two or three additional salesmen out. D. H. Blanchard and other Davenport capitalists are interested in the venture.

Martin Is Gathering Them In.

Freddie Martin, Iowa representative for the Film Clearing House, has closed a deal with the Rialto for several of his subjects the first of which "Life's Greatest Problem," played to satisfactory business the past week. Martin is making an excellent sales record on the "ten, twenty-thirty" subjects.

Strike Holds Up Des Moines Theatre.

The building strike continues in Des Moines and the new Des Moines Theatre is still waiting for the resumption of activities to make it ready for opening. Scheduled to be dedicated on May 15, it is doubtful now if the house will be ready to open before mid-June.

A. G. Stolte will be house manager.

The Family Does Good Business.

Manager Harry Hiersteiner, of the Family, has renovated his house. He continues to do a real business with second and third run on features and first run on the Pathe and Universal serials.

Cleveland News Notes

Picture Men Put Pep in Loan Week.

MARCUS LOEW, Nathan Ascher and other big picture folks were guests and speakers at a preliminary meeting and luncheon of the Cleveland film workers in Hotel Winton, for the purpose of putting pep into their part of the Victory Loan.

Members of the Central Liberty Loan committee also were present and thanked the exhibitors and exchange men for their hearty cooperation in the past.

Gusdanovic Will Improve His House.

The Strand Theatre, Cleveland, will have a balcony added by the middle of the summer or next fall. Owner Paul Gusdanovic has decided that this popular downtown house needs more seats. The Orpheum, his other theatre, is also to be remodeled during th summer.

Fine Chance for a Tenor.

Lew Thompson, Universal film man, has bought a new car. Lew says if the one that was stolen is returned, he will sell it for a song. We hoped that he would give it to some starving newspaper man.

Frank Gross Comes Back.

Frank Gross, former owner of the Clark National Theatre, Cleveland, is back in the game, having purchased the Crown Theatre from Lou Wilk.

Short News Items.

E. J. Smith, manager of the Cleveland Universal, is back from a short vacation. at Mt. Clemens.

Joe and Sam Deutsch, owners of the Sun Theatre, Cleveland, have bought the Glenside. They are improving it.

J. C. Flack, the Conneaut exhibitor, has just returned from three weeks in Florida.

Indianapolis News Notes

Francis Will Open a New Seymour House

A NEW motion picture theatre of the most modern type will be opened at Seymour, Indiana, within the next few months, according to Frank Francis, who represents a corporation owning several motion picture houses in the Central West. Mr. Francis, who recently established the American Theatre, at Columbus, Ind., was in Seymour recently seeking a suitable site for the house.

McCormick Entertains Newsies.

Eighteen hundred newsboys and carriers of The Indianapolis News were recently guests of S. Barret McCormick, manager of the Circle Theatre, they saw Fred Stone in a special showing of "Johnny Get Your Gun," which was shown at the Circle. Their old friend Fatty Arbuckle also drew a glad hand.

BUSINESS IS BOOMING IN CINCINNATI

And the Exhibitors Believe That Neither Heat Nor Prohibition Will Put Any Bad Crimp Into It

REMARKABLE business in all the Cincinnati houses continues, despite the many counter attractions, such as boat excursions, baseball, and the fine spring weather, which naturally has a tendency to keep people out-of-doors. Every one of the houses, from the best of the first-run places to the smallest of the five-cent shows, report large crowds and big receipts. Your correspondent, in a stroll about town Sunday, found crowds at the doors of every picture theatre in the downtown section, waiting for a chance to get a seat. From present indications, there will be no falling off in patronage until the very hot weather comes, and even then good business is liable to be enjoyed, as it has been the rule in Cincinnati that the people will patronize the picture houses even in midsummer, as nearly all of the houses have efficient colling systems, and the people have found that the signs announcing that it is 20 degrees coller inside are literally true.

Believes That Prohibition Will Help Shows.

The question as to what effect the establishment of prohibition will have on the picture business is one that is a matter of interest to the exhibitors and producers in Cincinnati. This is an especially timely subject at present, as the time is rapidly approaching when the amendment to the Ohio constitution goes into effect. A canvass of the trade recently made shows that the consensus of opinion is that the effect is bound to be beneficial. Although few of them desire to be quoted personally, one of the prominent exhibitors in a talk with the writer said that it was bound to help the picture business, as the people must have some kind of recreation, and with the saloons closed, many of the men who have spent their leisure time there will surely gravitate to the theatres. Another especially optimistic though anonymous exhibitor called attention to the fact that in the nature of things, there will be more nickels and dimes for the women and children, who are the best patrons of the movies. All of them agree that the enforcement of prohibition cannot possibly hurt the business, and that if there is any change it will be for the better.

Exhibitors Are Busy Pushing Loan.

At the present writing the men in the trade are taken up with the activities in connection with the Victory Loan campaign. All of the exhibitors have given free use of their houses to the committee in charge for any use which will aid in putting the city over the top. Slides and films in support of the Loan are exhibited at every performance, and between the shows four-minute speakers are making their appeals to the spectators. These features always have been an important part of all patriotic drives in Cincinnati, and the committee appreciates the wholehearted co-operation given them by the local picture men.

The display of patriotic moving pictures in support of the Loan in prominent downtown display windows has been started, attracting thousands of people, and at times seriously impeding traffic. The first of these was shown in the headquarters of Team V, at 418 Walnut street, and met with such instant success, that others will rapidly be added. The local exhibitors are lending their extra machines and operators to this worthy cause, and they will undoubtedly have a good effect on the sales of bonds.

Lyric Goes to Pictures for Summer.

The Lyric Theatre, after its successful season with the legitimate and musical comedy shows, will, on May 11, be taken over for the summer season of pictures by Manager I. Libson, manager of the Walnut, Strand and Family theatres. He announces an interesting list of big features and some pleasant innovations to brighten the programs.

Saw His Brothers on the Screen.

An interesting incident occurred in one of the local picture houses displaying the Pathe News one night last week, when a man in the audience suddenly was confronted with a close-up view of two brothers who fought in Palestine with Allenby. The spectator was M. Simpkins, of 759 West Ninth street.

Champion Joins McMahan & Jackson.

H. Y. Champion is now with McMahan & Jackson, as salesman, to cover Ohio, Indiana and Kentucky territory.

On the Screen in Cincinnati.

The features at the first-run houses for the week are as follows:

Gifts.—Margaret Marsh, in "The Eternal Magdalene."

Walnut.—Mary Pickford, in "Captain Kidd, Jr."

Strand.—Elsie Ferguson, in "The Marriage Price," and Charlie Chaplin, in a revival of "Police."

Alhambra.—Madelaine Traverse and Thomas Santschi, in "The Love That Dares."

Family.—Harold Lockwood, in "The Great Romance."

Guess in Your Turn. Has She Opened the Safe at the Right?
If you can't decide, you'll have to wait until you see Evelyn Nesbit in her coming Fox, "A Fallen Idol."

Producers' and Distributors' News

Salvation Army Picture Was Created by Experts

CHARLES E. WHITTAKER, who has been responsible for the original stories or the adaptations of many Paramount and Artcraft pictures, is the author, and Edward Jose was the director of "Fires of Faith," the special production made by the Famous Players-Lasky Corporation with the Salvation Army, which is shortly to be released. Beulah Marie Dix prepared the scenario.

The story of the Salvation Army in peace is scarcely less thrilling and inspiring than the story of the Salvation Army in war, and both of these phases have been covered by the author. Enthusiastically sharing in the belief that the public should be given an opportunity to know more of the Salvation Army's actual operations and affairs, Commander Evangeline Booth herself carefully read and approved Mr. Whittaker's script and consented to appear in the picture in authentic scenes showing the Army's activities.

Mr. Whittaker has created a story of several persons thrown together by the exigencies of Fate. How they are all aided by the army, how they are finally united beneath the standards of America and of the Army of Christ, and the work of the body during the war and prior to it—all of these features are to be found in the story which contains as well material showing the birth and development of the organization. There is said to be an abundance of heart appeal and while many of the scenes are intensely dramatic there is much wholesome comedy to diversify the showing.

In some of the scenes filmed in California nearly a thousand persons were used and the effects obtained are said to be astonishingly realistic.

Christie Has Four New Comedy Releases Ready

BOBBY VERNON and Dorothy DeVore appear together in a college story "Marrying Molly" which was directed by William Beaudine. The story is by Karl Coolidge and photography by William Piltz.

"Apartment Twenty-Three" which is the Christie Comedy release following "Marrying Molly," presents Ethel Lynne and Earl Rodney in an amusing situation of love and business. William Beaudine also directed this picture. The story is by Clarency Whitaker and photography by A. Nagy.

Bobby Vernon and Dorothy DeVore appear together again in "Lost—a Bridegroom," directed by Scott Sidney from W. Scott Darling's story. For those who suffered from the "flu," this comedy of marriage and influenza will prove a humorous reminder of the funny side of sickness.

"Stop—Look—and Listen" presents Ethel Lynne, Jay Belasco and Earl Rodney. The story, which was written by Ben Cohn and directed by William Beaudine, contains a number of diverting situations in which the wrong man is arrested half a dozen times, but finally gets the girl.

Robert Gordon

Who, with His Dimple, Will Be seen with Sylvia Breamer in the Next Blackton Features Released Through Independent Sales.

Bray Pictograph Shows Oregon Mountain Scenery

A WEALTH of screen entertainment is said to be provided in the Paramount-Bray Pictograph release of April 20, which contains three of the most novel and entertaining subjects seen in some time. The first feature is called "Fun in Feet," and is an amusing picturization of how easy it is to read characters in the feet, as well as in the hands, head or face.

The scenic feature carries one through some of the most beautiful sections of the State of Oregon, and depicts the grandeur and beauty of the mountains and rivers. Mount Jefferson, the highest peak in Oregon, and other majestic mountains of rock and snow are pictured in a manner to thrill and delight the spectator. The great Multonomah Falls, Columbia River, one of the great scenic waterways of the world, and other beautiful scenery have been faithfully mirrored by the camera making a picture of rare beauty.

Bobby Bumps is again seen in a Bray cartoon by Earl Hurd. The subject is "Bobby Bumps' Lucky Day."

Select's Special Gets Big Start.

With bookings in twenty-six New York houses, including twenty-five Loew theatres and the Mount Morris, Select Pictures' special super-production, "Bolshevism on Trial," has been given a big start on what promises to be a triumphant tour of first-run theatres in every town and city in the country.

Play dates on "Bolshevism on Trial" at the Loew houses commence during the last week of April and run into the second week in May.

Kilgour and Phillips Have Big Roles in Lytell Film

TWO sterling actors have been engaged by Metro for important parts in Bert Lytell's "The Lion's Den," written by Frederick Orin Bartlett.

Augustus Phillips and Joseph Kilgour are both well-known actors with many difficult character and heavy creations to their credit.

Mr. Phillips has for several years occupied a permanent place in the affections of New York theatregoers. A rather remarkable tribute to this actor's ability is the fact that during his career of a dozen or more years on the stage, he appeared under only two managements—his own and that of Mrs. Mary Gibbs Spooner.

His motion picture career includes parts in many of the screen's biggest offerings.

Joseph Kilgour has held an undisputed position as one of America's foremost actors for several years, and his name has been associated with some of the greatest stage successes of the present day.

Mr. Kilgour started his stage career early. He began in a stock organization which educated him in many types of character parts, and when he made his debut in the legitimate he created a lasting impression upon Broadway producers.

For some time now Kilgour has been a regular Metro player, having been seen in "Blind Man's Eyes," "The Parisian Tigress" and "The Divorcee."

Both Phillips and Kilgour have been cast in "The Lion's Den" in important roles which fit their individual talents to a nicety.

"Sunnyside," Chaplin's Newest, Is Completed

AMID the rejoicing over peace comes a timely exemplification of sunshine and merriment in the completion of Charlie Chaplin's current picture "Sunnyside."

The fascination of this rural tale has taken the "eminent expressionist" far away from the usual screen conventionalities, leaving him free to roam and romance the green fields of simplicity in search of comedy outcomes.

While "Sunnyside" smiles a welcome to the occasional visitors from the outside world, some few of the meagre population have developed personalities whose self-centered ideas hold little consideration for life beyond their all-proud village. But among them is one in whom the splendor of sunshins and youth has planted that delicious endowment, humor.

Of course that particular "one" is none other than Charlie, whose ingenuous mirth not only refuses to falter at the seeming disappointments of a small-town fate, but masters the sting of menial duties by idealizing his common-place life.

Edna Purviance, leading woman, appears to advantage in her wholesome portrayal of the unsophisticated village lass. Other favorites in the cast are Albert Austin, Henry Bergman, Tom Wilson, Loyal Underwood, Tom Wood and Parks Jones.

Many Repeat Bookings on Anita Stewart Productions

A RATHER unusual evidence of popularity comes to Vitagraph's Anita Stewart productions through the rapidity with which return dates are being booked by exhibitors who have played Vitagraph's first Anita Stewart production, "From Headquarters," and who have booked, but not yet played, the second production, "Two Women."

"From Headquarters" was released on March 10 and it will be remembered that conspicuous among its bookings were the big Metropolitan circuits including Fox, Moss and Poli here in the East and the big chains in the Middle West and the Far West.

"Two Women" is scheduled for release on April 28, yet a great many exhibitors with "Two Women" on their books for showing have already booked a return date on "From Headquarters."

Both "From Headquarters" and "Two Women" were directed by Ralph Ince and were edited by George Randolph Chester. "From Headquarters" is a tense police drama and "Two Women" is a James Oliver Curwood story of an altogether different type from the first Anita Stewart release.

Pathe News Shows Thrilling Air Views for Victory Loan

THE Liberty Loan aerial photography done by the Pathe News has earned high commendation from both Government officials and exhibitors, some of whom declare that the flying views shown in issue No. 30 "have all of the thrill quality of the real serial stuff." The pictures were exclusive.

In the Victory Loan pictures, Secretary Glass is shown sending appeals to the people for the success of the loan via air messenger. A Pathe cameraman in a plane close by was on the job to get every detail of the demonstration. And when the messenger took to the air the Pathe News man was right after him, and showed how thousands of leaflets were dropped on the cities below. The most remarkable feature was the close views of the plane and the movements of the daring operator as he left his seat and tinkered about the speeding plane.

"Our Teddy" Popular in Japan.

The fame of "Our Teddy," the authorized Roosevelt picture, has spread to Japan. A letter was recently received at the McClure offices from Kikuo Kazemi, a leading Tokio exhibitor, stating that scores of requests had come from his patrons and friends for information as to when the screen version of Roosevelt's life was to be shown in the Orient. Kazemi declared that Roosevelt was probably the most popular American in Japan, due chiefly to his broad-minded attitude toward the Japanese immigration disputes when he was President. So great has been the interest aroused in Tokio over the news that a motion picture has been made of Roosevelt's greatest exploits that Kazemi is planning a special lobby display at the Denkikwau Theatre, the largest in Tokio, of "stills" from "Our Teddy" and photographs of the actors taking the chief roles in the picture.

"The Usurper" Is Next Williams Release

Earle Williams' next release, "The Usurper," which Vitagraph has scheduled for release the end of April, was originally produced on the stage by the late Nat Goodwin. It was written by I. N. Morris and the screen version has been directed by James Young.

Mr. Williams' support includes Louise Lovely, Bessie Eyton, Bob Russell, Frank Leigh, Billie Elmer, Jay Morely, Audrey Chapman and Lillian Langdon.

Here You See the Sessue Hayakawa "High Sign"—Grand Rapids Only.
"A Heart in Pawn" Shared the Strand's Screen with "Whitewashed Walls" the Week of April 6, While at the Majestic "Exhibitors-Mutual Week" Was Observed Through "What Every Woman Wants" and Martin Johnson's "Cannibals."

Strong Pictures on Robertson-Cole Schedule

AN imposing array of productions have been completed by various Robertson-Cole units for release through Exhibitors Mutual.

"The Courageous Coward," an eventful play relating the struggle of a man to overcome a supposed act of cowardice but which was really the bravest deed a man could commit for a friend, is the latest Sessue Hayakawa contribution to the Robertson-Cole list of Haworth offerings. Thomas J. Geraghty wrote the story and William Worthington directed.

The National Film Corporation proclaims "The Love Call" upon which Billie Rhodes recently added the finishing touches. Taken from a novel by Majorie Benton Cooke which appeared in serial form in many of the leading newspapers of the country, "The Love Call" is a light comedy drama. The star is seen in a sympathetic role, marked by her undying faith in her father, a retired sea captain who was loved by no one but his "Kid," as Miss Rhodes is known in this production.

Few actors are so hard to fit to stories as is Henry B. Walthall. This actor is of such a distinctive type that it is a rare occasion when a story is written that suits his capabilities. But in "Modern Husbands," which the National Film Corporation has just produced with Walthall, for release by Robertson-Cole through Exhibitors Mutual, he has a role which was made almost to order for him. The play is probably the strongest in popular appeal that Walthall has been supplied since joining National. The picture was written by Lee Royal, and directed by Francis H. Grandon.

Having recovered from a recent illness contracted after her short visit to New York, Alma Rubens is again back in the Brunton studios preparing her second picture for Robertson-Cole. The production is still unnamed, but it is a story of the Yukon. A select cast has been engaged by the Winsome Stars Corporation to support Miss Rubens.

"The Mints of Hell," the newest Desmond offering, was directed by Park Frame under the supervision of Jesse D. Hampton from a story by James B. Hendryx. Many of the scenes were filmed in the heart of the sierras at Truckee, Cal., and the big snow scenes were taken during a blizzard which left six feet of snow on the ground.

Bessie Barriscale is still devoting all her energies to making "Josselyn's Wife," taken from the novel by Kathleen Norris. Little news has come out of the Brunton studios regarding the production of this story. Miss Barriscale is being directed by Howard Hickman.

Author of "Red Lantern" Praises Screening of Novel

EDITH WHERRY, who wrote the novel, "The Red Lantern," which is the basis for the new Nazimova superproduction, visited the Metro studios to see her story taking shape as a photoplay. She marveled at all she saw and declared it was a revelation to behold the characters—Mahlee, the Eurasian girl, played by Nazimova; Sam Wang, the sinister Boxer leader; the Dowager Empress of China and all the rest—standing before her in the flesh.

"I can see that some alterations have been made in my story in the course of adapting it to the camera," said Miss Wherry, "but the changes have in nowise affected the main incidents, nor the general trend of the narrative. The changes, if anything, have made the story more compact. A few characters have been grouped, which were not so closely related in the book. But the effect of this, I am sure, will be to heighten the interest of the spectator in a motion picture theatre.

"The Pekin street setting is quite the most marvelous thing of its kind that I have ever beheld.

"And the types selected to surround Nazimova bring back vividly my girlhood memories of China. Sam Wang is the Eurasian doctor to the life. To look at him in the flesh—even though his is an actor, in grease paint—and to see several of the low-caste Boxers, fairly made my flesh creep," said Miss Wherry.

Next Norma Talmadge Picture Is "The New Moon"

NORMA TALMADGE'S coming Select picture, "The New Moon," is nearing completion, and with the cutting and titling, which is expected to be finished during the ensuing week, the production will be ready for distribution as a May attraction. "The New Moon" is a Russian story. It was written by H. H. Van Loan, and directed by Chester Withey, who also wrote the scenario.

The story concerns the Russian insurrection and the Nationalization of women. Miss Talmadge has the part of a Russian princess. The picture opens amid a scene of much festivity in the Princess' palace, which is suddenly transformed into a chaos of disorder. A bomb is thrown, killing and injuring many of the guests, including the Princess' mother. It is announced that the Bolshevists have surrounded the Palace, and that the women are ordered to register at the National bureau.

The Princess escapes, leaving her fiance, Prince Michail Koloyar, behind. This role is played by Pedro de Cordova, Miss Talmadge's leading man.

Miss Talmadge is surrounded by a capable cast, including, in addition to Pedro de Cordova, Charles Gerard, who has the role of Theo. Kameneff; Stewart Holmes, who plays Orel Kosloff; Marc McDermott, as Vasili Lazoff; Ethel Kaye, as Masha, and Marguerite Clayton and Harry Sothern in other important parts.

Every detail of the insurrection movement in Russia has been carefully attended. The continuity is even, and the story itself is one of more than average interest.

De Mille's New Artcraft Is Praised at Private View

A PRIVATE view of Cecil B. DeMille's new Artcraft special, "For Better, For Worse," by Edgar Selwyn and Jeanie Macpherson, was given for a half dozen officials and others the other night at the Lasky studio, and the enthusiasm which greeted every compelling moment in the drama is cited as an evidence of the fact that the picture will live up to all promises made for it in advance.

The emotional appeal is big, according to those who witnessed it in a critical capacity and otherwise. The logic is sound, the presentation and acting faultless, and the direction rises clear out of the average class. The production is timely, the problem being one that will be appreciated by every one.

The acting of Gloria Swanson, Elliott Dexter, Tom Forman, Wanda Hawley, Theodore Roberts, Raymond Hatton and others is said to be indicative of even greater power than in previous pictures.

A Dogged Expression.

Oh, Far from It! Marion Davies, in Her Select "Getting Mary Married," Doesn't Believe in 'Em.

"Gates of Brass" Regarded by Keenan as His Best

FRANK KEENAN entertained a party of 40 at the Robert Brunton studios, Los Angeles, the evening of April 10 at a pre-view showing of "The Gates of Brass," a five-act drama, in which the actor-producer has the role of "Jim" Blake, tin-horn gambler, afterward J. Hatfield Blake, promoter of shady enterprises, which bring him great wealth, followed by unhappiness and disaster.

The play gives Mr. Keenan ample opportunities to display his versatility as a character actor, and he makes the most of every situation.

Through the drama runs an appealing story of youthful love, in which Lois Wilson, as Margaret Blake, motherless daughter of the gambler, and George Fisher, as "Dick" Wilbur, son of one of Blake's dupes in a crooked mining deal, figure prominently. Others in the cast are Lillian Langdon, Edwin Tilton, Clyde Benson and Tom Bates.

Mr. Keenan regards "The Gates of Brass" his best screen production. The prologue is short and the story that follows is of absorbing interest. It has the convincing ring of truth. The numerous indoor and outdoor scenes are realistically photographed.

Helene Chadwick Has Lead in "Caleb Piper's Girl"

HELENE CHADWICK interprets the title role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which will be released by Pathe on May 18.

Miss Chadwick's portrayal of the absent-minded old bookworm's daughter, upon whose shoulders descends the burden of household maintenance, is quite the best thing she has done for the screen.

The picture is a vivacious comedy-drama. There are some tugs at the heart-strings when we fear that after all her efforts to save the old home her daddy may be evicted by the grasping old villager who has bought up the mortgages, and we are given some touches of dramatic intensity when the rustic lover tries to enforce a marriage by means which are devious and underhanded; but in a general manner of speaking this is a comedy-drama which will provide a solid hour of good entertainment.

Some British Bits in Holmes Travelogue.

The April 20 release of the Paramount-Burton Holmes Travelogues embodies an interesting trip in England in war time with Mr. Holmes. First, one vists a school devoted to the teaching of cookery to the British Army cooks.

Next comes the tank garage, where one boards a real battle-scarred tank, if it has sufficiently recovered from its wounds, and takes a joy ride. Then one visits one of the big aviation fields, there to see British men and women, and some "Yanks," tuning up, testing and perfecting the huge bombers and the smaller scout and battle planes.

Then the School for War Dogs is visited, and we are shown how these animals were taught to pass through or over barbed wire entanglements, through smoke screens or against rifle-fire.

Lois Wilson

Who Supports J. Warren Kerrigan in Hodkinson's "The Best Man."

How a Connecticut Manager Played "Courageous Coward"

WALTER GRIFFITH, manager of Poli's Bijou Theatre in New Haven, Conn., for the first time in three years played Sessue Hayakawa in his latest Robertson-Cole release through Exhibitors Mutual entitled "The Courageous Coward" and displayed excellent showmanship in exploitation, in display and in advertising. The Bijou lobby and interior was entirely decorated with Japanese lanterns and Oriental trimmings.

Mr. Griffith did not stop at his lobby in putting over the picture but had his girl ushers in Japanese costume, with Chrysanthemums placed at the side of their heads.

It was a splendid display, and one that created not only increased attendance at the theatre, but also aroused comment on the originality of the decorations. Mr. Griffith is a thorough showman, has been with the Poli Circuit for twelve years, and has gained his success through his original ideas in putting his shows before the public.

Reports from Mr. Griffith as to the merits of "Courageous Coward" are that standing room business prevailed during the three day run at his house.

Natalie Talmadge in "By Right of Conquest" Cast

Natalie Talmadge is now a member of the cast for the next Norma Talmadge production, "By Right of Conquest." Natalie will play "Janie," quite an important part in this story by Arthur Hornblow, editor of the Theatre Magazine. Natalie Talmadge has appeared with both her sisters Norma and Constance, in previous productions.

Edward Jose, the Belgian, has signed a contract with Mr. Schenck to direct the picture. Mr. Jose had a long and successful career on the speaking stage in France.

First of Three Remaining Drew Comedies.

The first of the three Paramount-Drew comedies made by the late Sidney Drew and Mrs. Drew and yet to be released by the Famous Players-Lasky Corporation is scheduled for April 20. This is "The Amateur Liar," by Albert Payson Terhune.

Request Advance Dates on "The Veiled Adventure"

BRANCH managers in nearly every Select exchange in the country have received numerous requests for advance play dates on Constance Talmadge's current attraction, "The Veiled Adventure." Already first-run showings have been announced for Chicago, Boston and Louisville theatres, including a week at Sig Faller's Bijou Dream in Chicago.

"The Veiled Adventure" is said to be one of the most entertaining pictures Miss Talmadge has ever made, presenting her in a number of widely diversified and amusing roles. The story is a fast-moving comedy plus drama type. First, as a charming debutante, then as the proprietress of a manicure shop, Miss Talmadge finds plenty of opportunity for side-splitting situations.

Harrison Ford is Miss Talmadge's leading man. He is supposed to be a diamond in the rough from Texas, but Miss Talmadge soon massages him into a respectable gentleman of the first water. The other members of the cast are Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

"The Veiled Adventure" is an original story written especially for Miss Talmadge by Julia Crawford Ivers, who also wrote the scenario. It was directed by Walter Edwards, and the photography is by James C. Van Trees.

Special Aids for "Magdalene" in Chicago.

A special publicity service for the four-week engagement of "The Eternal Magdalene" at the Bandbox Theatre in Chicago's loop district has drawn the attention of the entire city of Chicago to the Goldwyn extra. Quarter and half page display advertisements in the Chicago morning and evening papers, combined with reader publicity in the columns of virtually all of the newspaper screen critics, and endorsements by leading citizens, have focused interest on the picture in an extraordinary fashion.

Among those who have added their words of praise and backing to the exhibition of the picture by Manager John Keans of the Bandbox are Harry B. Miller, prosecuting attorney of Cook County; Wells M. Cook, Harry Fisher, and Edmund K. J. Jarecki, associated judges of the municipal court, and Dr. Anna Dwyer, of the Chicago Morals Commission and Morals Court.

"Eternal Magdalene" Gets Heavy Bookings

Goldwyn announces that receipt of more than 300 contracts on "The Eternal Magdalene," the Goldwyn extra, within the last ten days. The success achieved by the virile drama of compassion at pre-release showings in Chicago, Milwaukee, Minneapolis and in several large cities of the East has stimulated bookings.

"'The Eternal Magdalene' opened to capacity business," was the report by wire from John Keane, manager of the Bandbox Theatre, Chicago, where the Goldwyn extra opened a four week's engagement yesterday.

A recent trade showing of the picture in the Minneapolis Goldwyn office resulted in bookings by a score of prominent exhibitors in the Northwest.

Trade showings at the Pittsburgh, Dallas and Atlanta Goldwyn exchanges were also productive of many immediate bookings.

800 Chinese Take Part in "Red Lantern"

The Metro studios in Hollywood, looked like an arsenal after an earthquake when Albert Capellani, Nazimova's director, finished directing the Pekin street battle scenes in "The Red Lantern," the Russian actress's coming superproduction. Eight hundred Chinese were the Boxer "army" and every man jack of them was armed with some sort of weapon.

Another whirlwind VITAGRAPH Serial
PERILS OF THUNDER MOUNTAIN
ANTONIO MORENO
and CAROL HOLLOWAY
See it at your favorite Picture Theatre
by Albert E Smith and Cyrus Townsend Brady

Looks As If the Old Cabin Home Were on a Bust.

Anyhow it's about due for one in this 24-sheet scene from the Vitagraph serial, even if it is on waterfall-wagon.

Big Billboard Campaign on New Vitagraph Serial

VITAGRAPH has perfected its plans for one of the largest billboard campaigns in its history in connection with the release of the Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain."

Eight 24-sheet sketches by as many different artists were submitted, and from these the selection for the stand was made. The 24-sheet pictures one of the big thrills in the serial, a novelty not only in the matter of billboarding but likewise a thrill that may well earn for itself the reputation of the most sensational spectacle that the screen has so far witnessed.

The hero and heroine are shown on the roof of a shack being swept away by a mountain torrent toward a waterfall that is sure to annihilate them. The poster is being printed in striking colors and within a few weeks will cover stands from one end of the country to the other.

Vitagraph's billboard campaigns on its serials heretofore have been potent aids in launching these chapter plays and the stand of "Perils of Thunder Mountain" is by far the most enticing of all of Vitagraph's series of 24-sheet smashes.

The serial was written by Albert E. Smith and Cyrus Townsend Brady. The serial is in fifteen episodes and is now well under production. Antonio Moreno and Carol Holloway are the stars and R. N. Bradbury and William Baumann are the directors.

"Perils of Thunder Mountain" is a real snow serial. The greater part of the action takes place in the midst of vast reaches of snow. The serial company worked for weeks in Truckee, Cal., and secured some wonderful snow scenes.

Vitagraph counts specially on the snow element in the serial as a summer attraction for it is felt that during the hot months, the production with its beautiful shots of great snow drifts will be a most welcome spectacle for screen followers.

Exhibitors Praise Latest Marion Davies Select Film

MARION DAVIES' latest Select picture, "Getting Mary Married," released early in April, is declared by many exhibitors to be the best picture Miss Davies has ever made. The story was an original one by John Emerson and Anita Loos. It was directed by Allan Dwan.

In no other picture in which Miss Davies has starred has she appeared to such excellent advantage as in this production. Every detail of direction and photoplay has been carefully executed.

One of the many reasons for its success is said to be the naturalness and simplicity of the story, which concerns a likable, every-day girl whose mother dies and leaves her in the care of a wealthy step-father. As interpreted by Miss Davies, the character is perfection in itself. Early in the story she wins the sympathy of the audience, and she holds it until the last minute of a happy and entertaining end.

Exhibitors who have seen "Getting Mary Married" are loud in their praise of Miss Davies' work, and one has characterized it as the finest example of acting he has seen in any picture this year.

First of Emmy Wehlen's New Comedies Listed

THE first of Emmy Wehlen's new series of romantic comedies to be produced under her new contract with Metro will be released May 5, according to an announcement just issued by that firm.

"The Amateur Adventuress" is the title of the play, Metro having retained the name of the original novelette by Thomas Edgelow as published in a popular magazine, from which this comedy of life in a big city was taken.

June Mathis, head of Metro's scenario department, and Luther A. Reed, one of their most capable technicians, collaborated on this screen adaptation of the story.

Surrounded by a notable cast, the former musical comedy star has on more than one occasion during the production of the picture displayed a marked dramatic power of expression which will serve both as a surprise and treat to her followers.

One of Metro's leading directors, Henry Otto, has brought out in Miss Wehlen, an artistic side of her personality which has heretofore lain dormant.

Part of the story is unfolded in the exclusive suburban Larchmont, outside of New York, and for these scenes some of the most beautiful sites in the outlying sections of Hollywood, Cal., have been photographed.

Among the principals in the cast supporting the star are Allan Sears (leading man), Gene Pallette, William V. Mong, Marion Skinner, Lucille Ward, Bonnie Hill and Victor Potel.

CANCELLED
050484

Uses "Bolshevism on Trial" Stationery.

Harry H. Hicks, branch manager of Select's Cincinnati exchange, is employing every trick to put over Select's "Bolshevism on Trial." In addition to the advertising matter with which Select branch managers have been supplied by the home office, Manager Hicks has gone one step further by making his letterheads work as well as his salesmen. Every letter that leaves the Cincinnati exchange carries the head and hooked hand of the Bolshevist which Select uses in its trade-paper advertising. This is printed across the full face of the sheet, with a light impression, forming a background of faint red.

Robertson-Cole Buys Three Michelena Productions

THE entire series of three productions, upon which Beatriz Michelena and her own company have been working for more than a year, has been purchased by Robertson-Cole Company. This announcement follows the statement issued by this organization last week to the effect that "Just Squaw," first of the series, had been purchased for release through Exhibitors Mutual.

"Just Squaw" has been made ready for release, and in order there will follow "The Deadline" and "The Spitfire," each a drama of life in the west in the glorious days that unhappily are now but cherished memories.

George Middleton, who directed "Just Squaw" which will shortly be screened for the first time in New York, also handled the reins on "The Deadline" and "The Spitfire."

There will be many distinctive features to make the Michelena contributions to the silent drama noteworthy additions to the high standard for which Robertson-Cole products are noted.

Not the least of these will be the incorporation of a distinctive line of titling. When Director Middleton found he couldn't improve his play, he went ahead and improved the titling. He devised a title upon which the head of the character speaking the lines appears in the upper left hand corner.

"Just Squaw" is expected to give the Michelena series a good start. Combining all the elements of good melodrama with its barrier of blood—the most insurmountable barrier in the world—the picture contains a strong appeal to picture audiences.

The story was written by Earl Snell.

Raises Admission Prices on "Eleventh Commandment"

THE ELEVENTH COMMANDMENT," the Ralph Ince special production released by Exhibitors Mutual, did a big business at 25 cent admission prices in the little city of New Castle, Ind., according to a letter from Guy D. Hammill, manager of the Royal Theatre, New Castle. The picture stars Lucille Lee Stewart.

The picture was built from an original story by Ralph Ince for the Advance Motion Picture corporation, Lee Shubert and Edward Davidow and Arthur Hammerstein, who selected Exhibitors Mutual for its distribution.

It deals with the unwritten eleventh commandment: "Thou shalt marry none but the man thou lovest," with Miss Stewart portraying the role of Dora Chester, a girl who broke the commandment.

Picture of Ancient Custom.

As Handed Down by Beatriz Michelena in Exhibitors-Mutual's "Just Squaw."

Alice Brady's "Redhead" Now Released by Select

ALICE BRADY'S coming Select picture, "Redhead," is now completed and will be ready during the current week for distribution as an April attraction. "Redhead" was adapted for the screen by Charles Maigne from a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. Mr. Maigne also directed the production.

One of the outstanding points of Miss Brady's "Redhead" is the supporting cast which is headed by Conrad Nagel. Mr. Nagel is Miss Brady's leading man in her stage play, "Forever After," which is now in its thirty-second week on Broadway. The other members of the cast are Charles A. Stevenson, Robert Schable, Charles Eldridge and May Brettone.

"Redhead" brings Miss Brady to the screen in an entirely different role. The opening of the story finds her as the star entertainer in one of the fashionable cabarets. Miss Brady sings, dances and flirts, and her latter accomplishment wins for her the love of one of the wealthy patrons. One evening they are married to the tune of a jazz band and the shouts and laughter of their friends. Then comes the rift in the lute which makes one of the most entertaining stories Miss Bray has ever done. There is the inevitable happy ending, but it is arrived at by an entirely new and different road. Comedy and pathos are mingled with exceptional skill.

Christie Makes Scenes Enroute to San Diego

LEAVING Los Angeles, Al E. Christie, together with Bobby Vernon, Ethel Lynne, Eddie Barry, George French, Harry Edwards, and others, took the day boat to San Diego with a schedule of thirty scenes for a coming Christie comedy to make en route. On leaving the studio it was Mr. Christie's intention to begin making pictures before the steamer left San Pedro and conclude only after docking in Los Angeles Harbor, two days later.

On returning to Los Angeles, after this interlude of work on a Christie comedy, Mr. Christie will devote his attention to completing "Rowdy Ann," which is the second of the two-reel Specials, featuring Fay Tincher, Patricia Palmer, Eddie Barry, Harry Depp and Katharine Lewis. The larger part of this special production has been completed and it will be the Special release for the later part of May.

World Has Picturized Riley Poem.

The announcement made by World Pictures that it has taken over the distribution of a picturization of James Whitcomb Riley's famous poem, "Little Orphant Annie," recalls the fact that Riley in writing this poem is credited with having written the greatest money-making poem and the best paid piece of literary work ever published, if one takes into consideration the number of words. With what was paid for the moving picture rights, together with the rights of publication, it brought in more than a thousand dollars a word.

Lilia Hope.

Who, Besides Brightening This Page, Is Featured in Malcolm Strauss Photoplays, Soon to Be Released.

World to Distribute Two-Reel Comedies

WORLD PICTURES announces that they will distribute a number of two-reel comedies made by the Macdon Pictures Corporation. Two of these comedies, "Pardon Me," and "Neptune's Step-Daughter," have been finished, and work is now progressing on the third. The star is Gertrude Selby, who began her picture career as a featured player and later as a star in the L-Ko comedies. Miss Selby was afterwards starred by the Universal in five-reel dramas, following which she was featured by Mack Sennett, under whose direction she appeared in a number of his productions. She was then engaged by William Fox and originated the Sunshine Girl as the star of the Sunshine Comedies.

Supporting Miss Selby is Bobby Connelly, who recently made an outstanding hit in "The Unpardonable Sin." This child, it will be remembered, was starred in a series of pictures called "Sonny Boy." Patsy Do Forest also appears in these comedies. She has been connected with a number of the best known comedy organizations in this country. Lew Marks, who started his career as a comedian in Keystone comedies, appears to advantage in support of Miss Selby.

Frank P. Donovan will direct. Mr. Donovan has produced over a hundred and twenty-five comedies for General, Mutual, Universal and Paramount. Mr. Donovan began his picture career as motion picture editor of the New York Star, later joining the New York Journal and Photoplayers' Magazine.

The Thanhouser studio at New Rochelle has been secured under a long lease by the Macdon Picture Corporation.

Spaniards Like Eddie Polo.

Eddie Polo, Universal's Herculanean star, is rapidly becoming as popular in Spain as the toreadors of old. According to a Spanish film magazine of Barcelona, Polo's work in "The Bull's Eye" has made him a favorite in King Alphonso's country.

According to the magazine, the picture, in Spanish known as "El Blanco Tragico," is playing at a majority of theatres in Spain and " . . . the audiences follow with great interest and admiration the heroic adventures of the great Eddie Polo, who is one of the favorite actors."

Novel Advertising Trailer for Capellani's "Oh, Boy"

AN advance advertising trailer of striking originality has been prepared by Albert Capellani as one of the many seat-selling accessories that will be available to exhibitors in connection with the release of "Oh Boy," the first of the June Caprice-Creighton Hale series for release through the Pathe Exchange, Inc.

While film trailers advertising forthcoming productions can no longer be classed as novelties, the one to be offered to exhibitors booking "Oh Boy," is a distinct novelty. It not only depicts a scene which should register one of the biggest laughs in the picture, but is introduced uniquely by a bill-posting outfit rambling down a street and stopping in front of a huge billboard stand.

The generalissimo of the paste and brush, clambers down from his seat, gazes meditatively at a poster proclaiming Elliot and Comstock's "Oh Boy," the "greatest musical comedy hit of the past decade." He returns to his wagon, and reappears, in a moment, heavily laden, and covers the board with a new twenty-four sheet poster.

"When Doctors Disagree" Is Mabel Normand's Newest

MABEL NORMAND'S new Goldwyn picture, now nearing completion at the Culver City Studios, has the interesting title of "When Doctors Disagree." It is a small town farcical romance, a medium of expression in which her new director, Victor Schertzinger, excels. As a matter of fact, "When Doctors Disagree" gives Miss Normand just a bit wider scope than her previous vehicles have done. As Millie Martin, daughter of the village tightwad, with a thirst for beauty both of person and environment, Miss Normand is asked this time to do more than frolic and fall into scrapes. She must be wistful, appealing and entirely ignorant of the complications in which she finds herself when rushed to a sanatorium for an immediate operation.

The new Goldwyn picture enlists the services of experienced comedians. They include Walter Hiers, George Nichols, Fritzie Ridgeway, William Buckley James Gordon and Alec B. Francis.

Special Stories for Exhibitors.

Supplementing the regular publicity campaign being carried on for "Our Teddy," McClure Productions, Inc., have arranged to supply exhibitors with newspaper stories especially adapted for use in their particular localities. For example, the First National exchange which is distributing the Roosevelt picture in North Dakota has been furnished with stories recalling Colonel Roosevelt's career as a ranch-owner in Medora, North Dakota and pointing out the numerous scenes in which Roosevelt as a Dakota ranchman is depicted on the screen in "Our Teddy." At the same time it is suggested that exhibitors in that state write personal letters to former associates of the Colonel especially ex-Rough Riders, asking their co-operation in exploiting the film. In this way a strong local interest will be stimulated.

Wanda Hawley to Lead for Reid.

Although she has not yet finished "Secret Service," in which she plays the leading feminine role, supporting Captain Robert Warwick, Wanda Hawley has begun work as lead in Wallace Reid's new picture, "You're Fired," which is an adaptation of one of O. Henry's stories, "The Halberdier." James Cruze is directing, from the scenario by Clara G. Kennedy.

Just a 24-Sheet, but It Does Justice to "Just Squaw."
Which is Beatriz Michelena's initial release through Exhibitors Mutual.

"Road Called Straight" Claimed Bennison's Best

GOLDWYN is promising exhibitors everywhere the aggregate of their success with Louis Bennison's first three-star series productions, made by Betzwood Film Company and released through Goldwyn, will be exceeded with "The Road Called Straight," the star's newest production, released May 11.

The producers of this picture set great store by what they call the fulfilment of the Bennison promise. In three previous features, "Oh, Johnny!", "Sandy Burke of the U-Bar-U" and "Speedy Meade," the young cowboy star has given visible evidence that a new screen luminary was in the making; in the fourth he is made. As Al Boyd, uncouth but lovable master of a great Western cattle ranch, who beats at their own game the scheming father and fiance of the girl he loves, Bennison stands revealed as a screen actor without a superior in similar roles. This, coupled with an unusual story, splendid photography, unerring direction, capable titling and many novelties of setting and situation, insures, in the opinion of the producers, a picture wholly worth while.

Big first runs now are being booked for "The Road Called Straight," and reports from Goldwyn's twenty exchanges throughout the country show that exhibitors have arrived at the realization that in Louis Bennison they have a "box office star"—one whose increasing popularity insures a bigger return with each successive appearance.

"The Road Called Straight," written by Wilson Bayley, author of Bennison's first motion picture, "Oh, Johnny!", and directed by Ira M. Lowry, tells an unhackneyed story of love and luck that rings true.

Supporting Bennison in "The Road Called Straight" is an unusually capable cast, headed by beautiful Ormi Hawley, who needs no introduction to picture lovers. The difficult role of Stevens is in the capable hands of Henry Mortimer, long a successful portrayer of stage and screen roles. Burton Churchill plays the father with his accustomed skill and Jane Adler plays the mother. A comedy role falls to John Daly Murphy in the part of the Swiftmore valet.

Cameraphone Opens with Vitagraph.

Vitagraph's production, "The Third Degree," has been booked by the Rowland and Clark Enterprises to open the new Cameraphone Theatre on Fifth avenue, Pittsburgh. The Rowland and Clark Enterprises have taken over the Cameraphone Theatre and are redecorating it so that upon its reopening it will be one of the finest picture houses in the city.

The signing of the Pittsburgh house is a triumph parallel to the Ascher contract in Chicago.

The signing of "The Third Degree" as the opening attraction marks also the signing by Rowland and Clark Enterprises of complete Vitagraph service for the house. The Alice Joyce pictures, the Earle Williams pictures, the Harry T. Morey pictures, the Bessie Love pictures, the Corinne Griffith pictures and the Gladys Leslie pictures will be shown at the Cameraphone regularly, as will the Larry Semon Comedies, and Vitagraph's Big "V" Special Comedies.

Fannie Ward at Best in Pathe's "Cry of the Weak"

THE Cry of the Weak," starring Fannie Ward, the eighth of Pathe's Extra Selected Star Photoplays, released May 8, has earned unanimous praise from reviewers who witnessed a special showing. The picture fully justifies Miss Ward's declaration, before she recently sailed for Europe, that in this story, by Ouida Bergere, "I have done the best work of my entire career, both on the screen and the spoken stage." She considers it even better than "Common Clay," the success records of which are still steadily increasing. The production was made by Astra Film Corporation.

Ouida Bergere has emphasized in an entertaining manner, without "preaching" or "propaganda," the theory that a great number of the crimes which are committed today are based on vengeanace against the harshness of society, and that many criminals if given the proper opportunity may be reclaimed.

In Miss Ward's support are selected types that exactly fit the characters—Frank Elliott, as District Attorney Dexter; Walt Whitman, as Judge Creighton; Paul Willis, as Budd, and many other capable screen artists.

George Fitzmaurice has achieved one of America's directorial successes, it is said. "The Cry of the Weak" is one of the finest examples of his art. Much of the action takes place at night, and the night scenes are especially good, giving just that amount of weird and uncanny effect to convey the correct "atmosphere" indicated.

Houdini Serial in West May 1.

World Pictures announce that May 1 is the release date for the distribution of the Houdini serial, "The Master Mystery" in the following states: California, Oregon, Washington, North and South Dakota, Nebraska, Kansas, Missouri, Idaho, Arizona, Montana, Nevada, Minnesota and part of Iowa. Thousands of sheets of paper will be posted exploiting this super feature and, in addition, an intensive newspaper campaign is being conducted. The fact that Houdini has appeared in each of these states both as a vaudeville headliner and as a star of his own company gives a local interest to the serial that ought to make it a successful box office attraction.

"Unknown Love" Heads Pathe Program for April 27

PATHE program for April 27 is strong in feature, serial, comedy and miscellaneous interest, and is headed by Leonce Perret's production, "The Unknown Love," starring Dolores Cassinelli, with E. K. Lincoln. It is released as a Pathe special.

"The Glowing Eyes," Episode No. 2 of "The Tiger's Trail," opens as the heroine, Belle Boyd (Ruth Roland) agrees to tell the Tiger Worshippers where she has hidden her portion of the Pact of Three in order to escape from the Tiger's cage, where they have imprisoned her.

A rollicking, keen satire on life around the modern stage is "Ring Up the Curtain," the Rolin comedy starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard. There are pretty girls in it, and some pretty strenuous knockabout work; but, as in all of these new types of comedy, it is clean, wholesome and full of laughs.

Pathe Review No. 8 has been called a "wonder issue," for, with a combination of the microscope and motion picture camera, it shows the circulation of the blood. Dr. Raymond L. Ditmars gives some highly entertaining studies of the chimpanzee; the Pathe color travel views are of beautiful Japan; sugar-making in Java is shown, and the Novagraph slow-motion pictures have to do with lariat throwing and cowbody stunts.

Pathe News No. 36 is released on April 20, and No. 37 on Saturday, May 3.

Fox's "Pitfalls of Big City" Acclaimed by Exhibitors

FOLLOWING immediately after the trade paper reviewers' unanimous praise of Gladys Brockwell's picture, "Pitfalls of a Big City" as one of the best photoplays of the season, exhibitors throughout the country are adding their statements that the picture is scoring one of the biggest successes yet achieved by this star.

Heavy rain that lasted all day and which was accompanied by a gale failed to keep people away from the Chicago showing of "Pitfalls of a Big City" at the Rose Theatre on the opening day of last week's engagement, according to the Exhibitors Service Bureau of the Fox Film Corporation. While neighboring theatres were doing virtually no business, it is stated that there was a continuous stream of patrons into the Madison street house, where "Pitfalls of a Big City" is booked for two solid weeks.

A preliminary one-day showing on the preceding Sunday at the Boston theatre, Chicago—operated by the owners of the Rose—brought capacity business throughout the day and evening. Manager Harry Miller of the two theatres reports many comments in praise of the picture.

A. Horwitz, owner of the Colonial Theatre, Toledo, is another exhibitor who is enthusiastic in his praise of "Pitfalls."

In the Philadelphia district the same story is told. Exhibitors are unanimous in their praise of the quality and box office value of the picture. Milton Russell, managing the Colonial theatre, Atlantic City, for the Stanley Company of Philadelphia, entered into arrangements for repeat dates on the picture.

Conference Discussions Boost Film.

Bookings of the World feature picture, "What Shall We Do with Him?", have shown a sharp increase during the past week as the result of the country-wide publicity given by the newspapers to the Peace Conference's discussion of the Kaiser's fate. Stories carried by nearly every newspaper in the United States have caused renewed public interest. "What Shall We Do with Him?" tries the Kaiser, sentences him, and carries out the sentence. Exhibitors have been quick to cash in on the picture, which portrays so accurately what is uppermost in the public mind. The people are given a chance to decide whether the verdict is according to their judgment or not by means of voting contests which exhibitors can conduct themselves or through the colmuns of their local newspapers.

Goldwyn Schedules Three Ford Releases for May

THE Ford Educational Weekly, which, under Goldwyn distribution, is now being shown in close to 5,000 theatres throughout the country, throws the "close-up" on three interesting topics in coming issues, Henry Ford's motion picture newspaper, as the weekly is popularly styled, mixing the lighter phases of life with the more serious picturizations. The three new subjects announced for Goldwyn release in May are:

May 4—"Going Up"—Climbing Mount Hood.

May 11—"Can the Poor Fish"—a picturization of the salmon industry.

May 18—"A Wild Goose Chase"—Hunting wild geese with a camera.

All three subjects are vitally interesting and educational. The issue on the exploitation of Mount Hood, depicting as it does the dangers with which the climb is fraught, is certain to interest students and the great majority of the reading public as much as it will mountain explorers themselves. "Can the Poor Fish," the May 11 release, brings the Ford Weekly public in close touch with several Pacific Coast fisheries and hatcheries. "A Wild Goose Chase" depicts a hunt in the wilds of northern Minnesota by a band of Ford cameramen, with wild geese which abound in the mountainous copper country as their objective. Nimrods and others interested in the hunting game will find much to amuse and enlighten them in this Ford Weekly for May 18.

"Cameo Girl" Merges with Capellani.

Dolores Cassinelli, the "Cameo Girl," announces that the Cameo Pictures Corporation, of which she is the head and which was organized to produce a series of special productions in which she was to be starred, has now merged with the Albert Capellani Productions, Inc.

By special arrangement entered into between Miss Cassinelli and Mr. Capellani, Mr. Capellani will personally direct and supervise the productions in which Miss Cassinelli will be starred, and it is stated that these productions will be given the brand name of "Cameo Picture."

Work on the first of the Cassinelli pictures has already been started and as previously announced they will be released through the Pathe Exchange, Inc.

Vivian Martin Begins on "Third Kiss."

Work has been begun at the Morosco studio of the Famous Players-Lasky Corporation on "The Third Kiss," in which Vivian Martin is starred. The story was written by Heliodore Tenno, and the scenario is by Edith Kennedy. Robert Vignola is directing.

This is a comedy-drama of considerable heart interest. The plot is elaborate and contains many big situations and surprising twists. Some of the scenes show an amateur theatrical performance given by the people of a settlement in New York's poorer quarter.

Big Booking for "The Common Cause."

Vitagraph reports that J. Stuart Blackton's big production, "The Common Cause" has been booked for an indefinite run at the Palace Theatre, Los Angeles, to open the first week in May.

A big advertising campaign is being put back of "The Common Cause" by the Palace Theatre management and a long run is being provided for.

George Melford.

"Uncle George" has just renewed a contract with Famous Players-Lasky to direct for them for two years.

Tom Moore Has Big Role in "The City of Comrades"

TOM MOORE is in the midst of the production of Basil King's widely read Saturday Evening Post story, "The City of Comrades," obtained for him in the face of strong competitive bidding by Samuel Goldwyn, who has just arrived in Culver City for the purpose of keeping in close touch with the work. The picturization of this novel offers brilliant opportunities not only to the star but to every unit of the Goldwyn producing staff.

For Tom Moore there is the role of Frank Melbury. It is not alone the principal character around which revolves the strong story, but is a psychological study of such power and consistency that it promises to lessen the limitations of the cinema. The entire play, for that matter, concerns people who pass through various phases to a higher development and are as far removed from the conventional figures of the screen as it is possible to imagine. "The City of Comrades" may briefly be described as a drama of regeneration.

Despite the psychological aspect of the drama and its portrayal of steady character building, it is not without thrills and sensational climaxes, the strongest of which occurs is the Halifax disaster, following the collision in the harbor of two steamers laden with explosives.

With a story of this character Goldwyn surrounds Tom Moore with a cast of unusual distinction and finesse. Playing the role of Lovey, second only in importance to that of Frank Melbury, Otto Hoffman makes his first appearance in Goldwyn Pictures after a number of years in Thomas H. Ince successes.

Again Seena Owen finds a part entirely to her liking—she is cast as Regina Barry. Albert Roscoe, lately rendering distinguished services to Theda Bara in "Cleopatra," "Salome" and other plays, returns to a modern role as Dr. Stephen Cantyre. Others in the cast are Mary Warren, Kate Lester, Alec B. Francis and Robert Walker.

Gladys Leslie's Latest Going Strong

For the past few weeks reports have been coming from various quarters of the splendid reception that is being given to Vitagraph's latest Gladys Leslie release, "Miss Dulcie from Dixie."

Vitagraph reports that the production is playing to bigger business than any Gladys Leslie release in the past year.

Screen Magazine Shows Functions of the Heart

UNDER the title of "A Silent Sermon" the Universal Screen Magazine No. 11, shortly to be released, shows the effects of stimulation, over-stimulation and of improper food, upon the heart. To obtain views of the heart performing its duties, the Screen Magazine editor went to a New York experimental laboratory where a frog was cut open before the camera. With the heart of the frog exposed scientists demonstrated what is medically termed "jumping heart," the effect of intoxicants upon the heart, the "normal heart" and the action of the "nervous heart." The picture shows the wonderful organism of the heart and surrounding vessels and structures.

Second to "A Silent Sermon" in interest is an episode dealing with the activities of New York police in tracing, apprehending and classifying criminals. The pictures show how the crook is arrested, brought to the police headquarters, arraigned, sentenced, his Bertillion record made and recorded, also checked against the permanent office record, his photographs for the rogues gallery, his appearance and even his walk recorded.

Pictures of the latest dance steps by Ada May Weeks and Clifton Webb, as introduced in "Listen Lester," a Broadway stage hit, the Whozit Weekly some unusual double exposures, a humorous episode dealing with the servant question and pictures of Jess Willard in training complete the release.

More Beauties for L-Ko Comedies.

The spirit of California summer is being put into comedy production at Universal City these days. At the L-Ko studios President Julius Stern has added over a score of athletic beauties to the roster and a number of new comedians and comediennes have also been signed to appear in coming productions from this center. Edith Roberts, former Bluebird star, is the most recent addition to the L-Ko staff, but among the recruits now at work at the studios are Jean Temple, Iva Roberts, Margaret Draycup, Betty Jamison, Pearl Hutchinson and Gertrude Laneson.

Life's a Tough Proposition "When Doctors Disagree."
But Mabel Normand wants to help all she can in this, her coming Goldwyn.

Production Drive at Metro West Coast Studios

ALL the departments of the Metro studios in Hollywood are running on high gear these days and are fairly humming with the activities resultant with the announcement of the approaching change in the production policy, as adopted and outlined by Metro's president, Richard A. Rowland, in a recent interview.

In addition many new vehicles have been purchased for the use of Viola Dana, May Allison, Emmy Wehlen, Bert Lytell, and Hale Hamilton, from writers whose novels and short stories have come to be recognized for their originality of theme and situations.

Hale Hamilton's Next "Full o' Pep."

All of these favorites are at present engaged in completing productions under the old program release policy, and, after a brief rest, each will, in turn, step into a new robe now being tailored for them by the dramatists of the Metro scenario department.

Hale Hamilton, who has become one of the most popular stars of the silent drama, has smiled his way through the adaptation of Ben Ames Williams' four-part novel "After His Own Heart" and already commenced work on the new Robert F. Hill tale of love and adventure, called "Full o' Pep."

A. S. Le Vino adapted "Full o' Pep" to the screen and Harry L. Franklin, who is Hamilton's regular director, is assisted by James J. Dunne in the production. R. J. Bergquist, one of Metro's most artistic photographers will turn the camera.

Bert Lytell in Circus Story.

A circus story, different from the stereotyped bromides of life under the "big top" has been purchased from William Dudley Pelley for the forceful young Bert Lytell. "One-Thing-at-a-Time O' Day" is the title of Mr. Pelley's story as it appeared in the Saturday Evening Post, which, called to the attention of Maxwell Karger, at once appealed to the director general as a suitable vehicle for his popular star.

The new Lytell picture has been adapted to the silent drama by George D. Baker.

Two San Francisco women, Anne and Alice Duffy, are the dual authors of the next vehicle for the versatile little Viola Dana. "Pliant Patricia" is the name of it, and it is being converted to the screen by June Mathis, from the three-act stage play as originally written by these playwrights. Henry Otto has been selected by Maxwell Karger to direct Miss Dana in this new story.

May Allison as Tired Stenographer.

A delightful story of the adventures of a tired stenographer, will be May Allison's next role, following "His Father's Wife," the story by E. V. Durling, upon which she is now engaged. The new story is called "Free" and is from the pen of that most entertaining writer, Will Irwin, who published his original manuscript in the Saturday Evening Post.

The second of the series of romantic comedy-dramas produced under Emmy Wehlen's new contract with Metro will be a story of society life from a semi-satirical angle, called "Family Trees," and deftly drawn by the pen of the well-known writer, E. Forst.

Mr. Rowland has just returned to New York, leaving Maxwell Karger, his director general, with the weighty burden of supervising the majority of these new productions, and bringing with him the most praiseworthy reports of the development of his stars.

Taylor Holmes' "Taxi" Is a Swift Moving Vehicle

IT IS the unanimous opinion of the staff of Triangle executives who viewed Taylor Holmes' latest comedy at a private showing in their projection room last week, that "Taxi" is the smoothest and most swiftly running vehicle in which their jovial star has ever been presented. "'Taxi' runs swiftly, with a snap and a dash, but why shouldn't it?" remarked Triangle's publicity representative, "for, you see, it's well greased with laughs. And speaking of fuel, Mr. Holmes has surrounded himself with an excellent cast. We're mighty glad to report that both the producers and the distributors are enthusiastic about this third Triangle-Holmes special," he continued. "You see, we determined that each picture produced under our new policy of releasing specials in a series, should be better than its predecessor, and 'Taxi,' scheduled for May 11, is going to do just that."

George Agnew Chamberlain wrote "Taxi," which appeared as a serial story in a popular monthly magazine this winter. According to those who have seen the screen version, it has plenty of pep and action, and a suspense-sustaining plot.

In selecting the cast, the star and Lawrence Windom, the director, consider that they were fortunate in securing the services of Maude Eburne to portray the role of "Sweet Genevieve," the maid-of-all-work at the chauffeur's lodgings. Lillian Hall is Mr. Holmes' leading woman. Irene Tams and Fred Tiden are additional members of the cast.

Taylor Holmes plays Robert Hervey Randolph, of an old New York family, who loses his fortune when the rightful heir, a little girl, is discovered in the back row of the chorus. When Taylor finds her, he sacrifices his income and seeks work as a taxi-driver. As a chauffeur Holmes proves to be altruistic, and future events develop a strong love and mystery plot.

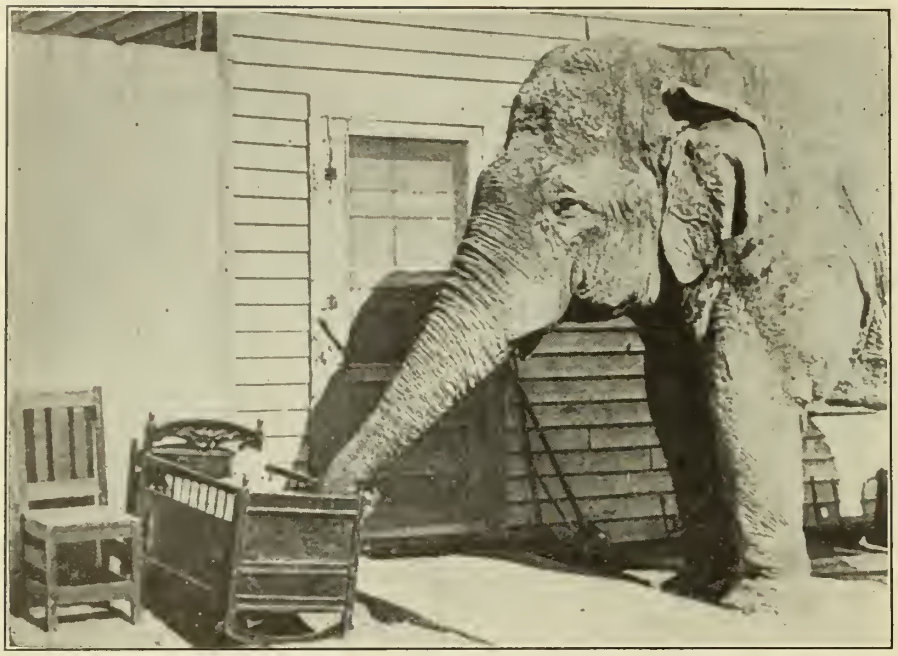
George W. Peters, the cameraman, is credited with excellent photography, picturing night scenes of the bright lights about Times Square and other sections of New York that have been made famous in history and literature.

Start Work on Mary MacLaren's Next.

"The Weaker Vessel" is the tentative title for the newest Universal production starring Mary MacLaren and now being photographed at Universal City under the direction of Paul Powell.

The story of the play as well as the scenario have been prepared by Elmer Ellsworth, Universal staff author. Thurston Hall will head Miss MacLaren's supporting cast. Margaret Loomis, Zoe Rae and Lena Baskette will also be in the cast. The initial scenes are laid in a country village while the final scenes are laid in New York.

Buy A
- V -
Bond



We've Heard of Baby Elephants, but Here's a Baby-Elephant of the New Kind.
Universal's Screen Magazine has the latest version of "the foot that rocks the cradle."

Four Famous Players Pictures Under Way in East

WITH four big productions in work or in immediate contemplation, the next few weeks promise to be replete with busy activity at the Eastern studios of the Famous Players-Lasky Corporation. Catherine Calvert has already started "The Career of Katherine Bush" at the Fifty-sixth street studio and Billie Burke is scheduled to begin "Billeted," the first of her series of Paramount pictures under her new contract, April 28, probably at Fort Lee. Meanwhile, Elsie Ferguson is well along in the production of "The Avalanche," her new Artcraft picture, which George Fitzmaurice is directing, at Fifty-sixth street, and Irene Castle with Director Charles Maigne and her supporting company, will be back from Florida in a couple of weeks to film the interiors for "The Firing Line."

Big Promises for "Career of Katherine Bush."

"The Carcer of Katherine Bush," scenarized by Katryn Stuart from Elinor Glyn's sensational novel, promises to be one of the big attractions of the year. The story is one of the most widely read of current works of fiction, and Miss Stuart is said to have made an admirable adaptation for the screen.

Directing Miss Calvert is R. William Neill, long one of the "aces" of Thomas H. Ince's directorial staff, who came on from California specially for this production. Previous to joining the Ince forces Mr. Neill was a well-known actor. His first big work in pictures was in association with Mr. Ince in the production of "Civilization," and during the past year or more he has directed many of the productions of Dorothy Dalton and other Ince stars in Paramount pictures.

Billie Burke Home from Vacation.

Billie Burke, just home from a long vacation spent in Florida, is busily engaged in selecting the gowns which she will wear in "Billeted," which starts the latter part of the week. Frances Marion adapted this successful comedy in which Margaret Anglin appeared for nearly a year, first in New York last year and later on tour. The play was written by F. Tennyson-Tesse and H. M. Harwood, the scene being laid in a little New England village.

John S. Robertson will direct. Mr. Robertson has been taking a well earned rest at Atlantic City the past few days, following continuous service of several months in directing Paramount productions starring Miss Burke, John Barrymore and Marguerite Clark.

Rapid Progress on "The Firing Line."

Word comes from Director Charles Maigne that he is making rapid progress with the new Irene Castle picture, "The Firing Line." Miami is the headquarters of the company, but frequent location trips are being taken to Lauderdale, Atlantic Beach and other points. Mr. Maigne and his cameraman, Al Liguori, have been experimenting with some new camera attachments and other mechanical devices and have succeeded in obtaining some perfect fog effects over water which will prove, it is said, a distinct novelty.

"The Fear Woman" Is a Strong, Emotional Drama

PAULINE FREDERICK'S new Goldwyn picture is a drama of purpose and power. Written by Izola Forrester it has the equally interesting title of "The Fear Woman." It is directed by John A. Barry.

Essentially modern in theme, as all the vivid star's Goldwyn pictures have been and will be, it presents Miss Frederick in a role at once electrifying and charming. Not only does she dominate scenes of gripping drama but moments of delightful comedy disclose a new phase of her rich gifts. The story itself is one calculated to bring out the utmost emotional force in the star, for the drama begins with an intensely interesting situation out of which develops one poignant moment after another.

Briefly, "The Fear Woman" relates the story of a sensitive girl who renounces the man she loves because of a fear that possesses her—the fear that she will not be able to conquer an hereditary weakness which would wreck the happiness of any woman. How she does vanquish this shadow, proving to herself that she is the stronger, brings about a succession of episodes at once absorbing and mystifying.

Miss Frederick's cast is in keeping with the importance and dignity of the production. Milton Sills is her leading man. Others are Harry S. Northrup, Emmett King, Walter Hiers and Ernest Pasque.

Universal Speeds Up Its Special Two-Reel Dramas

WORK of producing special two reel Western and railroad dramas at Universal City has been speeded up again. With the Polo series almost completed the other Western companies at the producing center are working overtime to get ahead of their schedule. To make this possible several new players have been added to the rosters of these Western companies.

George Holt, Jack Ford and J. P. McGowan have been directing these productions for the past few weeks and within a short time Jacques Jaccard will devote his time to short reel subjects. The most recent Holt production is entitled "The Last Outlaw." Ed Jones and Lucille Hutton are featured, and Princess Neola May, a full-blooded Indian girl, is also prominently cast.

Holt is now directing Pete Morrison in a two reeler given the temporary title "Wanted." Magda Lane will be seen opposite Mr. Morrison in this production. Following her work with Eddie Polo in his special series of Western pictures, Helen Gibson will return to either the Ford company or the Holt company.

Alvin J. Neitz, George Higley and Neal Hart are preparing a number of special stories for production as two reel Western subjects within a short time, and it is expected that a fourth company of Western players will be active on the lots shortly.

Polo Working on Eighth "Cyclone Smith" Story

EDDIE POLO is now at work on the eighth picture of his special series of eight two reelers to be released weekly, beginning May 12, under the title "Cyclone Smith Adventure Series."

Polo put the finishing touches on two productions the past week, working under two directors and being supported by two casts. While waiting for Marie Walcamp to recover from injuries received during the filming of the seventeen episode of "The Red Glove," J. P. McGowan produced a Polo story entitled "In the Balance." Alvin J. Neitz, staff author and scenario writer for Universal, provided the story for this drama. Evelyn Selbie, who has been playing the part of Tia Juana in "The Red Glove," and Peggy Aarup, seen in several Universal L-Ko Comedies, are in support of Polo.

Alternating in the various studios Polo virtually completed "Wanted," in which he is supported by Helen Gibson, at the same time "In the Balance" was finished. Jacques Jaccard wrote both story and script for this release and also directed the production. Mr. Jaccard is directing the filming of the last two productions of the special series.

One of the feats of strength Polo introduces during the course of "In the Balance" is that of lifting a pair of hefty burros completely off the ground at one time.

Carey to Start Work Again.

Harry Carey, having completed his personal appearance tour of the principal cities of the West and enjoyed a brief vacation on his ranch in San Fransquito Valley, Cal., is now ready for work before the camera. According to advices from the Pacific Coast studios Carey will begin work on a new six reel production Monday, April 28, under the direction of Jack Ford.

"A Man of Peace," written by Jackson Gregory, will serve Carey as his next Universal vehicle and Director Ford is surrounding the popular Western star with a strong supporting cast. A majority of the scenes for this production will be taken on and near Carey's ranch. H. Tipton Steck has prepared the scenario for Carey's next film play.

Madge Given Big Support in "Leave It to Susan"

MADGE KENNEDY is surrounded by aides hardly less accomplished than herself in "Leave it to Susan," her new Goldwyn picture, scheduled for release May 11. Wallace MacDonald is her leading man.

Walter Hiers, entrusted with an important role, brings talents of a different, but no less interesting, order. Fat and fretful, he revels in the chance to play Horace Peddingham, described as "a milk-fed son of the idle rich." The sight of Walter Hiers dashing at breakneck speed astride a spirited horse is one of the most amusing in the Rex Taylor comedy.

Alfred Hollingsworth plays Miss Kennedy's father with unctuous authority, the role of the railroad magnate known as "old J. O." George Kunkel has a far better opportunity to distinguish himself as Two-Gun Smith in "Leave it to Susan." His many scenes with the star are played with a keen sense of dramatic values.

The only feminine member of the cast besides the star is Anna Hernandez, that expert comedienne. She plays Madge Kennedy's mother in a manner which recalls some of her previous successes. Last, but not least, a quartet of real cowboys add to the excitement and humor of the picture. They are Bill Patton, William McPherson, Tuck Reynolds and Walter Cameron.

"Take Back Your Hardware, Steve; I Ordered Bric-a-brac,"
Says Tom Mix to the astounded Westerner in "Fox's "The Coming of the Law."

Extended Runs for "The Cambric Mask."

Vitagraph's Alice Joyce production, "The Cambric Mask," is proving one of the most satisfactory pictures released by that company in a long time, and the extended runs which it is being given bear evidence of its box-office power. The Hippodrome Theatre in San Francisco, the Dayton Theatre, Dayton, Ohio, and the Adams Theatre in Detroit, have each booked the picture for a week following the successful run of the picture over a similar period at the Rialto Theatre in Washington, D. C., the New Theatre in Baltimore, Md., and others.

"Common Clay" Goes Big on the Gordon Circuit

NATHAN GORDON, the head of the Gordon Brothers' Amusement Company, one of New England's biggest motion picture circuits, is congratulating himself on the manner in which he and A. M. Holah, Boston's Pathe branch manager, "put over" the first-run of "Common Clay," Pathe's seven-reel special feature, at Gordon's Olympia, Boston.

As a proof of the drawing power of this production the management of Gordon's Olympia stated positively that they handled more people during the engagement of "Common Clay" than ever before in the entire history of the house, and that it was necessary daily to give an extra performance to satisfy the crowds during the last two weeks of its run, thereby making it necessary to eliminate the vaudeville part of the bill.

In addition to its three weeks' run at Gordon's Olympia, the picture was booked by the Gordon company for its entire circuit, including the Strand Theatre, Dorchester, for six days; the Strand Theatre, Cambridge, played it six days; the Century Square Theatre, East Boston, played it four days to capacity business; the Broadway Theatre, Chelsea, also a two-day change house, ran "Common Clay" four days to heavy business. In all of these theatres the production will be repeated at an early date.

It is to be regretted that the Gordon company has a rule which precludes it giving out any figures as to the attendance, or whether "Common Clay" broke all records or not, but the fact that this photoplay enjoyed a three consecutive weeks' run in one house, followed by bookings over the entire Gordon circuit, and was instantly snapped up by every other New England circuit and first-run houses which had time open, is proof positive that the picture constitutes one of the biggest film attractions which has played New England for many a long day.

World Releases for May Include Four Female Stars

SHIRLEY MASON, June Elvidge, Violet Palmer and Zena Keefe are among the stars appearing in the World Pictures so far scheduled for release during the month of May. A number of prominent film and stage players appear in support of these players, among them being Matt Moore, of the famous Moore family; Garreth Hughes, Paul Everton, Jack Drumier and others.

First on the schedule for the month comes "Ginger," which is to be released on May 5. Violet Palmer is the star of this production and co-starred with her are Garreth Hughes and Paul Everton. The picture was directed by Burton George and is a modern, striking story of an unusual character. Miss Palmer is known for her work on both stage and screen and both Mr. Hughes and Mr. Everton have appeared with success on the speaking stage and in the silent drama.

On May 12 will be released "The Unwritten Code," starring Shirley Mason, with Matt Moore as her leading man. This is said to be one of the most artistic pictures ever flashed on the screen. Miss Mason portrays the role of a Japanese girl, Kiku-San, while Mr. Moore is seen in the role of Tower, an American traveling in the orient who meets and falls in love with Kiku-San. This is Miss Mason's first appearance on the World program.

June Elvidge will be seen in "The Social Pirate," scheduled for release on May 19. The story of "The Social Pirate" was written by E. Forst, and the picture was directed by Dell Henderson. Prominent in the cast are George MacQuarrie, Ned Sparks and Allan Edwards.

Zena Keefe makes her debut as a World star in the May releases. She will be seen in "The Amateur Widow," directed by Oscar Apfel.

"Full o' Pep" Hale Hamilton's Latest.

"Full o' Pep" could mean a lot of things. Literally it should portend a story glistening with pep, snap, punch and smash, and the hero should be a dashing adventurous youth who is both athletic and handsome, a hero who fights his way through indomitable odds by the sheer force of either his personality or his wits.

And such is the story of "Full o' Pep," the new vehicle purchased by Metro from Robert F. Hill, for Hale Hamilton, which has already started at the Hollywood studios with a well-balanced cast of players.

Heavy Bookings on "Thou Shalt Not."

Following the unanimous indorsement given "Thou Shalt Not," Evelyn Nesbit's latest William Fox picture, by the reviewers in the trade press, exhibitors throughout the country are showing their appreciation of this picture by giving it extended engagements.

P. F. Shea, manager of big theatres in Bridgeport, Holyoke, Mass., and Worcester, Mass., has booked the picture for a week at each of his houses.

"Thou Shalt Not" exposes the hypocrisy and cruel provincialism of small towns in such a way as to carry a strong moral lesson into every community where it is shown.

Marion Davies Film Nearing Completion.

Marion Davies' latest starring vehicle is nearing completion in the Paragon studio in Fort Lee, under Allan Dwan. The picture was begun three and a half weeks ago at Paragon, which C. F. Zittel leased for the Select star and a record has been made in completing it. At present it stands seven reels, enjoys three locales for its exteriors, and its cast includes Norman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle, Ward Crane.

Mutt and Jeff at Peace Conference.

The list of May releases of Mutt and Jeff Animated Cartoons contains "Sir Sidney," which shows Bud Fisher's comic characters at the Peace Conference in Paris. This cartoon is declared to be the funniest of all the Mutt and Jeff series, besides having a timeliness which makes it an unusually good attraction.

"Bolshevism on Trial" Does Not Attack Socialism

AN erroneous impression has arisen that the special production, "Bolshevism on Trial," combines ill-advised propaganda with an attack on socialism. Select Pictures Corporation, the distributor of this attraction, calls attention to the fact that "Bolshevism on Trial" is not propaganda and it not directed against socialism.

"Bolshevism on Trial" was produced by the Mayflower Pictures Corporation, of which Isaac Wolper is president. It is based on the novel "Comrades" by Thomas Dixon, and was written months before the word Bolshevism originated. An impression that "Bolshevism on Trial" is an attack on socialism has recently gained considerable headway in motion picture circles, and a report has even reached the officials of the Department of Justice at Washington that injudicious methods were being resorted to in the picture's exploitation.

Select declares that "Bolshevism on Trial" is in no manner an attack on the Socialist party, nor is it propaganda. On the contrary, the production is designed purely for entertainment.

In "Bolshevism on Trial" the plot concerns the experiences of an idealist who is influenced to join a movement for the uplift of the downtrodden. The idealist is the son of a wealthy man, and the person who influences the young man to enter this humanitarian movement is the girl he later grows to love. There is a strong thread of love and romance in the story.

Real Wild Animals in Farnum's "Jungle Trail"

AN illustration of the fidelity to detail in producing "The Jungle Trail," the African jungle picture starring William Farnum, is the introduction of wild lions, tigers and other jungle beasts in their native haunts.

These scenes are thrown on the screen just after Farnum, leading a host of African natives, sets forth into the jungle to shoot a tiger which has been reported to be in the neighborhood. The lions and tigers are shown in the depths of the jungle prowling about restlessly.

Another thrill is given when a guide slips a big snake into Farnum's bed. In filming this scene a live rattlesnake was used, and when Farnum pulls down the bed covers preparatory to retiring the snake coils up, rears its head, and is about to strike, when Farnum shoots it dead. This is said to be one of the most startling scenes in the production.

"The richness of detail," it is asserted in a statement by the exhibitors' service bureau of the Fox Film Corporation, "is on a par with the magnificent sets used in this production. One of the most beautiful sets ever shown on the screen is that of the sacred temple in the "lost city" which Farnum finds in the heart of the African jungle. This temple has a facade nearly 100 feet in height, topped by minarets. The interior of the temple, where the members of the lost race worship their idol, is another work of art done in fine simplicity, yet carrying an atmosphere of richness and barbaric wealth.

The Staircase Kiss.

It's Norma Talmadge in Her Next Select, "The New Moon," So You'd Expect Everything Up-to-Date.

"As a Man Thinks" Arouses Enthusiasm at Showings

ONE of the most largely attended trade showings ever held in New York was that of the W. W. Hodkinson Corporation on the roof of the Marcus Loew New York Theatre on April 18, no less than 400 of the most important exhibitors of the metropolitan district being present. This showing was with a twenty piece orchestra accompaniment under the direction of B. Lutz, Mr. Loew's musical director.

Enthusiasm of a type and intensity rarely ever witnessed at the more or less cynically regarded trade presentations placed the stamp of success upon the first of the Harry Raver-Augustus Thomas-Leah Baird, George Irving productions, to be known in the trade as Four Star Productions and distributed by the W. W. Hodkinson Corporation through the Pathe offices, out of which all Hodkinson releasing is effected, but in direct charge of the Hodkinson organization's own representatives.

In addition to a more general attendance of exhibitors than the Marcus Loew staff remembered ever having seen at other trade showings, this initial metropolitan presentation was made noteworthy by the attendance of Producer Raver, Augustus Thomas, the author; Leah Baird, the star, and George Irving, the director. Representatives of every journal affiliated with the motion picture industry were present and were liberal in their expressions of approval over the power of coherency, as well as the technical strength of the production.

The Pittsburgh private showing of "As a Man Thinks," to the exhibitors of the territory, was held on Sunday at the Liberty Theatre, East Liberty, under the direction of C. E. Moore, the Hodkinson representative for Western Pennsylvania and West Virginia. A subsidiary showing is to be held in two West Virginia towns during the current week.

Other trade showings of "As a Man Thinks" are being held this week in Chicago, Minneapolis, San Francisco, Los Angeles, Denver, Cleveland, Dallas, Seattle, Atlanta and Detroit.

Mildred Manning Plays Dual Role

Mildred Manning, who is well-known to the public through her portrayal of the many "O. Henry" stories in which she has been featured, is depicting a dual role —that of mother and daughter—in "The Westerners," the Stewart Edward White novel which is being picturized by Great Authors Pictures, Inc.

As the young mother in the picture Miss Manning is stabbed to death by Robert McKim, portraying the role of a villainous half-breed. The scenes recently was staged in one end of the big glass studio at the Brunton plant in Los Angeles, under the direction of Edward Sloman.

"Marvelous! Stupendous!"

Says Maxwell Karger, Director General of Metro, to May Allison, Who Has Just Told Him of Her Latest Fox-Hunting Escapade in the Sierras.

"Man Who Turned White" Is a Story of the Desert

THE desert always has a certain fascination in the weaving of stories of mystery, intrigue and love. For that reason Jesse D. Hampton, of the Jesse D. Hampton Productions, seeking to keep in touch with the wishes of the public selected "The Man Who Turned White," a story of the Sahara as the first one for his new star, H. B. Warner. This production will be released by Robertson-Cole through Exhibitors Mutual.

It is the story of a white officer who left his own army under a cloud and who organized a band of marauders to prey upon the caravans of the desert. He made himself up to look like one of the natives and he speaks their language fluently. It is through a white girl captive, that his secret becomes known and when the great love grows between them she learns the true story of his life and brings him back once more to civilization.

The story originally was written by F. McGrew Willis and was adapted for the screen by George Elwood Jenks. It is written faithfully to the life of the roving bands of the desert, contains all the mysticism of their lives, depicts the attitude of the chieftains towards captured women and young girls but without horrors so often shown.

Playing opposite Warner is Barbara Castleton who came West for the first time to appear in this production. She has been a star in her own right in the East.

Three Players Carry the Entire Action.

An innovation in serial making will be introduced in the eighth episode of Pearl White's new Pathe serial, "In Secret," by Robert W. Chambers, when Director George B. Seitz plans to "put over" the maximum of dramatic action with a minimum cast.

Episode No. 8 will be in reality a two-reel dramatic subject with a cast of three persons—Miss White, Walter McGail, her leading man, and a third not yet named. No others will appear in the episode.

"In Secret" promises to shatter several other hitherto accepted rules of serial making. Where other serials have one "heavy" running through all episodes, the new Chambers' story provides a different "heavy" for each episode, making fifteen villains in all.

Among Independent Producers

Conducted by C. S. SEWELL

Sawyer and Lubin to State Right "Virtuous Men"

HERBERT LUBIN and Arthur H. Sawyer announce that "Virtuous Men," the initial S-L Picture, will be distributed on a territorial basis. Due to its spectacular effects and entertaining qualities, this picture is said to appeal strongly to territorial buyers and several offers have been received from buyers in various parts of the United States and Canada.

The consummation of several sales is reported by the S-L organization which will announce the names of the buyers and territory allotted in the near future, which is said to embrace more than half of the United States.

The comprehensive exploitation campaign prepared by the producers for this picture, is said to have especially attracted the buyers who have placed large orders for copies of "The Picture Plus" which is the exploitation guide prepared for this production starring E. K. Lincoln and directed by Ralph Ince.

Territorial Announces Sales on Jester Comedies

THE closing of two contracts on Jester Comedies is announced by the Territorial Sales Corporation. Before the franchise on this series of eighteen two reelers was opened, applications for considerable territory were received, and offers for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia were disposed of.

Harry Charnas, of the Standard Film Service, of Cleveland, recently saw three of the Jesters screened in his home city, "In the Wild West, "Peace and Riot" and "The Tenderfoot" and soon thereafter closed the deal giving him control of the 1919 output, which he hails as the best comedies of the year, for Ohio, Michigan and Kentucky.

Albert A. Weiland, of the Standard Film Exchange, after seeing only one of the Jesters, "Peace and Riot," declared it to be the most laugh-provoking film he had seen, and arranged for the series for western Pennsylvania and West Virginia.

Territorial announces that the demand for these fun-makers has surprised them, and that before the commencement of the advertising campaign there were several requests for franchises. However, following the initial advertisement, an exceedingly large number of inquiries were received.

Six of the series of eighteen Jesters are now ready for distribution. These are "The Tenderfoot," "In the Wild West," "Peace and Riot," "A Mexican Mix Up," "The Wisest Fool" and "Gee Whiz" and it is announced that every one of these is up to the standard of those which Marcus Loew and other prominent picture showmen found suitable for exhibition in the best houses on their circuits.

Chicago Audiences Like George Beban Picture

HIRAM ABRAMS, who has been very successful in disposing of a large number of the state rights for the George Beban production, "Hearts of Men," was elated upon receipt of a telegram from Clyde Elliott, of the Greater Stars Productions, Inc., of Chicago, owner of the rights for Indiana and Illinois, showing they are having great success.

"Sold Harry Miller on Madison street, four days repeating on the Band Box Theatre, which gives us twenty-five days in all in the Loop. This is without doubt the best representation a legitimate picture, devoid of cheapness and sensationalism, the Loop has ever enjoyed."

The Band Box Theatre played "Hearts of Men" for two weeks, instead of one week, their regular policy, and did this after the picture had run at the Ziegfeld Theatre. Moreover, the Band Box doubled its prices during the two weeks and are said to have played to more money than they had ever done on any picture of this character.

Mr. Abrams' enthusiasm is greatly increased because of the large number of bookings state rights men are securing. Mr. Elliott, of Chicago, has also advised Mr. Abrams that the picture is booked for the entire circuit of Lubliner and Trintz theatres and also for the entire circuit of the Ascher Brothers' theatres.

"Carter Case" Bookings Continue to Increase

OLIVER FILMS, INC., reports a big increase in bookings by the Pioneer Film Corporation in New York and New Jersey territory for "The Carter Case," the Craig Kennedy serial in which Herbert Rawlinson and Margaret Marsh are starred. This picture is now being shown in about two hundred theatres in New York and New Jersey.

As a result of the way in which the first episode "The Phosgene Bullet" was received by the public, many new bookings were secured, even opposition houses in a number of instances making arrangements for presenting this serial to their patrons, so that it is announced that the total of the Pioneer bookings is now more than two hundred and fifty. In addition, more than fifty per cent. of the theatres in New Jersey and New York state, outside of Greater New York territory, are said to have booked this episode film story by Arthur B. Reeve and John W. Grey.

Majority of Territory Sold on "Five Nights"

THE Classical Motion Picture Company, Inc., reports that the following territory has been sold on "Five Nights" the feature production based on Victoria Cross' novel of the same title: Ohio to Robert A. Morrison, Cleveland; Chicago to the Silee Film Exchange, 220 South State street; Georgia, Alabama, Florida, Tennessee, North Carolina and South Carolina to Criterion Film Service, 65½ Walton street, Atlanta; New England to G. A. Dodge, Boston; California, Arizona, Nevada and Hawaiian Islands to All Star Feature Distributors.

Texas, Oklahoma and Arkansas to Southwestern Film Corporation, 1911½ Commerce street, Dallas; southern Indiana and southern Illinois to Doll Van Film Corporation, Minneapolis; Michigan to the Goyette Film Co., Detroit; Minnesota, North and South Dakota and northern Wisconsin to Elliott Film Corporation; Missouri to the Standard Film Corporation, and New York City and New Jersey to Al Harstn.

The following states are still available: Pennsylvania, Colorado, Kansas, Nebraska, Iowa, Washington, Oregon, Idaho and Montana.

Gaumont Offers New Release

IN announcing the early appearance of its new weekly release, "Pictorial Life," the Gaumont Company promises a distinct novelty. "Pictorial Life" will not be modeled after any other release, but will blaze its own trail—is said will be an unusually brilliant one.

Early announcement will be made of the first release date of "Pictorial Life," which will be handled by independent distributors.

"Stolen Orders" Sold for State of Illinois

WILLIAM A. BRADY announces the sale of "Stolen Orders" for Illinois, to Jones, Linick and Shaefer, also that recent advices from widely separated parts of the country disclose that this production continues to roll up remarkable box-office records. Not only in this country, but also in foreign territories, particularly England and South America, it is proving a strong attraction.

Jones, Linick and Shaefer will shortly inaugurate an extensive campaign of exploitation on behalf of "Stolen Orders," being convinced that it will equal or better in Illinois the remarkable business being done in Ohio, New England and other parts of the country.

Kansas City Exchange Enlarges Its Territory

N. J. FLYNN and Charles W. Harden, of the First National Film Company, Kansas City, have returned from New York after having spent ten days in looking over the market of state rights pictures. They report the closing of contracts for the following productions for Kansas and Missouri:

Maurice Tourneur's picture, "Women," bought through Hiller & Wilk. "Tempest and Sunshine" from J. Frank Hatch Enterprises. "Wives of Men" featuring Florence Reed and "The Still Alarm" from the Pioneer Film Corporation. "Once to Every Man," from the Frohman Amusement Corporation. "When the Desert Smiled" featuring Neal Hart. "The Fires of Hope," "The Webb of Intrigue," "Human Shuttles" and "The Shadow of Fear," featuring Harold Lockwood, from the Arrow Film Company. Forty single reel Western subjects featuring Tom Mix from the Jans Distributing Corporation. Fourteen single reel Western subjects featuring Tom Mix from the Exclusive Film Company.

This is claimed to be the largest group of films ever bought at one time by any concern operating in the Middle West.

Pioneer Reports Sales on Two Pictures.

The Pioneer Film Corporation announces the sale of Iowa and Nebraska territory on "Wives of Men" and the "Still Alarm" to The Sterling Film Corporation of Omaha, Nebraska.

Oliver Films Complete the Craig Kennedy Serial

DESPITE the handicap of being a new organization, and of filming the production during the three months when weather conditions are least conducive to progress, Oliver Films, Inc., completed the fifteen episode, thirty-one reel serial "The Carter Case" in fourteen weeks.

In keeping with the speed and efficiency with which this Craig Kennedy story was filmed, Harry Grossman, general manager of Oliver Films, announces that contracts have been closed with exchanges covering territory as far west as the Rocky Mountains. Canada, as well as foreign rights, have been contracted for, and the few remaining states are now being negotiated for, and will be closed in a short time. The bookings secured have also surpassed Mr. Grossman's most sanguine expectations.

It is announced that one hundred and fifty theatres in greater New York are showing this serial, and as a result of the initial showings other bookings are being received. Exchanges elsewhere are sending in enthusiastic reports and are ordering additional prints.

Bulls Eye Announces Sales

SEVERAL sales of territory have recently been consummated by the Bulls Eye Film Corporation on the Billy West and Gale Henry comedies which they are producing and distributing on state rights basis. Capital Film Company, of Washington, have secured rights to both series for District of Columbia, Maryland and North Carolina, while Consolidated Film Corporation, San Francisco, has secured both series for California, Arizona and Nevada.

Rights for the Billy West series have also been sold to the Educational Films Corporation, of Milwaukee, for northern Wisconsin, Minnesota and North and South Dakota.

Zion Films Will Produce Jewish Historical Picture

ZION FILMS, INC., announces that in line with their policy to screen the biggest and best novels of Jewish historical life, arrangements have been made to produce a story by David Pinski, one of the most prominent Yiddish writers in America.

The title "The Rebirth of a Race" has been selected and it is described as a history cycle of the Jewish race from the days of Moses to the present day. An elaborate scenario has been prepared by Mr. Pinski. It is announced that there will be no deviation from history, and that some of the sources of the story were derived from the Talmud.

Mr. Pinski is not only a dramatist but a poet, and his story is in the nature of a prophecy dealing with a modern Utopia following the signing of peace and restoration of Palestine to the Jews.

A large cast of principals and extras will be required and it is planned to take a majority of the scenes in Palestine. It is announced that this will be a mammoth production, and that a prominent part will be taken by the Palestine Red Cross and members of the British Expeditionary forces in Palestine.

"The Carter Case" Sold for Iowa and Nebraska

WITH Eastern exchanges reporting heavy bookings of "The Carter Case," a Craig Kennedy serial, starring Herbert Rawlinson and Margaret Marsh and produced by Oliver Films, Inc., negotiations for the state rights sales of this episode photoplay in Western territories are progressing rapidly.

Trade showings have already been arranged in several of the Western states, and contracts for the rights to the serial have been closed for Iowa and Nebraska with Phil Goldstone, of the Sterling Film Exchange at Omaha.

Mr. Goldstone viewed the initial episodes of the Craig Kennedy photoplay at Omaha, and came east to close the deal in person with the officials of Oliver Films. While at the producing firm's New York studio he viewed showings of the finished episodes following those he had seen at Omaha and was enthusiastic over the production.

Other western buyers are negotiating for contracts with Oliver Films, Inc., and "The Carter Case" in the west promises to become just as popular as it is in the east.

Aronowitz a State Righter

AMONG the visitors to the Moving Picture World offices during the past week was Sam Aronowitz, who recently opened his own state right exchange in Des Moines, at 223 West Locust street. Mr. Aronowitz has been in New York for several days, during which time he purchased from the Pioneer Film Corporation rights to "The Boomerang" for Iowa and Nebraska and "Virtuous Sinners" for Missouri, Kansas, Iowa, North and South Dakota, Nebraska, Minnesota and Wisconsin.

With these two productions, Mr. Aronowitz, who has had a number of years experience in the film business with several prominent exchanges, will make his initial bid for the patronage of exhibitors in his territory.

"S-L" Will Aid Exhibitors in Showing "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin announce that in distributing the first S-L Picture "Virtuous Men," starring E. K. Lincoln, on the state rights market, a survey of the entire field will be made to determine the possibilities of exploitation, presentations and advertising in each territory.

Every buyer will have at his disposal the services of the S-L organization which will co-operate with him regarding press matter, cuts, novelties, etc., to fit his requirements. A plan has been worked out for joint action between the distributor, buyer and exhibitor regarding first runs, exploitation methods and local publicity possibilities, and S-L Pictures announces it will also assist buyers by working directly with the exhibitors and newspapers.

Representatives will be sent to each territory to assist exhibitors in the initial presentation, to work under the buyer and exhibitor and supply publicity ideas. Messrs. Sawyer and Lubin announce that it will be their endeavor to aid in handling the local situation in each instance so that it will accrue to the benefit of the exhibitor, instead of offering a general campaign intended for the country as a whole.

Fischer Making New Picture

THE David G. Fischer Productions, which has recently released through the Arrow Film Corporation the seven reel feature "The Law of Nature," is at work at Miami on a second production, which will also be released through Arrow, entitled "When Bonds Are Loosed." It is from the novel of that name.

The picture will be completed within a short time, and plans for the exploitation of the production are now being completed.

The entire production will be staged in Florida. The book "When Bonds Are Loosed" is by Grant Watson, and Mr. Fischer feels elated in being in position to dramatize the widely read story.

"Open Your Eyes," the Public Health Film, Has a Lot of Punch, as the Scene on the Right Indicates.
This picture is being distributed by Warner Brothers on state right basis.

New Billy West Comedy Completed.

The Bulls Eye Film Corporation announces that the latest Billy West two reel comedy "Her First False Hare" is now complete and is being assembled and titled at the Hollywood studios. It is scheduled for release on May 1. The star is supported by the same cast of funmakers as have appeared in his recent productions, and this picture is said to be filled with laughs.

Many Timely Subjects in Latest Gaumont News

BEAUTIFUL photography is said to be the outstanding feature of Gaumont New Number 57. The subjects include the Easter parades on Fifth avenue, New York and the Boardwalk at Atlantic City. There are also scenes of the homecoming of thousands of our troops, also the opening of the Victory Loan campaign.

Belgian heroes from twelve regiments, all decorated for distinguished service, and the band from Pershing's headquarters, now in this country; also American soldiers from the Italian front, Boston's Own, the 101 Infantry, and New York's old "Fighting Sixty-ninth" are also shown.

Other subjects include the "Mummers" parade in Philadelphia, the Steamer Belfast which collided with the Cape Cod Canal bridge, and other items of interest.

Larger Offices for "S-L"

DUE to the increased activity in connection with the production of their initial feature "Virtuous Men," Arthur H. Sawyer and Herbert Lubin have enlarged their offices in the Longacre Building, so that the present floor space is more than double the space they originally occupied.

This organization now occupies a suite of eight rooms on the eleventh floor, where their original quarters were located. The entire suite has been redecorated and new furniture installed, spacious offices have been provided for the officials and a store room for cuts, posters and advertising supplies, as well as facilities for cutting and re-winding of film has been added.

Big Campaign Planned for "Open Your Eyes"

THE new Warner Brothers feature "Open Your Eyes" is now ready for distribution on state rights basis. This picture was directed by Gilbert P. Hamilton and the story was written by S. L. and J. L. Warner. It is said to have been produced under the supervision of the United States Public Health Service and will carry the seal of the department on advertising and publicity matter.

This picture is interpreted by an excellent cast, including Gaston Glass, Faire Binney, Emily Marceau, Jack Hopkins, Mrs. Goff, Hal Brown and other players of like prominence.

Arrangements are being made for an extensive publicity and advertising campaign which will be conducted throughout the country.

Goldberg Returns from Coast

JESSE J. GOLDBERG, general manager of the Frohman Amusement Corporation, expects to arrive in New York, Monday, bringing from the West Coast the first two Texas Guinan two reelers and the first Mack Swain Poppy Comedy. William L. Sherrill, president of the company, is still on the Coast overseeing the production of other Swain and Guinan pictures, but expects to return to New York shortly.

Since leaving New York, Mr. Goldberg has visited Chicago, Minneapolis, Des Moines, Kansas City, San Francisco, Seattle and Cleveland, and announces that he has disposed of rights to "Once to Every Man" for each territory visited.

Many Territories Sold on Pioneer's "Boomerang"

ALTHOUGH only a short time has elapsed since the Pioneer Film Corporation announced it would distribute "The Boomerang" on a territorial basis, considerable territory has been contracted for and negotiations are under way for the remainder.

This production is in seven reels, and is said to have aroused great interest among state rights buyers who have been quick to see the exploitation possibilities; several having signed contracts for territory immediately after viewing the screening of the picture.

Although the plot is built on the questions of capital and labor, and it is announced that the production has been endorsed by prominent organizations, including the Consumers' League, this phase is said to be only one of the many angles to the picture. There is an appealing love story, which deals with a rich man's son who, thrown upon his own resources, makes good.

"The Boomerang" is founded on a novel by William Hamilton Osborne, and stars Henry B. Walthall, supported by a cast including Melbourne MacDowell, Helen Jerome Eddy and Nina Byron.

Art-o-graf Announces Two Feature Pictures

THE Art-o-graf Film Company of Denver, producers of "Miss Arizona" starring Gertrude Bonhill and James O'Neill which is being distributed on a territorial basis by Arrow Film Corporation, are now engaged in the production of another feature picture entitled "The Wolves of Wall Street." It is described as a melodrama and a "one hundred per cent. American production," and will be not less than six reels in length. Most of the action takes place in the mountains of Colorado.

Immediately following this, work will be begun on an adaptation of Caroline Lockhart's story "Me Smith." The president and managing director of the Art-o-graf Company is Otis B. Thayer, formerly an actor on the stage, and later a director for the Selig Polyscope Company.

Seven Additional Sales Reported on Beban Film

SEVEN additional districts were disposed of to state rights concerns by Hiram Abrams during the past week. On George Beban's "Hearts of Men," Arthur S. Hyman secured right for Michigan; Tom Moore, for Maryland, Delaware, District of Columbia and Virginia; Roland and Clark, for western Pennsylvania and West Virginia.

Other exchanges securing territory are Boston Photoplay Company, for New England; New Jersey Rolfe Film Company, for New Jersey; Frank Beverstock, for Ohio and Kentucky; The Greater Stars Productions, for Illinois and Indiana; the Pioneer Film Corporation, for New York; The Mid West Distributing Company, for Wisconsin, and All Star Features, for California, Arizona and Nevada.

Negotiations are under way for the disposition of the remaining districts for this country and also for the foreign rights on the picture.

Arrow Reports More Sales

W. E. SHALLENBERGER announces that business is unusually brisk with the Arrow Film Corporation and buyers are coming in from all parts of the country. Among the sales reported are "The Mysterious Mr. Browning," for Michigan, to Lefky & Zapp, 25 East Elizabeth street, Detroit. This picture has already played a week's engagement at Kunsky's Washington Theatre in Detroit.

"The Mysterious Mr. Browning" has been sold for the New England States to the Natbam Features Company, of Springfield. "When the Desert Smiled," starring Neal Hart, and "The Webb of Intrigue," "Human Shuttles," "Fires of Hope" and "The Shadow of Fear," the latter four pictures the Lockwood-Allison re-issues for Iowa and Nebraska to Sterling Film Corporation of Omaha, Nebraska.

"Birth of a Race" Sold for Michigan.

W. S. Butterfield, of Battle Creek, Michigan, has purchased the rights to the photo-drama spectacle "The Birth of a Race" for the state of Michigan and will shortly announce booking arrangements for Michigan exhibitors.

This production had its premiere at the Blackstone Theatre in Chicago. It tells a story of peace, democracy, brotherhood, and deals with the past and present.

Exclusive Has a Six-Reeler

EXCLUSIVE FEATURES, Inc., have just purchased from Mr. Wm. N. Selig, the world's rights on a six reel negative, featuring Tom Mix, entitled "The Heart of Texas Ryan." It will be distributed on a state rights basis, as soon as titling and editing on the production is completed.

The Hour of Welcome in Zion's Film, "Khavah."
Sholom Aleichem, author of the story, is considered the Hebrew Mark Twain.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Comments

THE proof of a photoplay is in the showing. If it goes with the spectators it is a good picture. This is the theory of the exhibitor and an excellent theory it is. In regard to its merits, the man who pays his good money to see a moving picture often reverses the opinion of the man who made it. Fortunately there are trustworthy rules to guide the producer in the making of his picture. Unfortunately these rules are not always understood by the producer or the men to whom he has intrusted the making of the scenario and the other details of his picture and the result is always the same: the spectator does not receive the entertainment he pays for. He doesn't know what's wrong with the picture and he doesn't much care; he says it's a poor show, and lets it go at that.

Here is a practical example of the consequences of ignoring one of the rules:

A picture was released lately that made the mistake of repeating a serious situation. The incident marked the first meeting of the hero and the heroine. He rescued her from a dangerous position, and the means used to attract his attention was the most natural in the world. The story then followed a logical course of events and came to a logical and satisfactory finish. But it did not end there. An anti-climatic situation was tacked on in which the heroine was again rescued from a position of danger by the hero and she used precisely the same means as before of attracting his attention to her predicament. Her action was natural enough, but contrary to the rules of showmen. No one ever saw a magician repeat a trick during a performance. It would lose its power of illusion and some of the spectators might catch him at it. This is true of a serious situation in a stageplay or a photodrama. Repetition weakens its force. In comedy the rule works the other way: every repetition increases the laughs. Repeating a serious situation also frequently brings a laugh —just where it isn't wanted. The writer saw the picture referred to in a theatre and several persons near him laughed when the business, which was intended to be impressive, was repeated.

The week before he attended a public showing of a serious photodrama at a New York uptown theatre. Until near the end the picture kept to the rules. At the precise point where it attempted to ignore proper dramatic construction a young girl in the next row brought a smile or a laugh from those near her by remarking in a tone of strong conviction:

"This is a crazy picture!"

Both pictures carried the names of well known stars. Not the slightest applause was heard at the finish of either of the features. WEITZEL.

IN THIS ISSUE.

Eyes of the Soul (Artcraft).

Ginger (World).

As a Man Thinks (Hodkinson-Four Star).

Captain Kidd, Jr. (Artcraft).

The Pest (Goldwyn).

The Love That Dares (Fox).

The Eternal Magdelene (Goldwyn).

False Evidence (Metro).

The Money Corral (Artcraft).

Spotlight Sadie (Goldwyn).

A Stitch in Time (Vitagraph).

The Love Call (Exhibitors Mutual).

Charge it to Me (Pathe-American).

Bolshevism on Trial (Select).

The Best Man (Hodkinson).

"Eyes of the Soul"

Artcraft Presents Elsie Ferguson in An Appealing and Up-to-Date Story, Her Finest Performance.

Reviewed by Louis Reeves Harrison.

NOBLY compassionate, tender and sweet is the highly sympathetic role Elsie Ferguson is called upon to interpret in the Artcraft picture, "Eyes of the Soul." And she does it with the eyes of her soul, a soul not wholly indomitable and unselfish, but a human one, strongly inclined to yield to indolent gratification of desire. On the edge of accepting a great fortune laid at her feet, she is moved so powerfully by her finer sentiments as to reveal a soul as white as heaven. It is soul drama, the struggle that is ever going on between our ideals and our instincts. Elsie Ferguson intelligently divines and illuminates every phase of feeling, whether strong or subtle, with such consummate skill that she far excels any previous screen performance of the kind, establishing herself beyond the shadow of a doubt as an artiste of the highest order.

Besides the masterly interpretation of the lead there is the tempo of the story, in the time it is laid, a mirror of the soul of this age. The feeling of pity we might have for a blind soldier of some past war would be passive in comparison to the active sentiment now in our hearts for those manly fellows who gave up bright futures to serve on the line that repelled the attacks of barbarism. It is of today and of today's problems of just relief to our wounded that our hearts and minds are devoted. Masterly psychology and modern theme have combined to make "Eyes of the Soul" a great screen drama.

The production is a distinct credit to the director, Emile Chautard. Eve Unsell's scenario, from the story by George Weston, is a fine piece of work. As Larry Gibson, the blind soldier, Wyndham Standing brings out the fine manliness of the character.

The Cast.

Gloria Swann.....Elsie Ferguson
Teddy Safford.....J. Flanigan
Larry Gibson.....Wyndham Standing
Judge Malvin.....G. Backus
Mgr. Moonlight.....G. Durpee
Landlady.....Cora Williams
Valet.....C. Charles

Story by George Weston.
Scenario by Eve Unsell.
Directed by Emile Chautard.

The Story.

Gloria Swann, singing in a fashionable cabaret at Palm Beach, is the heroine of "Eyes of the Soul." She dreams of ease and elegance, and chance places them within reach. Judge Malvin, of old family, established social position, great wealth and fine appearance in spite of his years, offers her all her heart seems to desire. She is on the point of accepting, when the car in which she is driving with the Judge barely misses the wheel chair of a blind soldier, Larry Gibson.

This incident leads to a compassionate interest in the manly fellow, who is living out his small savings in despair, his future a desolate blank. Gloria feels the pull of her finer nature on native instinct, struggles between pity and desire, and gradually falls in love with the blind soldier. He is made aware of her love, but he refuses to let her sacrifice herself until she discovers a musical talent in him which will amply provide for them both.

Program and Advertising Phrases: The Eyes of Her Soul Reveal Nobility, Compassion, Tenderness and Sweetness.

Elsie Ferguson Star of Story Revealing the Never Ceasing Struggle Between Our Ideals and Our Instincts.

A Cabaret Singer's Love for a Blind Soldier Furnishes Theme for Latest Elsie Ferguson Photoplay.

Remarkable Portrayal of the Soul of a Woman, Interpreted by One of the Foremost Stars of the Screen.

Advertising Angles: Boom the star and announce this as a screen version of The Salt of the Earth, a Saturday Evening Post story. Tell the story to identify it. You do not have to circus this story. Handle it from the heart interest angle and you will get the right crowd.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Ginger"

Five-Reel World-Picture of Semi-Juvenile Character Tells Simple, Pleasing Story.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "Ginger," was written and produced by Burton George. It has a conventional beginning and it might perhaps be said that, so far as the plot is concerned, it is quite obvious throughout. But the development is such that the story gets a real hold upon the interest and for this reason the subject is stronger than many more pre-

tentious ones. The opening scenes are in the tenement section of New York City and the later scenes are on the battlefields of France.

Violet Palmer is cast in the role of "Ginger," a pretty girl of the East Side, who is taught to steal by her father. She is adopted by the judge of the juvenile court and in later years marries his son. Some observers would have perhaps preferred her to marry Tim, her newsboy friend, but the conclusion is satisfying as it is.

Miss Palmer makes with surprising ease the step from a pronounced juvenile part to that of an educated young lady of marriageable age. She plays all of her scenes effectively. Garreth Hughes and Raymond Hackett also appear to advantage as the two boys, who become rivals for the girl's hand.

The atmosphere of this story has been well looked after; the tenement portion at the beginning is lifelike and the battle episodes in France are realistic. The latter will no doubt appeal strongly to enlisted men.

The Cast.

Ginger Carson.....Violet Palmer
Tim Mooney.....Raymond Hackett
Judge Trowbridge.....Paul Everton
Bobby Trowbridge.....Garreth Hughes
Written and directed by Burton George.

The Story.

"Ginger" Carson is the daughter of "Biff" Carson, a man of low principles, who makes his living by his wits. He and a friend conceive the idea of dressing Ginger in boy's clothing and having her rob a house. They force the girl to this action and she is caught.

Ginger is next seen on trial in the juvenile court, where she gains the sympathy of Judge Trowbridge to such an extent that he decides to adopt her. The girl is taken to his fine home, where she meets his son, Bobby. She also receives a call from Tim Mooney, a newsboy who had befriended her in the early part of the story.

Bobby and Tim are rivals for the girl's love, but remain friends nevertheless. Ginger at first finds her new life too lonely, but soon becomes accustomed to it. The judge sends her to school and she returns five years later, a beautiful young woman. Her father is released from prison and makes a vain effort to claim her.

The scenes then change to the battlefields of France, where Bobby and Tim are both wounded in action. They are taken to a hospital where Ginger is playing "little mother." Tim dies in her arms and she later promises to marry Bobby. In the meantime she has had a reconciliation with her father, who is also in service and has become a real man.

Program and Advertising Phrases: Tenements of New York and Battlefields of France Furnish Backgrounds for World Photoplay.

Latest World Photoplay Lives Up to Its Title, and Contains Plenty of Speed, Pep, Punch and Ginger.

She Loved Her Newsboy Pal, Also the Son of the Judge Who Adopted Her; Which Did She Finally Marry?

Advertising Angles: Play up the featured players, then give the high lights from the story. Go easy on the war features or leave this part out altogether. Play up the angle of the girl who was forced to don boy's clothes and attempt robbery, and who was adopted by the judge before whom she was taken. Work up interest in the question as to whether she was finally won by the judge's son or her newsboy pal.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"As a Man Thinks"

First Production of "Four-Star" Combination an Attractive and Well-Made Picture.

Reviewed by Edward Weitzel.

THE list of names connected with the "Four-Star" Combination's first production is an impressive one. Presented by Harry Raver, the screen version of "As a Man Thinks," an Augustus Thomas stage play, has George Irving as its director and Leah Baird as the star. The story in its original form was written for a definite purpose and much of that purpose is retained in the picture. Its theme is the double standard of morals for men and women. It also introduces a number of Jewish characters and makes use of the Mosaic law relating to the virtue of the wife to enforce some of its arguments.

The picture is not a preachment, however. There is abundant action, a liberal amount of light and shade and the scenes shift from social and bohemian life in Paris to the dramatic consequence of the hero's slip from virtue after he and his wife have returned to this country. In showing her resentment of her husband's infatuation for an artist's model while abroad the wife encourages the attentions of an old admirer and brings home to the man whose name she bears the injustice of his own misconduct. The arguments used by the author are powerful ones and the construction of the plot give them added force. A defect in the handling of the story places the big situation too far from the finish.

Leah Baird.

As she appears in stellar role and robes in "As a Man Thinks."

Intelligent and careful attention to detail has supplied the scenes with correct atmosphere, and the cast is generally satisfactory, Leah Baird occupying the stellar position with grace and the necessary dramatic skill. Henry Olive as the erring husband and Mlle. Elaine Amazar as the model are particularly able.

Cast.

Elinor Clayton.....Leah Baird
Frank Clayton.....Henry Olive
Benjamin De Lota....Warburton Gamble
Dr. Seelig.....Chas. C. Brandt
Vedah Seelig.....Betty Howe
Burrell.....Alexander Herbert
Mimi Chardenet.....Mlle. Elaine Amazar
Dick Clayton.....Bobby Ward
Mr. Hoover.....Joseph Smiley
Mrs. Hoover.....Jane Jennings

Story by Augustus Thomas.
Directed by George Irving.

The Story.

"As a Man Thinks" teaches that a double standard of morals is right, because woman's responsibility in the matter of virtue is a sacred trust that enables her to safeguard the home and the happiness of the world. When Frank Clayton, a wealthy magazine publisher of New York, goes to Paris with his wife and little son, he is taken to the artists' colony by Benjamin De Lota, a former admirer of Mrs. Clayton's, and meets an alluring model who is posing for an American sculptor named Burrell. Clayton yields to the temptation offered him at an artist's ball and accompanies the model to her home that night. Later on his wife meets him and the model in the park, and Clayton is forced to introduce his companion as a newly engaged contributor to his magazine.

Upon the return of the Claytons to the United States the wife discovers the true character of the model and learns of her husband's misconduct. She accepts an invitation from De Lota to visit his rooms at night and, although her only fault is lack of discretion, appearances are so strong against her that Clayton is led to believe he is not the father of little Dick. He arrives at De Lota's rooms as his wife is trying to escape from the man's embrace. There is a struggle and Clayton is prevented from killing his supposed friend by his father-in-law. Blind with jealousy and doubt he will not believe in his wife's innocence. He drives her from his home, and is finally convinced of his error by Doctor Seelig, a Jewish physician, in whose house Elinor Clayton has taken refuge with her boy. De Lota also is a Jew and Doctor Seelig uses the religious bond between them to clear Elinor's good name. A love affair involving Vedah Seelig, De Lota and the sculptor Burrell runs through the plot.

Program and Advertising Phrases: Double Standard of Morals Furnishes Theme for Attractive Photoplay.

Wonderful Screen Adaptation of Successful Stage Play by One of America's Leading Dramatists.

Clever Wife Adopts Novel Means to Bring Home to Erring Husband the Injustice of His Misconduct.

Extraordinary Combination of High Class Star, Author, Director and Producer in Engaging Photoplay Filled With Action.

Advertising Angles: Make joint stars of Leah Baird and Augustus Thomas. Play up the stage success of this offering and then give the high lights of the story. A novel window stunt can be worked by borrowing the leg forms used for stocking displays. Dress these in silk stockings and then put on a disreputable looking man's shoe. Letter the sign "When the shoe is on the other foot it does make a difference to a man, doesn't it? It was all right for Frank Clayton to flirt with Mimi, the model, but when he suspects his wife it took three years in prison to form an alibi. That's how a man thinks in 'As a Man Thinks' at (house and date)." You can give a credit line on the bottom of the card "forms and hosiery from ———" to cover the loan of the forms. Take them all into the lobby for the showing days.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four sheet; set of colored lobby photos, 22x28 colored scene, 22x28 photos of star, campaign book, slide, music cues.

"Captain Kidd, Jr."

Mary Pickford's New Artcraft Picture Has Been Constructed Mostly for Laughs.

Reviewed by Edward Weitzel.

LET no possible laugh escape, was the rule governing the making of "Captain Kidd, Jr.," the latest Artcraft picture with Mary Pickford as the magnet. In its original form the play, written by Rida Johnson Young, achieved considerable success upon the stage. It told a pleasing story with good heart interest, frequently witty dialogue and an interesting set of human beings as the characters. The screen version, prepared by Frances Marion, follows the main points of the plots and also contains much new material of a comic nature. Opening in the second-hand book store of a quaint old Scotchman whose granddaughter is the guiding spirit of the place, the first third of the picture is human, brisk of action and sufficiently novel of situation to entertain all classes of Pickford fans.

With the shifting of the locale to a small town in New England a greater change takes place in the classification of the characters and the humorous nature of the picture. Keystone comedy of the get-the-laugh-at-any-price sort supplies the fun from then on, a burlesque constable of the broadest type and longest, thinnest legs being the chief comic cutup. A pert parrot, whose sensible advice is occasionaly spiced with the now familiar, "Give 'em hell!" is another of the amusing members of the cast. Some spectators will vote the constable a huge success, others will find him too much in evidence, while still other devoted admirers of the star will wish he had been left out completely. His bits of horseplay brought many hearty laughs from a full house at the Strand Theatre, New York, last Sunday afternoon. Near the finish of the picture there is a return to the former spirit of the story.

Mary MacTavish is an excellent part for Mary Pickford. A quick witted and engaging young person, the book seller's granddaughter is just in her way and the best loved of the screen favorites invests the other Mary with all the old witchery of her smile and unfailing charm. Douglas MacLean as Jim Gleason, the chap who wins Mary, and Spottiswoode Aitkin as her grandfather are admirable. Victor Potel as the comic supplement constable is always true to type and will be heartily relished by those who are willing to laugh and ask no questions. The production is up to standard.

Cast.

Mary MacTavish.....Mary Pickford
Jim Gleason, an author..Douglas MacLean
Willie Carleton.....Spottiswoode Aitken
Willie Carleton.....Robert Gordon
John Brent, a lawyer.....Winter Hall
Marion Fisher, a secretary..Marcia Manon
Sam, a constable.....Victor Potel
Luella Butterfield.....Mrs. Moore
Lem Butterfield.....William Hutcheson
David Grayson, a canner.Clarence Geldart

Directed by William D. Taylor.

The Story.

"Captain Kidd, Jr.," as may be inferred from the title, is a story of buried treasure. In this case the treasure is of a very original nature. The grandfather of Willie Carleton puts his will in a book about pirates and their buried treasure and the book is bought by a second-hand book store, run by Angus MacTavish whose granddaughter and a young author named Jim Gleason live with him. After the book gets into the hands of Mary MacTavish young Carleton, his grandfather's lawyer, and the dead man's private secretary, come to the book store and try to buy it back, but Mary has already discovered the paper. It shows where a buried treasure is to be found, and the rightful owner agrees to share it with the MacTavish crowd if they will help him dig for it. The place is an old farm that once belonged to the elder Carleton but is now owned by Lem Butterfield. Pretending to be geologists looking for specimens, the party engage board with the Butterfields and proceed to dig holes all over the place. Before the buried treasure is found the suspicions of the town constable and his neighbors are excited and the officer of the law keeps a close watch on the diggers. The lawyer and the private secretary arrive and try to prevent the search. When the box is found and opened it contains a note stating that the treasure mentioned in the will is a store of good health which young Carleton is bound to gain if he digs up enough of the farm during his hunt. On going back to the city the heir finds that the hunt was only a test, and the lawyer has been holding his fortune in trust. Mary, who bought the farm with money left her by her mother, sells it at a big advance to a man who wants to run a railroad through it. Jim Gleason disposes of one of his novels to a publisher and spunks up the courage

Mary Pickford

About to execute a piratical high dive in "Captain Kidd, Junior."

to ask Mary an important question. He is so pleased with her answer that he starts to embrace her. Finish.

Program and Advertising Phrases: Mary Pickford in Pleasing Play With Plenty of Humor, Action and Novel Situations.

Pleasing and Humorous Screen Adaptation of Successful Stage Play by Rida Johnston Young.

Astonishing Outcome of a Hunt for Buried Treasure.

Pert Pet Parrot and Comic Country Constable Lend Lots of Laughs to Clever Comedy Starring Mary Pickford.

What Was the Buried Treasure for Which Captain Kidd, Jr., Sought? See This Mary Pickford Picture for the Answer.

Feature Mary Pickford as Mary MacTavish and Douglas MacLean as Jim Gleason.

Advertising Angles: Give the fullest publicity to Miss Pickford's appearance, and use the billboards, as well as the papers. Tell that the play is a well known stage success, and mention the supporting favorites.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Pest"

Mabel Normand Has One of Her Best Comedy Roles in New Goldwyn Picture.

Reviewed by Hanford C. Judson.

THE recent Goldwyn five-reel release, "The Pest," with Mabel Normand in the leading role, is a comedy that, in the first part at least, will keep any house-full roaring with laughter. The "Pest" is a rural slavey, and runs a flatboat ferry which furnishes a deal of amusement. But the picture is built up on a melodramatic plot and most of the laughter compelling situations have a touch of pathos and bring out the heroine's character sympathetically. She is charming and lovable and perhaps one of the most pleasing portrayals Mabel Normand has done in a long while.

The slavey is shown in the end to be the daughter of the local rich man, and the girl who is thought to be his daughter is the child of the slavey's supposed parents. There are a number of characters in the plot and while it serves mostly as a comedy vehicle, it has a bit of good story.

Cast.

"Jiggs" .....Mabel Normand
Gene Giles.....John Bowers
John Harland.....Charles Girard
Judge Fisher.....Alec B. Francis
Blanche Fisher.....Leota Lorraine
Asher Blodgett.....Jack Curtis
Amy Blodgett.....Pearl Elmore
"Noisy" Wilson.....Jas. Bradbury

By Melville W. Brown.
Directed by W. Christy Cabanne.
Photographed by Percy Hilburn.

The Story.

In "The Pest," a picture by Goldwyn, the heroine is Jiggs, a lovable madcap girl dressed in blue jeans. She lives on a farm on an island and one of whose duties it is to run a flat-boat ferry to and from the mainland.

One day she brings over Blanche, the daughter of Judge Fisher, the local rich man. In the party with this girl, is John Harland, a schemer who wants to marry Blanche for the Judge's money.

Jiggs, who is played by Mabel Normand, is sent to the Judge's house with a basket of eggs and is invited to come to an evening party. The Judge likes her, and Blanche thinks she will make fun. Blanche is to furnish her with a dress. The dress is put on over her suit of blue jeans and she behaves as a irresponsible madcap much to the amusement of the party, though the Judge's serious secretary, Gene Giles, who loves her, takes her part. The Judge has noticed that she is wearing a peculiar ring. He recognizes it and she leaves it with him.

When she gets home and her parents find where she has been and discover that she has left the ring with the Judge, they are much concerned. The presence of the ring has also disturbed Blanche and her lover, Harland. Harland takes some bonds and contrives to have Giles suspected. The schemers at the big house and those in the farm house get in touch. Jiggs is locked in the cabin of "Noisy" Wilson, who is supposed to be her uncle. She overhears a plot to do away with the Judge. Jiggs manages to escape and

warns him in time. Giles is proved to be innocent, and Blanche's lover, Harland, is shown up. "Noisy" confesses that Jiggs is really the Judge's daughter, and Blanche the child of the ferry man.

Program and Advertising Phrases: Mabel Normand in Laugh Provoking Comedy of a Rural Slavey.

Heart Interest and Laugh Making Situations Deftly Combined in Latest Goldwyn Photoplay.

Why Did They Call Her "The Pest"? See Mabel Normand's Latest Photoplay for the Answer.

Advertising Angles: Here is a star and a title that will sell together. Be positively noisy in your advertising. This sort of play calls for circus methods. Make "The Pest" a by-word in your town and then hook it on to the star. Hook up, too, with the recent success of Sis Hopkins and tell that this is another character as interesting, but wholly different. Use straight and character pictures lavishly. Get extra sets of stills for window displays. Just boom and keep booming. You can get some good copy out of the press sheet.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"The Love That Dares"

Madlaine Traverse Plays Heroine in Sensational Fox Story.

Reviewed by Hanford C. Judson.

A SERIES of sensational lesser climaxes leading up to the big scene is one of the traits of the latest Fox five-reel drama picture, "The Love That Dares." Madlaine Traverse, as the woman about whom the struggle centers, fills the character with both artistry and physical charm. Thomas Santschi as her husband, the iron manufacturer, and Frank Elliott, as the rich man who is trying to win Risdon's wife away from him, are better than merely commendable in their respective characters. The picture does not convince one as absolutely true in every step it takes to arrive at a big situation. It has a surface plausibility and the climaxes afford a chance for brilliant acting. These make the high spots vivid as bits of life. It will be a widely popular attraction in spite of the fact that the story is not really substantial, on account of its many brilliant flashes. It has graceful scenes, good photography and the right sets.

Cast.

Olive Risdon.....Madlaine Traverse
Perry Risdon.....Thomas Santschi
Ned Beckwith.....Frank Elliott
Marta Holmes.....Mae Gaston
Rutherford.....Thomas Guise
Haynes.....George B. Williams

Staged by Harry Millarde.

Scenario by Denison Clift.

The Story.

The opening of the Fox picture, "The Loves That Dares," shows the business of Perry Risdon, iron manufacturer, is in such a condition that he has no time for social diversions. Another man, a loose living millionaire named Beckwith, is scheming to get Risdon's wife away from him. A note given by the manufacturer is due and he lacks funds with which to take it up. He appeals to Beckwith and the millionaire offers him $50,000 if he will consent to a divorce. Risdon knocks him down.

The Iron manufacturer has promised his wife a second honeymoon. He tell her it will be impossible to leave the office. She goes alone in a huff. Her husband gets an anonymous letter telling him that his wife is with Beckwith. The letter is sent by a girl whom Beckwith has ruined. Word comes that the note is to be called at once. Risdon's wife learns of it and pawns her jewels, but they hardly bring half the needed amount. The faithful woman goes to Beckwith for a loan, thinking him a friend. He offers the money under dishonorable conditions and tells the wife of his friend to come back at eight. She keeps the appointment. Her husband arrives just as dinner is finished. There is a struggle between the two men and the innocence of Risdon's wife is finally established.

Program and Advertising Phrases: The Story of a Woman's Sacrifice for the Man She Loves.

How a Wife's Loyalty in a Crisis Made Amends for Her Folly.

Madlaine Traverse Star of Latest Fox Photoplay.

The Story of What a Woman Dared to Save Her Husband, After Her Extravagance Brought Him Near to Financial Ruin.

How a Woman's Love and Loyalty Proved Equal to a Great Emergency.

Advertising Angles: Play up Miss Traverse, but make your chief bid with the story angle of the woman who brings her husband close to ruin with her extravagance and then has the nerve to pull him out of the financial hole. Use teaser headlines such as "When a woman really loves," "The love worth while is the love that dares all things," etc. Play up the fashion show angle from the press sheet.

Madlaine Traverse and Tom Santschi
Find happiness in "The Love That Dares."

Advertising Aids: One, three and six sheets, two style of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"The Eternal Magdalene"

Goldwyn Presents Margaret Marsh in Screen Adaptation of Robert H. McLaughlin's Stage Success.

Reviewed by Ben H. Grimm.

THE exhibitor who expects very big things of Goldwyn's "The Eternal Magdalene," with Margaret Marsh in the leading role, is going to be disappointed. The photoplay is based on Robert H. McLaughlin's stage success of the same title—which is its chief claim to acceptance. The play had a long and successful run in New York and on the road.

But in the photoplay much of the dramatic force of McLaughlin's work has been lost. On the screen we have a visualized sermon—sort of an illustrated argument against condemning the woman who has taken one step off the straight and narrow path, and against the creed of giving a man a religious tract when his body is crying for food. Much of the action of the film is staged in a dream, and it is through its allegorical allusions that the picture endeavors to carry home its message.

Arthur Hopkins, a well-known stage director, directed the picture, but as the subject appears on the screen, it seems to have been a case of "Too many cooks"—as if the film had been through many hands before reaching the screen.

A circumstance that the exhibitor will note is that although Maxine Elliott is cast as "The Eternal Magdalene," it is Margaret Marsh, who is the featured player. The work of the latter is thoroughly acceptable.

"The Eternal Magdalene" is the sort of a picture with which a showman can draw a crowd, but it is doubtful if there would be many repeats.

The Cast.

Elijah Bradshaw.....Charles Dalton
Elizabeth, his daughter...Margaret Marsh
Paul, his son.....Charles Trowbridge
Macy, his secretary.....Donald Gallaher
Mrs. Bradshaw.....Maud Cooling
The Preacher.....Vernon Steele
The Eternal Magdalene....Maxine Elliott

The Story.

As in the days of Christ, when Magdalene beckoned to a strolling soldier, today a fallen woman calls to passers-by. Elijah Bradshaw, the most influential citizen in "any" modern American city, heads a reform movement to stamp out evil. He is a hard, stern man who discounts the belief that some unfortunates are "more to be pitied than censored."

On the eve of a proposed series of revival meetings, Bradshaw learns that his own daughter has taken a misstep. Austere, forbidding, and wrapped up in his own zealous goodness, the father disowns his daughter. Exhausted, he falls asleep and dreams that there appears before him the Magdalene. She leads him through a nightmare in which he sees the real evils of his "reform" work. He sees his daughter flee from a house of the sort he has made war upon; he sees her leave her child at the foundling asylum; he sees her weak, sick and weary.

And in the dream the Magdalene brings him to the church where the poor can't reach the latch; to the bread line where men, clamoring for food, are given song books. The father sees his son find in the breadline the young man with whom his daughter is in love, and who is the father of the child. In the dream the son kills the youth and the news of the arrest kills the mother. Stunned and staggering under the series of blows, the father relents and awakes from his dream. Awaking, he finds that he is in his own home and, just as his daughter is to leave the house, he gathers her in his arms. The son and the youth come into the house, and it is learned that he and the daughter had been secretly married.

Program and Advertising Phrases: A Screen Sermon Whose Text Is: "Let Him Who Is Without Sin Among You Cast the First Stone at Her."

The Age-Old, Ever-New Story of the Woman Who Cared Too Much.

Robert H. McLaughlin's Famous Stage Success Brought to the Screen.

Does "Reforming" Reform? See Margaret Marsh in "The Eternal Magdalene."

A Powerful Plea for Pity and Justice.
A Story in Which the Girl May Have Been Your Sister.

Advertising Angles: Play up the star, but centre your effort upon the play itself which was a dramatic success of some years ago and brought from her retirement Julia Arthur to play the leading role, now assumed by Maxine Elliott. Get your local clergy interested some weeks in advance. If there is any chance to work a newspaper sensation of dignity, get after it. The question is ever new. If there is any reform movement in town, you have your opportunity ready made. If you can do no better hook this up with the prohibition and ask if that will be any more successful than was Elijah Bradshaw's campaign. Use plenty of lithograph work, but if you can afford to, make this largely a newspaper campaign.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

"False Evidence"

Viola Dana Central Figure in Metro's Adaptation of Mary K. Wilkins' Novel "Madelon."

Reviewed by Ben H. Grimm.

MARY K. WILKINS' novel, "Madelon," has lost none of its interest in its transference to the screen under the title "False Evidence," with Viola Dana in the leading role. There are several fairly dramatic moments in Metro's offering, and Miss Dana, Director Carewe and the supporting cast have made the most of the material offered by Finis Fox's adaptation. The interest of the spectator is fairly well-sustained at all times.

The story follows the usual general course laid out in the novels of Mrs. Wilkins and Laura Jean Libby. The fact that its locale is in the giant Redwood trees of California, and that its characters are drawn from the residents of a village virtually untouched by modernity, has given Director Carewe the opportunity of using interesting backgrounds and types.

Viola Dana's role is one that gives her the chance to "get over" her emotional appeal, and she has a capable supporting cast. "False Evidence" is not a big picture by any means, but it is a program release that an exhibitor need not hesitate to book.

Cast.

Madelon MacTavish.....Viola Dana
Sandy MacTavish, her brother, Patriek O'Malley
Burr Gordon.....Wheeler Oakman
Lot Gordon.....Joe King
Dorothy Fair.....Peggy Pearce
Samanthy Brown.....Virginia Ross

Story by Mary S. Wilkins Freeman.
Scenario by Finis Fox.
Directed by Edwin Carewe.

The Story.

Sandy MacTavish and his daughter Madelon live in the remote village of Redwoods. Sandy is a stern woodsman who believes that a man never breaks his word. In her infancy Madelon is betrothed to Lot Gordon, a powerful lumberman. As she grown to womanhood she realizes she loves Burr Gordon, Lot's cousin. Burr Gordon is betrothed to Dorothy Fair, who loves Madelon's brother.

In a fit of jealous rage Madelon rushes home alone from a dance, and is overtaken in the woods by Lot. She mistakes him a clue to the bank robbers. The gang she stabs him. Burr comes upon the scene and forces Madelon to flee, taking the blame for the crime himself. Madelon cannot make anyone believe she did the stabbing. Burr is saved from lynching by Madelon, who extracts the truth from Lot with her promise to marry him. Lot recovers, but fails to appear on the night set for the wedding. It later develops that he has been killed by a fall from his horse, leaving the way clear for the marriage of Madelon and Burr.

Program and Advertising Phrases: A Troublesome Romanee Staged 'Mldst California's Towering Trees.
Giant California Redwoods Background for Viola Dana Feature.
What Would You Do if the Man You Loved Was Betrothed to Another—And If You Were Engaged to a Man You Did Not Love?—See Viola Dana in "False Evidence."
Characters in Mary K. Wilkins' Popular Novel "Madelon" Brought to Screen With Viola Dana as Madelon.
She Stabbed the Man She Was Betrothed to—See Viola Dana in "False Evidence" and Know Why.

Advertising Angles: Play up the fact that the story is a screen adaptation of Mary K. Wilkins' popular novel "Madelon," with Viola Dana the star. Tell your prospective patrons that the film contains many scenes in the Giant Redwood forests of California. If possible, get a small block of redwood from a lumber yard. Put it in on ornamental pedestal in the lobby or foyer. Tack on it a card reading: "This is a block of California Redwood. Some of the trees seen in 'False Evidence' contain enough wood to make 10,000 blocks

Viola Dana
Is "treed" in a scene from Metro's "False Evidence."

like this." The stunt could also be worked with a plank. The lumberman will tell you how many planks could be made from one of the big trees.

Advertising Aids: Two styles one-sheet two three-sheets, one six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column and four ready-made advertisements. Scene cuts.

"The Money Corral"

Artcraft Presents William S. Hart in An Intense Melodrama of the Chicago Underworld.

Reviewed by Louis Reeves Harrison.

THE lean hard face of a typical American, the fighting eye, the careless contempt of danger, the native chivalry to women and children with a touch of dry humor and an inborn sense of true courtesy, all these are exemplified in the role assumed by William S. Hart in "The Money Corral," his latest Artcraft release. The story is pistol melodrama, containing more than one exciting and admirably pictured struggle with well-organized crooks, and there is suspense enough to hold close attention, with a love interest thrown in. But it is Hart's personality on which this production heavily depends. He is given abundant and original opportunity to show that he is governed in his acts by the slow moving destiny of his nature until it is aroused to action by exceptional danger.

A certain amount of dramatic interest is revealed in the contrast of the border gun man with ultra-refined society, but it is negligible when compared to the physical exploits of man, who has as little individual fear as the men who went over the top from trenches in France. This spirit of battle is far from dead—it will never die while the race is vigorous, and this may account for the great popularity of Hart pictures. "The Money Corral will prove no exception, as it is along favorite melodrama lines, a change from the ordinary, a complete and satisfactory performance in lead, support, directing and nature of story.

Cast.

Lem Beason.....William S. Hart
Rose.....Jane Novak
Carl Bruler.....Herschel Mayall
Gregory Collins.....Winter Hall
Janet.....Rhea Mitchell
Chicago Kate.....Patricia Palmer

Story by William S. Hart.
Directed by William S. Hart.

The Story.

After refusing an offer from a Chicago magnate from material considerations, Lem Beason, the part played by William S. Hart in "The Money Corral," changes his mind at the last moment and boards a swiftly moving train to announce his acceptance from sentiment—he has been powerfully attracted by Rose, a poor relation of the magnate. At Chicago he is delegated by the magnate, Gregory Collins, to guard a bank which has been mysteriously attacked, involving the death of two other watchmen. He is "framed" from the inside, by none other than Carl Bruhler, the magnates confidential associate and business manager. He is sent to the toughest kind of a basement resort to see a man who may give him for Burr, and when he kisses her, fake a scene of brutality to arouse the gun man's wrath and he falls for it in protecting a frail girl. She begs him to "see her home," leading him into a trap spread for him, from which he emerges after the toughest kind of fighting, landing in the police station. His experiences arouse a suspicion that he is up against an inside job, so he throws up his own, takes his pay and starts for home, one eye on the magnate's poor relation, who adroitly saved him from social ridicule That night the bank is attacked, but Beason has not given up his keys, and he is there with his deadly gun in time to round up the gang, save the magnate from ruin and win a home for himself and the bright girl he loves.

Program and Advertising Phrases: William S. Hart, Screen Favorite in Story Written, and Directed by Himself.
The Story of a Man With a Slow-Moving Danger, Chivalry to Women, and Sense of True Courtesy Enabled Him to Win Out Against Overwhelming Odds.
The Story of a Man Whose Contempt of ing Nature, and What He Did When Aroused by Exceptional Danger.
Though The Inside Clique Sought to Frame Him, He Turned the Tables on

Them. See How He Did It in "The Money Corral."

Advertising Angles: Hart is, of course, your star. This time you can advertise him as author, director and star. Play up the fact of authorship and coax them to come and see Bill in his own story. Then give the punches in the story to prove that he knows a good yarn when he writes one. That is all you need do, but do it on a large scale.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Spotlight Sadie"

Delightful Mae Marsh Comedy Picture Full of Irish Optimism.

Reviewed by Hanford C. Judson.

THE new Goldwyn Mae Marsh picture, "Spotlight Sadie," in five reels is a particularly charming comedy. The heroine has a fetching way that wins the heart of the spectator. It is a picture with theatrical life as a background and one of the most interesting characters in it, after the heroine, is the publicity man attached to the show. He is up against it for an idea and something in Sadie's character suggests his playing her up as a saint. She is not that, strictly speaking, but something much better in the way of a sweetheart as the rich hero discovers. He is attracted to her by the publicity she gets. Then he is disappointed because she doesn't fill his ideal, but he discovers in the end her real true-hearted charming self.

The picture is filled with compelling comedy situations that kept the room full of press reviewers laughing. The exhibitor ought to read the story carefully, especially if he is in a neighborhood where patrons are likely to be looking for slights to religion. Every sensible person will like this picture and most spectators will be enthusiastic over it.

Cast.

Sadie Sullivan.....Mae Marsh
Dick Carrington.....Wallace MacDonald
Hazel Marris.....Mary Thurman
Dollie Delmar.....Betty Schade
Reverend John Page.....Alec B. Francis
Jack Mills.....Walter Hiers
Reggie Delmar.....P. M. McCullough
O'Keefe.....Wellington Playter
Nancy O'Keefe.....Lou Salter

By Lewis Allen Browne.
Directed by Laurence Trimble.
Photographed by Edward W. Willat.

The Story.

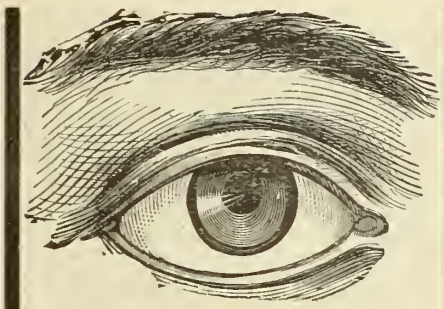
In the Goldwyn picture, "Spotlight Sadie," the Irish heroine from which it takes its name has a courageous way with her that wins the heart of everyone she meets. She has been living with her married sister in New York, but things are not comfortable and she goes out and gets a job in the chorus of a theatre. She isn't made to dress as some of the others have to, and on account of her innocence, is nicknamed "the saint."

The publicity man of the show makes use of this fact to attract attention to the piece, and Sadie becomes so well known that they give her a better job as leader of a chorus of girls dressed in long robes that faintly suggest nuns. A rich young man, Dick Carrington, loses interest in the leading woman, Dolly Delmar, and takes up with Sadie. There is a kind of engagement. Sadie tells her roommate, Hazel, who lets the secret out, and Dolly hears of it. Dick is disappointed in Sadie. Dolly plots with her brother to get Hazel to dine with her in a place she knows will be raided and then to send a note asking Sadie to come. A note to Dick also lures him there. The plot is foiled by Sadie not wanting to linger among the roysterers. This scheme of Dolly's is the means of bringing Sadie and Dick together again.

Program and Advertising Phrases: Mae Marsh the Star of Delightful Comedy of Irish Optimism.
Story of Theatrical Life and The Amazing Outcome of a Press Agent's Stunt.
The Press Agent Painted Her as a Saint, But She Was Just a Charming Lovable Girl.
Clever Schemes of a Press Agent to Keep Sadie in the Spotlight and What Became of It.

Advertising Angles: Play up Miss Marsh across the boards. If you have a spare spotlight bring it into the lobby and let it flood her photographs or poster. You can rig something that looks like a spotlight for window displays. If your lobby is high enough and of the open type, rig up a stage about a foot high and invite the patron to "come on the stage with Sadie." Use a set of footlights and provide steps at either side. Play up the "Saintly Showgirl" of the story, using that for a liner teaser before the regular advertising. Make it work hard for you—it can.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.



THE NEW MOVING PICTURE PROJECTOR

MASTER

Machine Tool Co.

INC.

2638-2640 Park Ave.

Phones Melrose 862-863

NEW YORK

"A Stitch in Time"

Gladys Leslie Adds Charm to Many a Scene in Vitagraph Film.

Reviewed by Hanford C. Judson.

VITAGRAPH has for a new release, "A Stitch in Time," a five-reel attraction from the stage success of the same name. The love story intertsts and Gladys Leslie with her graceful acting and charm gives a piquant touch to many a scene in it. The narrative is clear and convincing enough as a tale of studio Bohemian life. It is good as a pretty girl picture that is ably acted, too.

Eugene Strong, playing the role of artist-hero, is manly and pleasing. Agnes Ayres plays with much ability a foil character to the heroine. Jenkins, the artist's faithful servant, should not be forgotten as his work adds a good deal to the picture. The director has handled the plot in a natural and lively way. The sets are mostly in a studio building in the Greenwich Village district of New York.

Cast.

Phoebe-Ann.....Gladys Leslie
Worthington Bryce.....Eugene Strong
Larry Brockman.....Charles Walton
Gilly Hill.....Cecil Chichester
Dick Moreland.....Earl Schenck
Bryce Sr.....Charles Stevenson
Mrs. Trevor.....Julia Swayne Gordon
Lela Trevor.....Agnes Ayres

Story by Oliver Bailey and Lottie Meaney.
Directed by Ralph Ince.

The Story.

In "A Stitch in Time," produced by Vitagraph, the hero, Worthy Bryce, is trying to make a living by art. Phoebe-Ann, the daughter of the scrubwoman, comes to do the cleaning. Worthy is engaged to Lela Trevor, who wants him for his father's money. Lela is flirting with Dick, one of Worthy's friends, and early in the story Phoebe sees that Lela is not wholly true to Worthy.

Worthy's father withdraws his support

to make his son go back to business. There are hard times in the studio. Worthy, his faithful servant and Phoebe buckle down to work in earnest. Phoebe finds one of Worthy's stories and sends it to an editor. It brings in money and success.

Phoebe, to keep Worthy at work, has made him believe that Lela wanted him to succeed and believed that he could win. Lela and Worthy are to be married. Phoebe tries hard to keep Worthy ignorant of how shallow is Lela's love for him and all but succeeds. At the end, Lela acknowledges that she loves Dick and Worthy sends Phoebe to school to finish her education.

Advertising Aids on this production will appear in our next issue.

"The Love Call"

Billie Rhodes Comes Into Her Own in Western Drama for Exhibitors Mutual.

Reviewed by Margaret I. MacDonald.

A STORY by Marjory Benton Cooke serves as the best vehicle for Billie Rhodes that she has had since she entered the ring of feature stardom. "The Love Call," as the production is named, was made by the National Film Corporation for the Exhibitors Mutual program, and directed by William Louis Chaudet. It is a five-part Western drama with a romantic atmosphere and plenty of action. The story is pictured in narrative style and is therefore not strictly true to dramatic construction; but the narrative is such an interesting one that little resentment is felt at the way it has been handled. Billie Rhodes in a role of strong individuality holds the interest of the spectator by her sympathetic portrayal of the lonely little girl of the cattle country. There is a tone of originality about the picture that is pleasing, and in spite of faults among which are a few touches of allegory that could well have been dispensed with, it will in most cases prove a good box office attraction. The heavy-weight propensities of Mate Allen (William Dyer) and Nick Horton (Art Hoxen) supply a couple of thrilling fight scenes. T. Lloyd Whitlock as Joe Emory does good work. The story possesses a combination of tragedy, comedy and pathos that is bound to please. The picture is presented in a soft quality of photography that is especially attractive and effective.

Cast.

Kid Allen.....Billie Rhodes
Joe Emory.....Lloyd Whitlock
Nick Horton.....Art Hoxan
Mate Allen.....William Dyer
O'Keefe.....Frank Whitson

Story by Marjory Benton Cooke.
Scenario by E. Magnus Ingleton.
Directed by William Louis Chaudet.

The Story.

"The Love Call" tells the story of Kid Allen, a young girl of the cattle country, daughter of Mate Allen who is fond of his whiskey and is looked upon as an undesirable citizen of Chugwater. As the result of a fight in the village saloon Allen is waylaid and shot at the door of his own home. The girl, Kid, takes her father's gun and shoots into the darkness killing the murderer. She then takes her pony and heads for the city in search of the "eddication" that it was her father's wish that she should have. On her way she falls from her horse over an embankment and is picked up by a young shepherd, who takes care of her at his camp. Finally she arrives at a university town where she is stopped by Nick Horton, a cow puncher, who, seeing her dashing through the street, believes her horse has bolted and assumes the duty of chaperoning her.

Learning that she must go through years of preparation before she can enter a university, Kid and her benefactor make their "get-away" after her champion has thrashed a professor, and are later arrested and brought face to face with justice. Through the good will of the professor they are released and Kid is placed in the girl's boarding school which adjoins the university. After a short period Kid wearies of the conventional ways of the school, mounts her pony and rides back to Nick. The following day they are married.

Program and Advertising Phrases: Attractive Billie Rhodes in Romantic Western Drama Filled With Action.
Sympathetic Portrayal of a Lonely Little Girl of the Cattle Country, Which Touches the Heart.
Tragedy, Comedy and Pathos, as Well as Thrilling Fight Scenes in Latest Billy Rhodes Feature.
The Story of a Girl Who Hearkens to the Call of Love.

Advertising Angles: Play up Miss Rhodes and tell the story in which she appears, hitting the high spots and making your reader realize that the play has plenty of action. Work for a breezy style of announcement to match the play, for example: "Kid Allen didn't take the entrance examinations to college. She just announced herself as a student and when Prexy objected she biffed him one on the jaw. She made a hit with the old gentleman in a double sense and he let her stay, but she heard the call of love and she went back to the great open air and to a man who was worth more to her than all the book learning the State University could give."

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released in April.

"Charge It to Me"

Five-Reel American-Pathe Production Features Margarita Fisher in Farcical Story.

Reviewed by Robert C. McElravy.

THERE is good material for farce-comedy in this five-reel American-Pathe subject, "Charge It To Me," but it has been developed with only an average amount of humor and does not seem to register as many laughs as might be expected. The plot is based on a series of very improbable events, and where this is the case the action must be convincing in order to make the events seem real. In this instance there is a lack of conviction about many of the occurrences.

The main idea is a good one for a light-running story of the kind. Mar-

Film Stripper Rewinds
$6.00 Post Paid to any Part of The United States
ZENITH MFG. CO.
OAKLAND, CALIF.

"NEWMAN" Brass Frames and Rails

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
ESTABLISHED 1882
We manufacture the frames in various finishes which do not require polishing.
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, O.
168 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

MR. EXHIBITOR!
NOTICE!
Our Special Offer
Send us the name of your theatre and seating capacity. Our special offer for one year, which is absolutely FREE, will increase your patronage in small towns. Only one application will be considered. Act at once and be the first in your territory. Address T. P. M., 1020 Chestnut St., Philadelphia, Pa.

garita Fisher appears as a bride of a few weeks, who desires to earn some money with which to buy her husband a birthday present. She decides to become a "chauffeurette," and finds her taxi well patronized. But her men patrons all fall violently in love with her and insist upon calling at the house or sending flowers. Up to this point the story carries well, but the robbery and the husband's financial troubles and several other phases of the plot seem dragged in to keep things moving.

This production might have succeeded better, it would seem, as a straight comedy, but the farcical treatment hardly does the plot justice. It makes on the whole a subject of about average interest.

Cast.

Winnie Davis.....Margarita Fisher
Elmer Davis.....Emory Johnson
Howard Weston.....Augustus Phillips
Col. Godfrey Hibbard.....L. S. McKee
Archie Gunn.....Budd Post
"Corkscrew" McGann.....Bull Montana
Hercules Strong.....George Swan
Hennessey.....J. Farrel MacDonald
Maggie.....Sophie Todd

The Story.

Winnie and Elmer Davis are a pair of newlyweds in "Charge It to Me." The wife's happiness is threatened by the attentions of Howard Weston, a former suitor, and also the fact that she wants more money than her husband gives her. She wishes to buy Elmer a birthday present and for this reason decides to drive a taxicab, for the purpose of earning the necessary money. Winnie makes an attractive "chauffeurette" and has plenty of male patrons. One of the latter is a burglar, "Corkscrew" McGann, who has just robbed her friend Weston's flat. McGann leaves a package of stolen silverware in Winnie's car after leaving it. The chief action takes place in the Davis home, when all her admiring patrons come to call. Elmer, the husband, returns to find the house full of strange men, and naturally becomes intensely jealous. In addition to this he is also greatly depressed because Weston has squeezed him in a financial transaction. To complicate matters further, the stolen silverware is traced to the Davis home by some detectives, and Winnie is thought to have stolen it. The smoking-jacket she bought with her hard earned money is also discovered and leads to further suspicions on Elmer's part. In the end Weston clears matters up by confessing his jealousy and his effort to ruin Elmer financially. All hands participate in a big birthday dinner at the close.

Program and Advertising Phrases: Amusing Story of a Bride and The Clever Schemes She Adopts to Secure Money for Her Husband's Birthday Present.
The Dilemma of a Bride Who Became a "chauffeurette" Only to Find That Her Patrons Would Persist in Making Love to Her.
Marguerita Fisher Star of Laugh Provoking Comedy Dealing With the Tribulations of a Pair of Newlyweds.
The Amazing Outcome of a Package of Stolen Silverware Left in an Attractive Chauffeurette's Taxicab.

Advertising Angles: Make Miss Fisher your star, but in the story you have an angle that will appeal to most women whether they are Fisher fans or not. Use the wife without an allowance angle and smear it over everything. Begin a teaser campaign first urging women to demand their rights and obtain an allowance. Then spring the play and work your angles on this. Draw a heartrending picture of the rich wife who has to play taxi driver in order to get the money for her husband's birthday present. Then work over to the comedy side and play this strong for the rest of the campaign. If you advertise your features in the newspapers but a single day, work on the comedy angle only. This sort of story is made to be advertised. Whoop it up.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Bolshevism on Trial"

Mayflower Photoplay Corporation's Special Feature Is Excellent Entertainment.

Reviewed by Edward Weitzel.

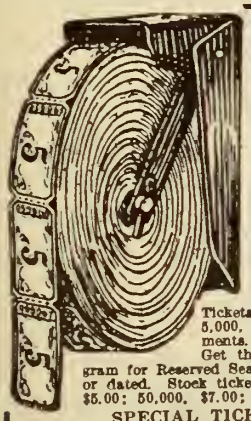
ANYONE looking for a blood and thunder melodrama in "Bolshevism on Trial" is going to be disappointed. This special feature, produced by the Mayflower Photoplay Corporation, is an entertaining and frequently amusing satire on the false doctrine which has wrecked Russia's social system. In place of showing up the fallacy of trying to run a government where everyone wants a soft job and no hard work by picturing the consequences of the attempt in all its revolting phases, the author of the scenario has taken Thomas Dixon's novel, "Comrades," and enlarged on the plot sufficiently to make it cover his purpose. The Dixon story tells of a group of socialists who obtain possession of an island and start a community where all are equal in every way. As a consequence they all want to shirk the disagreeable tasks, and start fighting among themselves. One of the leaders attempts to convert his comrades to Bolshevism, in the photoplay, and most of the communists are glad to go back to their old way of living when they realize that crime and unhappiness will be the end of their Utopian scheme.

There is a pleasing thread of romance in the story and a variety of action and melodramatic scenes to hold the interest all through. The acting is excellent, the entire production being sustained at a high level. The famous Hotel Royal Poincianna at Palm Beach, Florida, is used with fine effect. A few vulgar flashes of nude women in bathing should be eliminated.

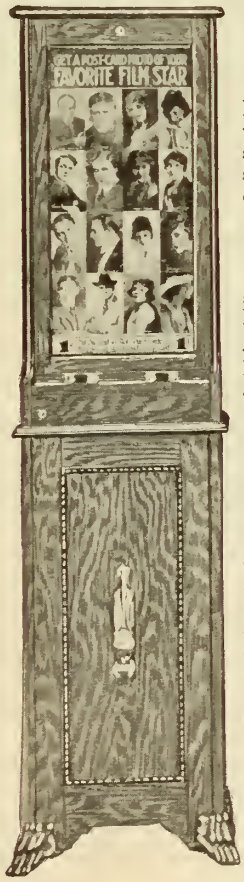
Cast.

Captain Norman Worth....Robert Frazer
Herman Wolff.....Leslie Stowe

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.
SPECIAL TICKET PRICES
Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00
National Ticket Co., Shamokin, Pa.

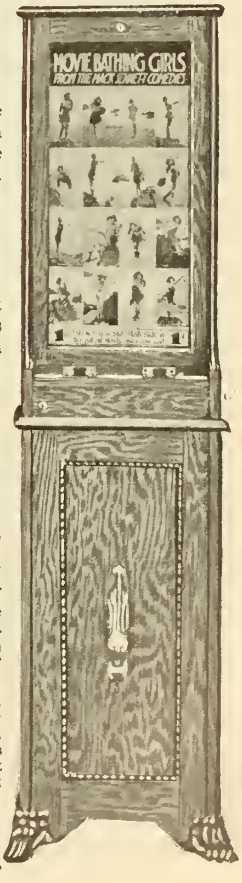


LOOK HERE!
If you could entertain the surplus crowds outside your door until seats were ready—keep them smiling, stimulate public enthusiasm, and at the same time get back all the pennies paid back in change thru your ticket window.

WOULD YOU?
invest $50.00 with the absolute assurance that you get your money back—please your patrons—advertise your house—cut your overhead and keep the crowds coming back.

T. W. Hamlin, Says:—
Our Favorite Film Star post card machine sold out all the cards the first day it was put on the floor. Apollo Theatre, 209 W. 125th St., New York
Other machines getting from $20 to $50 per day

NOW IS THE TIME
To place your order. There is no other legitimate proposition in which you can place your money which will bring as big, quick and sure profits as these machines, besides giving your patrons a clean live, up-to-date amusement and making them all boosters for your theatre.
We give you 6,500 cards with each machine. The cards sell for $65.00 which pays for the machine and leaves a cash profit of $15.00. Additional cards can be bought to net you 200% profit. Machines are 6 ft. high 18" wide, oak finish, mechanically perfect and an ornament in any lobby. Catalog free on Request



The Exhibit Supply Co.
507-509 So. Dearborn St., Chicago, Ill.

Colonel Worth.....Howard Truesdell
Tom Mooney.....Jim Savage
Barbara Bozenta.....Pinna Nesbit
Catherine Wolff.....Ethel Wright
Elena Worth.....Valda Valkryien
Blanche .....May Hopkins
Saka .....Chief Standing Bear
Jim .....J. G. Davis

Story by Thomas Dixon.
Scenario by Harry Chandler.
Photography by Philip Hatkin.

The Story.

"Bolshevism on Trial" has for its leading characters the son of a wealthy man who becomes converted to Socialism after he realizes the crime and suffering in the world; an earnest young woman who is won over to the same belief, and a man who uses Socialism as a cloak to hide his desire to see Bolshevism set up in this country. This latter person's name is Herman Wolff. He is strong of will, but lacks all moral sense. A community is formed under his leadership. It obtains possession of an island off the coast of Florida, where there is a large hotel, and the plan is put into practice. It ends just as such plans always have ended. Everyone wants the other fellow to do the disagreeable tasks.

Matters take a more serious turn when Wolff tries to introduce Bolshevism and reveals himself in his true colors. He is already married, but he advocates free love, and tells Barbara Bozenta, the heroine, she must consent to live with him. Norman Worth, the hero, already loves Barbara, and Wolff has him confined when he objects to the arrangement. Norman gets free, rescues Barbara from Wolff just in the nick of time. The young chap's father, who has helped on the scheme of the community in order to cure his son of his faith in Socialism, sends a United States gunboat to the island in time to restore order, and the red flag is hauled down by the eager consent of most of the disgusted communists.

"The Best Man"

Hampton Picture with Kerrigan is Good as Either Love or Detective Story.

Reviewed by Hanford C. Judson.

THE new Hodkinson attraction, made by Jesse D. Hampton, entitled "The Best Man," is sure of a wide popularity. Perhaps it is a detective story by first intention, but it has as pretty a romance as one could wish to see and is above the average in attractiveness and interest. Pretty scenes, freshness of incident and situation, excellent acting and smoothly sustained suspense are the things first noticed by a reviewer. It is a sure bet for any exhibitor and has no disqualifications.

Warren Kerrigan plays a young man sent by the Secret Service at the Capitol to New York, who finds himself standing before an altar and goes on with the marriage to a girl played by Lois Wilson. He has never seen her before. The honeymoon, from which he at first tries to escape, is not all smooth on account of the agent of the crook gang which wants to stop him. Lois Wilson plays her role delightfully. Warren Kerrigan is good as usual. Director Thomas Heffron has made an almost perfectly natural flow of action. The picture is above the average in every way.

Cast.

Cyril Gordon.....J. Warren Kerrigan
Celia Hathaway.....Lois Wilson
Jefferson Hathaway.....Alfred Whitman
Mrs. Hathaway.....Frances Raymond
George Hayne.....Clyde Benson
Secret Service Chief.....R. D. MacLean
Brady .....Bert Appling
Holman .....Ed. Tilton
Mrs. Holman.....Mary Land
Celia's Uncle.....Fred Montague

Story by Grace L. H. Lutz.
Directed by Thomas Heffron.
Photographed by C. Edgar Schoenbaum.

The Story.

In "The Best Man," a Hampton picture, the hero, Cyril Gordon, agent of the Washington secret service, is sent to recover a coded paper stolen by a gang of smugglers. Instructed to take the place of George Hayne, who is to be arrested, but who slips through the police, Gordon gets the paper and finds himself at a church where he is plainly expected to be bridegroom. Being pursued, he goes through with the ceremony, for the Chief has told him not to stop at anything.

He is married. The girl, Celia Hathaway, calls him George Hayne, whom she has not seen for fifteen years. He finds that this Hayne is not a good character and has forced the marriage. She finds that his manners have much improved. They start the honeymoon, from which, at first, he feels in duty bound to escape. The crook who wants the code gets on the train. Gordon manages to get himself and the girl off the Chicago train and to Washington where, once the code has been delivered and himself promoted, he can explain to Celia and find the happy ending.

Advertising Aids on this picture will be published in our next issue.

Buyers Praise "S-L" Campaign Book.

The S-L Pictures organization announce that many favorable comments have been received from state right buyers throughout the country regarding "The Picture Plus" prepared as an exploitation guide for "Virtuous Men."

This exploitation guide, consisting of sixteen pages is prepared to cover every point from the day the picture is booked, until it is presented. It is illustrated with appropriate cuts and ads, and contains severalties designed to attract patronage from outlying neighborhoods.

FOR COLOR EFFECTS USE Reco HOODS

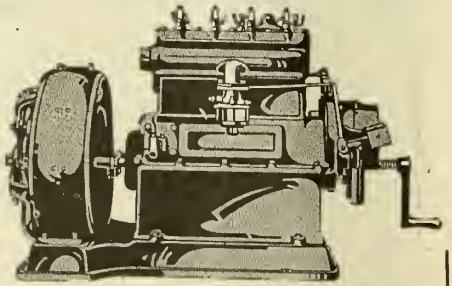
Colors Are
Beautiful, Brilliant and Permanent
HOODS SLIP OVER THE BULB
WAY AHEAD OF DIP AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. lamps.
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

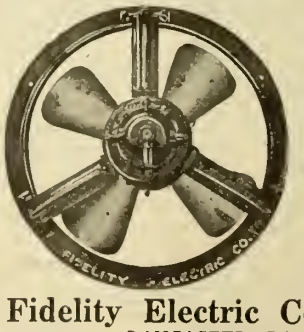
AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles



4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

TransVerteR
TRADE MARK, REGISTERED, U S PAT OFF JULY 23 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio



Ventilating Fans
10", 12" and 16" Sizes
Put pure air in your theatre with little expense. We have prices so low they will surprise you. We make all types Fans.
Fidelity Electric Company
LANCASTER, PA.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

OUTDOOR SUBJECTS.

Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geezers and Geysers.
Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Pathe Exchange, Inc.

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

VICTORY PICTURES.

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—The Merry Jailbirds (Two Parts).
June 15—Virtuous Husbands.

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

Vitagraph

VITAGRAPH FEATURES.

Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V COMEDIES.

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones.

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

HEARST NEWS.

(One-Reel News Weeklies.)

Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.

L-KO.

(Two-Reel Comedies.)

Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.

NESTOR.

(One-Reel Comedies.)

Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.

NEW SCREEN MAGAZINE.

Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.
May 16—No. 13 (Novelty and Topical)—03723.

INTERNATIONAL NEWS.

Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628)
Mar. 17—No. 18, "The Last Trick"—03638.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.

CURRENT EVENTS.

Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Harmony in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eilcen Sedgwick)—03725.

CLASSIFIED
3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

ADVERTISEMENTS
5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

PIPE ORGANIST (LADY) at liberty for theatre engagement. Experienced picture accompanist. Excellent repertoire. Steady; reliable. Address Concert Organist, care M. P. World, N. Y. City.

FIRST CLASS ORGANIST at liberty for immediate theatre engagement. Experienced, reliable; thorough musician. Fine picture player and recitalist. Splendid library of best music available for the work. Will accept good position in any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Box 472, Hagerstown, Maryland.

BUSINESS OPPORTUNITIES.

RE-NU-FILM cleans, softens, re-news. One dollar bottle. Worth hundreds. United M-P Interests, Liberty Bldg., Buffalo, N. Y.

CAMERAS, ETC., FOR SALE.

TRADE YOUR OLD CAMERA FOR A NEW UNIVERSAL M. P. CAMERA. A PERFECT INSTRUMENT FOR ALL MOTION PICTURE NEEDS. A special deal enables us to offer for a limited time, a brand new Universal listing at $440.00 at the extremely lo wprice of $367.00. Send description of your old motion picture camera for valuation. OUR BARGAIN LIST NO. 15 IS NOW READY, A COPY FREE ON REQUEST. EASTMAN PERFORATED RAW STOCK, $37.50 PER THOUSAND, IMMEDIATE SHIPMENT. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

PROFESSIONAL CAMERA 200 ft. magazines, side focusing device, film footage recorder, etc., $50.00 without lens. Chas. Svinning, 1540 E. 66th Pl., Chicago, Ill.

DE VRY PORTABLE PROJECTORS, MODEL C-3, 30-FT. THROW, $180.00; MODEL C-90, 80-FT. THROW, $200.00 COMPLETE. Write for circular; immediate delivery. Telegraphic orders shipped the same day received. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 N. DEARBORN ST., CHICAGO, ILL.

NEW 200-FOOT Walnut camera, F:3.5 lens, only $75; used Jure, good lens, $50; printers, $15; home projector, $40. Ray, 326 Fifth Ave., N. Y. City.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomh 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, wtih medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomh 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, in business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

FILMS WANTED.

WE ARE IN THE MARKET for Mutual features in A-1 condition. Send all particulars by mail to Exhibitors' Film Exchange, 130 West 46th St., New York, N. Y.

FILMS FOR SALE OR RENT.

FOR SALE—Ten prints of "The Crimson Stain Mystery," 32,000 feet in excellent condition, at $350.00 a print. Advertising matter 5 cents per sheet. Fifty two-reelers of the Kay-Bee, Broncho and Domino makes. Subjects in excellent condition at $25.00 per print; some with paper. Also 100 five-reel features. Send for list. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

50 SINGLE-REEL SUBJECTS, all in A-1 condition, many like new. Must sell immediately at $5.00 per reel. Also few multiple reel subjects. List free. Box 371, Detroit, Michigan.

THEATRES WANTED.

WANTED TO LEASE moving picture house in Pennsylvania or New Jersey. Address N. R. Lewis, 3239 N. 11th St., Philadelphia, Pa.

WANTED TO RENT small moving picture theatre in little town or suburb of New York. State full terms first letter. H. K., care M. P. World, N. Y. City.

THEATRE WANTED—Will pay cash for theatre in good, live manufacturing town, three thousand or more. Prefer town without opposition; desire to locate some Southern state. What have you? State all first letter. Edwin Healy, Route 1, Rossville, Ga.

THEATRES FOR SALE OR RENT.

MOVING PICTURE and vaudeville theatre. Pennsylvania city of fifty thousand. Only theatre in city with stage. Seating capacity, twelve hundred; can be increased to sixteen. Profits, fifteen thousand and over per year. Price for property and theatre complete, seventy-five thousand; reasonable terms. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

MOVING PICTURE THEATRE. Only theatre in manufacturing town of forty-five hundred population. Capacity, about 350. Profits, six thousand yearly. Serious illness of owner compels immediate sale at sacrifice price of forty-five hundred. Actually worth eight thousand. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

EQUIPMENT FOR SALE.

LARGE DOWNTOWN picture show building being wrecked for new big office building. Must sell entire picture show equipment immediately, consisting of 500 opera chairs, one Gold Fihre screen, 14 ft. high by 18 ft. wide; one ticket selling machine; one Simplex machine with motor; two Power's machines with motors, and one $750 electric piano. All motors for alternating current. $750 for the entire equipment. It cost over $3.000. Will sell as a whole, or any part desired at awful low prices. Must vacate by May 20. F. Dunn, 426 Market St., St. Louis, Mo.

FOR SALE—Two film perforators, two Simplex machines, Power's 6-A, asbestor booths, chairs; second-hand equipment of every description. Camwalt, 826 6th Ave., N. Y. City.

FOR SALE—Complete motion picture theatre equipment. Power's projector A-1 condition. Will sell together or separate. C. Plamhech, Dorchester, Iowa.

TITLES.

ART TITLES, decorative borders, made by Washington Square artists. Enrich your pictures with creative fantasy. Printed titles. Animated novelties of real artistic value for the exhibitor. Address Patrician Picture Studio, 61 West 10th St., New York City, N. Y.

MISCELLANEOUS.

WANTED paper on "Modern Lorelei." Natsam Features Company, 53 Church St., Boston, Mass.

Rothacker Prints
The Best For The Best of Them

A NEW AND EASY WAY TO PAINT
SIGNS and BANNERS
OUR PATTERNS DO THE WORK
No experience required. Anyone can paint all kinds of signs, banners, cards, etc., on any surface with our new and easy system of lettering. Complete outfit, containing eight alphabets of letters, assorted styles and sizes from two to twelve inches high, also four sets of figures, etc., not printed but life-size patterns, cut out of durable tag board which can be used over and over again for years; also brushes, colors and book of instructions. Prepaid, $7.50. Satisfaction guaranteed.
ACME SALES CO., EMPIRE BLDG., DENVER, COLO.

WONDERFUL PROJECTION WITH NEW SHUTTER
New scientific invention. It eliminates Flicker because it keeps the light on the screen constantly.
It eliminates eye-strain because the picture is never off the screen. It saves electricity. It produces a brighter picture. The old style shutter cuts off both picture and light intermittently. Write for descriptive circular.
B. F. PORTER - - - - 729 Seventh Avenue, New York

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

Artcraft Pictures.

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

SUCCESS SERIES (RE-ISSUES.)

Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Huida From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

PARAMOUNT-BURTON HOLMES.

Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

PARAMOUNT-BRAY PICTOGRAPH.

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BRIGGS PICTURES, INC.

("When a Feller Needs a Friend" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

EDUCATIONAL FILMS CORPORATION.

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Rooseveits.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

W. W. HODKINSON.

Distributed Through Pathe Exchange, Inc.

Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

MINUSA
Gold Fibre Screens

IMPROVE your projection
INCREASE your patronage
INFLATE your receipts
INDORSED by all Leading Exhibitors
INFORMATION and Samples upon request

DEALERS EVERYWHERE

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

WANTED
5000 THEATRES

to show
Million Dollar Movie Stars
in the
New Idea Illustrated Song Slides
$1 at a week $1

STANDARD SLIDE CORP.
209 West 48th St. New York

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting

List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.
Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

PUBLIC HEALTH FILMS.
Fit to Win.

SELECT PICTURES.
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

SELZNICK PICTURES.
Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Burlingham.
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).

The Masked Rider.
(*Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.*)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(*Two-Reel Comedies every two weeks, featuring Gale Henry*).
The Wild Woman.
Stung.

THE FILM MARKET, INC.
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(*Twenty-Six Two-Reelers Featuring Texas Guinan.*)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(*Forty Single Reel Tom Mix Westerns.*)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(*Shorty Hamilton Series—Five-Part Comedies*).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

PIONEER FILM CORP.
130 West 46th St., New York City
The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners.

HARRY RAPF.
Palace Theatre Building, New York
Sins of the Children.

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(*Jester Comedies—Two Reels—Issued Twice a Month.*)
In the Wild West.
Peace and Riot.
The Tenderfoot.

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

TOWER BRAND.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS.
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

You can tell if a man owns a picture by the comment he makes on the photography

WHEN B-C WD

All Photography will be Good

Another Evidence of Leadership
Leadership is like any other ship.
In the forefront stands the one carrying the most prominent and the largest following. In the ticket system field this means us, as evidenced again by the
New, Perfected Model
Automaticket System
60% fewer parts than any other device in its field. Foolproof, tamperproof. One single master key controls everything about it, including register. In your self interest, send for Advance Folder now while you think of it.
USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD
Automaticket System
1731 BROADWAY NEW YORK
FACTORY 235 W55TH ST

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

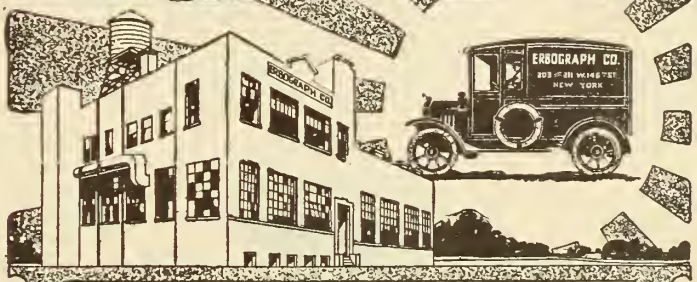
Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Wri.e to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

ERBOGRAPH
FOR
SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146th STREET, NEW YORK

Lyon & Healy

Have Ready for Prompt Installation
Various Models of the Unequaled

Fotoplayer

The Leading Orchestra for MOVIE THEATRES, Hotels, Restaurants, Dancing Academies, Private Ballrooms

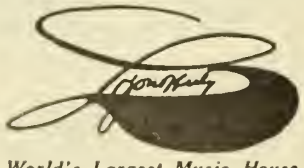
Plays from Any 88-Note Player Piano Roll. Two Rolls; there's no pause between pieces.

Five styles to suit all requirements. A school girl can play it. Style 50—Gives the following effects, in addition to a delightful orchestral pipe organ tone:

High Grade Player Piano Double Tracker Device.
Great Swell Organ:
Open Diapason
Treble Swell Organ:
Aeolian, Flute, Vox Mystica, Cornet, Melodia, Flute d'Amour, Viol d'Orchestra
Bass Swell Organ:
Cello, Diaphone, Flute d'Amour
Reed Organ and Pipes:
65-Note Range
Pressure Reed Organ, 6 Stops:
Oboe
Principal
Diapason
Clarionet
Echo Tremolo
Pipes for Orchestral Effects
Piano Muffler
Traps and Effects as follows:
Set of Orchestra Bells
Bass Drum [31]
Pistol Shots, Double
Xylophone
Telegraph Key
Crackling Flames or Breaking Brush
Cymbal
Tom Tom
Thunder
Snare Drum
Door Bell or Telephone Bell
Fire Gong
5 Cathedral Chimes
Genuine Locomotive Waves [Bell]
Wind
Bird Whistle
Cow Bell
Triangle
Tambourine
Castanets
Horses' Hoofs (Imp.)
Auto Horn
Sleigh Bells
Chinese Cymbal
Steamboat Whistle or Locomotive Whistle
Siren
Automobile Exhaust
Locomotive Exhaust
Chinese Wood Drum

Positively the only instrument made with which the music cue sheet accompanying every Feature Film can be followed exactly. The exclusive double tracker does it.

Write for Illustrated Catalog and Easy Payment Terms



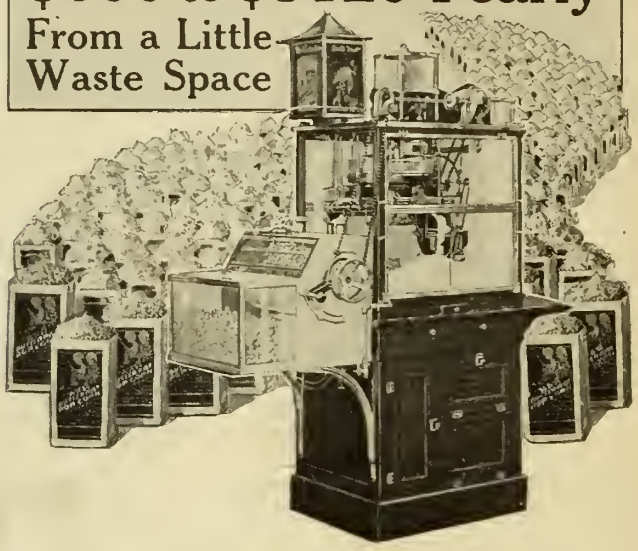
World's Largest Music House
55-93 Jackson Blvd., Chicago

Read What They All Say: Ever since we have installed the Fotoplayer the attendance has increased. The first night we opened up with the instrument we broke all house records, and our theatre has been opened for over two years. The Fotoplayer has proven most satisfactory and has done for us more than you claim.
DOWNER THEATRE CO., Milwaukee, Wis.

Messrs. LYON & HEALY, Chicago
Please send me Catalog and Terms on Fotoplayers.

Name .....
Street .....
City .....

$600 to $3120 Yearly From a Little Waste Space



The Greatest Payer Your Theatre Can Have

Here comes prosperity to all the country—the greatest business activity it has ever known.

What are you going to do to cash in on your share of it? Why not start right now by sending for our book showing that the Butter-Kist Pop Corn Machine is earning $60 to $250 clear profit per month in many a theatre lobby, for many a concession, in ball rooms and skating rinks?

Every day come letters from exhibitors and concessionaires who want the Butter-Kist Pop Corn Machine to attract and expand the enormous business let loose by the new era of peaceful prosperity.

Pays 4 Ways—*Look!*

1—Motion makes people stop and look.
2—Coaxing fragrance makes them buy.
3—Toasty flavor brings trade for blocks.
4—Acts as drawing card to your attractions.

BUTTER-KIST

Pop Corn and Peanut Machine

26 x 32 inches—that's all the space it takes up. And it's an ornament any place.

Everybody loves pop corn and there is no better pop corn than Butter-Kist. No other machine can reproduce its toasty flavor.

It operates itself—no extra labor, no trouble. An average of only 90 bags a day means about $1,000 a year profit.

The Coupon Brings the Book; a Small Payment Brings the Machine

Our Easy Payment Plan makes the Butter-Kist Pop Corn machine pay for itself—sometimes it not only buys itself, but pays your rent and pays a profit at the same time.

Don't let anything stop you—pin the coupon to your letterhead and mail it now. Be first in your territory to seize the opportunity.

Valuable

This coupon has started many a man on the road to new profits.

Each read an "ad" like this and had the horse-sense to know it costs nothing but a postage stamp to investigate.

HOLCOMB & HOKE MFG. CO.
164 Van Buren St.
Indianapolis, Ind.
(408)

For Proofs, Photos, Prices

HOLCOMB & HOKE MFG. CO.
164 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter-Kist book—"America's New Industry"—with photos, sales records, and estimate of how much I can make with your machine.

Name .....
Business .....
Address .....

Simplex

"THE PRICE OF PEACE"

THIS CHEER COMPELLING, SOUL STIRRING, HEART GRIPPING FIVE REELER TAKEN IN THE SMOKE OF BATTLE BY THE U. S. PHOTOGRAPHIC CORPS, SHOWING THE ACTIVITIES OF OUR OWN DOUGH BOYS IN THE IMPORTANT ENGAGEMENTS OF THE WORLD WAR * * * HAS BEEN CHOSEN BY THE FIFTH LIBERTY LOAN COMMITTEE AS ONE MEDIUM OF APPEAL TO THE PEOPLE OF OUR LAND * * *

SO IN EVERY CITY AND TOWN * * WHEREVER MEN AND WOMEN GATHER * * THIS CELLULOID RECORD OF AMERICAN BRAVERY WILL CARRY ITS MESSAGE AND ITS APPEAL FOR THE FINAL LOAN.

AND * * THAT THESE PICTURES TAKEN UNDER SUCH HAZARDOUS CONDITIONS MAY BE SEEN AT THEIR BEST IN SPITE OF THE CONSTANT SETTING UP AND TAKING DOWN WHICH SO QUICKLY RACKS AND DESTROYS THE AVERAGE ROAD SHOW EQUIPMENT, THE EXAMPLE OF THE PRODUCING MASTERS OF THE INDUSTRY HAS BEEN FOLLOWED * * * SIMPLEX HAS BEEN CHOSEN TO PERFORM THIS IMPORTANT DUTY * * THUS FAR TWENTY OF THESE STURDY PROJECTORS BEING ORDERED FOR THIS SPLENDID PURPOSE, ALL OF THEM NEW, UP-TO-DATE AND HIGHLY EFFICIENT.

SO * * AS ALWAYS * * WHEN SERVICE RATHER THAN PRICE IS THE CONSIDERATION THERE IS BUT ONE CONCLUSION—

Simplex

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

ILLUSTRATED CATALOGUE NO. 15 GIVES COMPLETE DETAILS

ol. 40. No. 6 MAY 10, 1919 Price 15 Cents

File Copy

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX
TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

Would you think
This woman
was
This woman

The star of a thousand moods
NAZIMOVA
in
The RED LANTERN

METRO PICTURES CORPORATION

Now booking for
REAL RUNS

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC

Pictures With The Spark of Genius

Art!

Just as the genius of Shakespeare, of Dickens, of Thackeray, won the acclaim of the public for literature as a field of art—so today have people the world over come to recognize in motion pictures that artistry which is born of genius.

The day of forced and false situations in pictures—of padded film — of hodge---podge stories—is gone. Exhibitors and patrons have learned to know real art in pictures.

The American Film Company long since recognized this trend. It established its studios at Santa Barbara, California—a garden spot where genius is stimulated by Nature's most wonderful gifts.

Here it built its huge producing organization: Studios in mission style, to blend with the environment; facilities to provide any necessary set upon an instant's notice; workshops where craftsmen have the widest latitude to create what is best; an organization of stars, directors, authors, cameramen, supervising executives and other workers whose genius is inspired by pleasant surroundings and the highest artistic ideals.

It has taken the American Film Company eleven years to develop this genius in motion picture production—to develop its knowledge of the film language. It goes without saying that this long record of achievement has brought to the American Film Company a knowledge and experience of the greatest value—qualities which no producer can hope to achieve in a day.

The spark of genius is found in American "Flying A" Pictures because the genius is put there through inspiration—not through cold, routine manufacture. Note the genius of American stars—Mary Miles Minter, William Russell, Margarita Fisher. Note the genius of American directors, authors, casts, technicians, cameramen. That spark of genius is the result of harmonizing all these contributing factors into a family of genii.

This is exemplified in the "Flying A" pictures of today. The world over they have come to be recognized as works of art—inspired, soul-built subjects to which every individual has given his or her heart.

So have American "Flying A" pictures become known as "Pictures With the Spark of Genius." Because back of them is genius in organization, working happily in Nature's garden spot, unhampered, free.

American "Flying A" Pictures are available at Pathe Exchanges.

"Our patrons were delighted with Miss Minter in 'The Amazing Impostor' and made favorable comments. The story was good; photography and light effects fine; settings, acting and direction above criticism."

A. F. MEGAHAN, Mgr., Strand Theatre, Denver, Colo.

"The Rivoli has William Russell as a star this week. The audiences liked him and liked his picture, 'Brass Buttons.' It is a lively farce, filled with refreshing humor."

N. Y. TELEGRAPH

"Exhibitor comment on 'Put Up Your Hands,' starring Margarita Fisher: Elegant entertainment. Big business two days."

M. P. NEWS

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, Pres.

Executive Offices: 6227 Broadway, Chicago

EXPERT SAYS AUTOMATIC FILM PROCESSING MACHINE EXCELS

THE technical expert of one of the foremost producing concerns in the United States visited the Spoor-Thompson Laboratories in Chicago to investigate the claims made in behalf of processing by automatic machinery. After examining thoroughly every detail of the process he stated frankly that he considered the Spoor-Thompson automatic machine the last word in the laboratory end of the film business.

Another visitor, prominent in the film world across the sea, stated he had come all the way from England to see if the Spoor-Thompson automatic machine was really a working actuality. As he stood watching the machine operate he said:

"This has been the dream of my life. I congratulate you on your patience and success in bringing to the film laboratory this wonderful mechanism. So far as I can see it is unfailing in the delivery of its work."

SPOOR-THOMPSON PROCESS

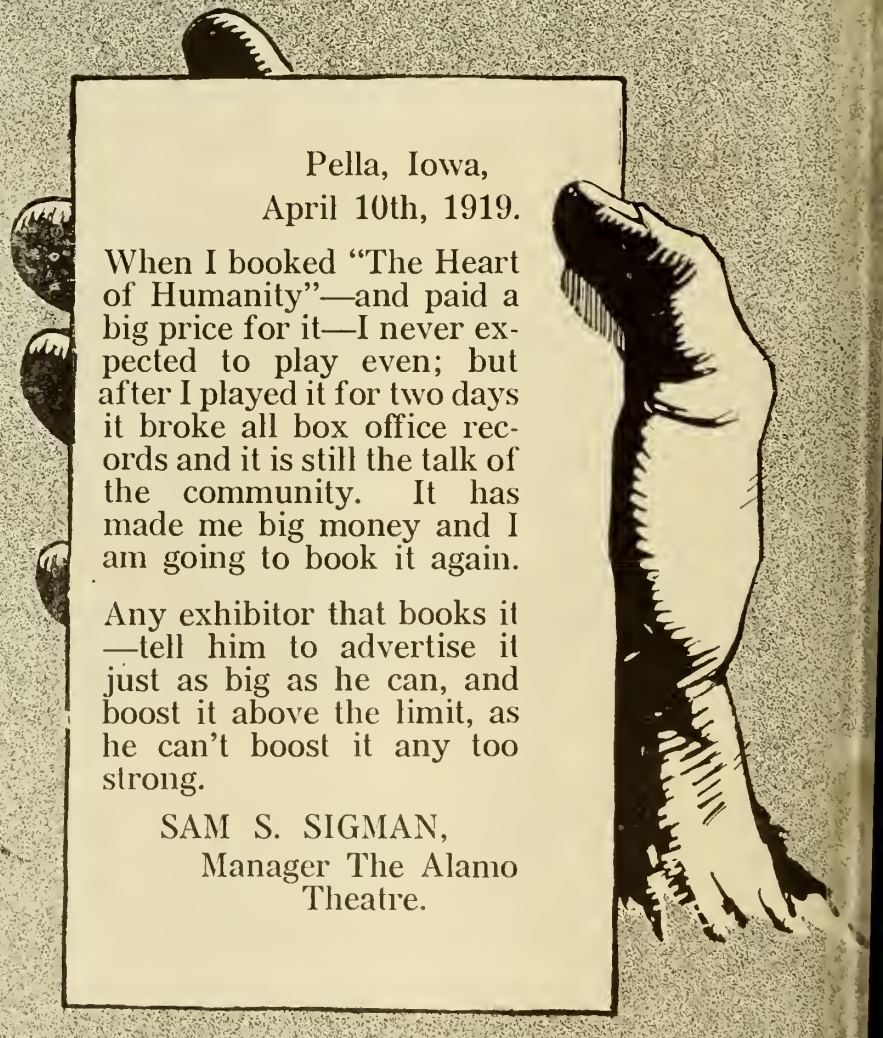
Laboratories 1333 Argyle St., Chicago

Sales Office and Service Bureau, 110 West Fortieth St., New York City.

CHARLES F. STARK, Sales Manager. Telephone, Bryant 1490.

The Nation's Most Popular Picture!

READ THIS SIMPLE FACT TESTIMONIAL FROM IOWA



Pella, Iowa,
April 10th, 1919.

When I booked "The Heart of Humanity"—and paid a big price for it—I never expected to play even; but after I played it for two days it broke all box office records and it is still the talk of the community. It has made me big money and I am going to book it again.

Any exhibitor that books it—tell him to advertise it just as big as he can, and boost it above the limit, as he can't boost it any too strong.

SAM S. SIGMAN,
Manager The Alamo Theatre.

Allen Holubar's Super-Production

"THE HEART OF HUMANITY"

The Picture That Will Live Forever

Released thru

JEWEL Productions Inc

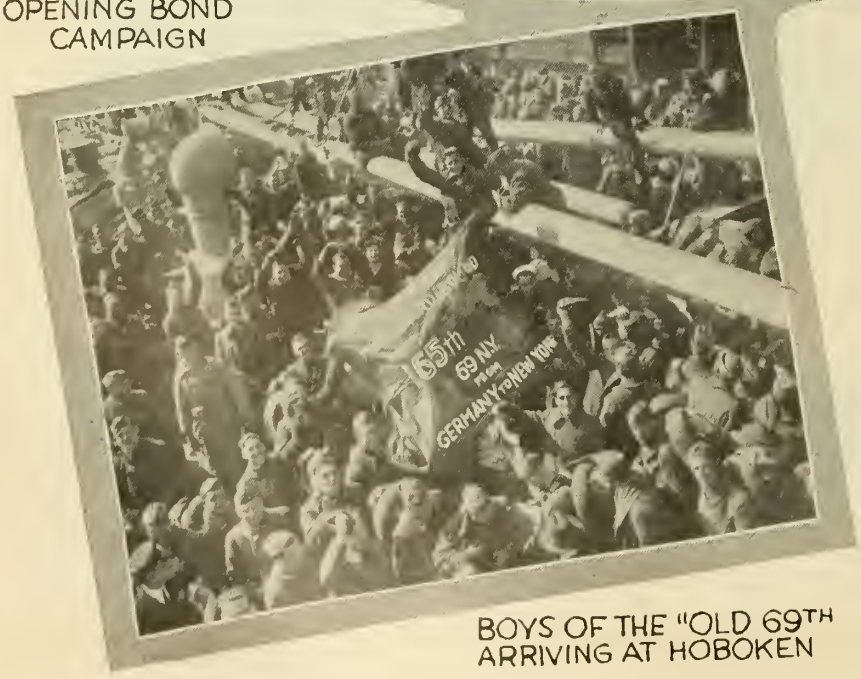
1600 Broadway, New York City

featuring

Dorothy Phillips

INVEST *in the* VICTORY LOAN

ADMIRAL SIMS
OPENING BOND
CAMPAIGN



BOYS OF THE "OLD 69TH
ARRIVING AT HOBOKEN

Show
"THE BIG THREE"
Every Week

DO as hundreds of prominent theatres all over the country are now doing—show news weekly reels three times a week and keep up that sure fire interest on the part of your audiences every week by showing—THE BIG THREE.

UNIVERSAL
Current Events
International News
HEARST NEWS

TRIPLE advantags are yours. Three nights of extra profits—three times the amount of news—later news besides—with added attractions such as "TAD'S" famous "Indoor Sports" that pull crowds like magic. Follow the lead of the winning theatres. BOOK THE BIG THREE.

NOW BOOKING THRU
ALL UNIVERSAL EXCHANGES

HAVE YOU SECURED
YOUR CONTRACT ON

Eddie Polo

in the Famous

"CYCLONE SMITH STORIES"

HUNDREDS of houses have already secured their contracts for this great big new series of TEN special Eddie Polo two-reel Western pictures—the famous "CYCLONE SMITH STORIES" in which Polo does some of his best work. TEN two-reel winners that will make your program the fastest and best you've ever had. And they might accidentally take the glory from your big feature besides.

WITH Polo's nation-wide reputation in the sensational box office serial-winner—"THE LURE OF THE CIRCUS"—you simply tack right on to his tremendous popularity and keep right on getting the money. These Ten pictures will be special. Special in story, settings, production, direction, and exhibition. Many houses will play them as big as their features. GET YOUR CONTRACT IN TODAY.

BOOK THRU ANY UNIVERSAL EXCHANGE

Messrs—

Warner

PRESENT

FORMER AMBASSADOR

James W. Gerard's

"BEWARE"

COPYRIGHTED 1919

DRAMATIZED AND DIRECTED BY

Wm. Nigh

ADAPTED FOR THE SCREEN
BY
CHAS. A. LOGUE

METHOD OF RELEASE ANNOUNCED LATER

220 WEST 42ND ST. WARNER BROS NEW YORK.

ADOLPH ZUKOR PRESENTS A

JOHN ANITA

EMERSON-LOOS PRODUCTION

"OH, YOU WOMEN!"

WITH

ERNEST TRUEX

AND

LOUISE HUFF

A Paramount Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*

NEW YORK.

ARTCRAFT PICTURES

What kind of girl greets the hero in your town?

Adolph Zukor Presents A

JOHN ANITA

EMERSON-LOOS PRODUCTION

"OH, YOU WOMEN!"

With Ernest Truex and Louise Huff

A Paramount Picture

WHICH one would any girl rather be—the one that's got his job or the one that's got his heart?

Here's a comedy that is more timely than an alarm clock—as up-to-the-minute as a 10 o'clock extra—as full of swift, human, jazzy comedy as the whole world's fun rolled into one.

That's the reason it is going to be a big money maker for exhibitors. It hits the comedy nail right on the head and has an appeal that gets them all.

The chances for exploitation are inexhaustible. All sorts of accessories. And the 24-sheet is free.

The comedy of right now—today!

Book it for an extended run.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

THE VALUE OF A NAME

CECIL B. DeMILLE'S name has real box office value.

His productions are triple-starred—star stories, star acting and star production.

The public has come to expect greatness from Cecil B. DeMille. His name stands for sumptuous setting, wonderful acting, absorbing plot, wealth of detail and—

Money in the box office!

In "For Better, For Worse" there are all these things.

Make it pay big by doubling your run.

By Edgar Selwyn *Scenario by Jeanie Macpherson*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor
presents
MARGUERITE

CLARK

"COME OUT OF THE KITCHEN"
IN
A Paramount Picture

A Spring Clean-up

THERE'S more money for exhibitors in "Come Out of the Kitchen" than in any Marguerite Clark picture ever before produced.

The book, by the popular women's writer, Alice Duer Miller, is known and loved by numberless women. The play by the famous dramatist, A. E. Thomas, ran two years in New York and for equally long runs all over the country. The story is as popular as "Peg o' My Heart"—the kind of story most popular with all classes of audiences.

Marguerite Clark hasn't had such a charming, humorous, human, lovable part since "Miss George Washington." She is supported by Eugene O'Brien as leading man.

A regular spring clean-up, this one. Worthy of an extended run.

Let 'em all see it!

By Alice Duer Miller
Dramatization by A. E. Thomas

Scenario by Clara Beranger
Directed by John S. Robertson

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY *Presents*

"THE WOMAN THOU GAVEST ME"

BY HALL CAINE
Directed by **HUGH FORD**
Scenario by BEULAH MARIE DIX

Hugh Ford

THREE powerful factors absolutely assure the box-office success of "The Woman Thou Gavest Me."

One is the world-famous story by Hall Caine.

The second is an all-star cast including Katherine MacDonald, Theodore Roberts, Milton Sills, Jack Holt and Fritzi Brunette.

The third, and perhaps the greatest, is the masterly direction of Hugh Ford.

Admittedly one of the foremost producers in the theatrical and motion picture worlds, Hugh Ford has rapidly won an international reputation.

Among his brilliant stage successes are "Joseph and His Brethren," "The Garden of Allah," "The Melting Pot," "The Yellow Jacket," "Potash and Perlmutter."

His remarkable skill on the screen is proved by such hits as "Sapho," "The Prince and the Pauper," "Such a Little Queen," "Mrs. Wiggs of the Cabbage Patch," and Hall Caine's "The Eternal City."

Hugh Ford is a personal friend of Hall Caine; knows the facts surrounding the startling story of "The Woman Thou Gavest Me"; knows from his travels, the scenes in England, India and Africa which are covered by the action.

The result is a big, thrilling, red-blooded production that means record crowds and record profits for exhibitors.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount-Artcraft Special

PARAMOUNT-ARBUCKLE COMEDIES

Clear to the Roof

Paramount-Arbuckle comedies have lifted many a box-office statement up to the roof.

Such care destroyers as "The Bell Boy," "Moonshine," "The Sheriff," "The Cook," "Love," "Camping Out," "Good Night Nurse," and, in fact, all the other products from the Paramount-Arbuckle laugh-laboratory are tonics for your business.

They can be taken in repeated doses. A healthy habit.

Book 'em all over again. Folks never wanted to laugh so much as right now.

Let 'em laugh!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

MISS MINTA DURFEE
(MRS. ROSCOE "FATTY" ARBUCKLE)
RETURNING TO THE SCREEN

SELECT SP PICTURES

presents

Anna Case

in

"The Hidden Truth"

Exhibitors everywhere are obtaining great results in putting over this big Select Special through co-operating with Edison phonograph dealers who handle Anna Case's records.

Scenario by S. M. Weller

Directed by JULIUS STEGER

YOU CAN DO IT TOO!

STATE RIGHTS

on

THE SAGEBRUSH LEAGUE

Featuring

MYRTA STERLING

Says H. Y. Romayne, our President: "Let them have it cheap: We must build up a sound business on small profits. We want our customers to come back for more. The fellow who wants to get rich quick usually lands in jail."

Amen—say we all.

The female Charlie Chaplin

in a Roaring Five-Reel Western Comedy

Blending All Human Emotions Into One Roar of Laughter

Play Ball; Some States as Low as $750.00

PAPER—2 One Sheets Pictorial
" 2 Three Sheets "
" 1 Six Sheet "
" 1 Twenty-four Sheet Block

Press sheets, heralds, music score, cuts, slides and complete line of other advertising matter.

WRITE OR WIRE

ROMAYNE SUPER FILM CO.

LOS ANGELES, CALIFORNIA

BEATRIZ MICHELENA

in

Just Squaw

Photoplay by
EARLE SNELL

Supervised and Directed by
GEORGE E. MIDDLETON

In its vivid story of the great outdoor "Just Squaw" established a type of picture that is refreshing and unusual. It is beautiful in its scenic settings and rich in strong and gripping situations. It will be heralded as an exceptional offering.

Miss Michelena's work is so big and so real in this production that "Just Squaw" is certain to be remembered as the best picture of her highly successful career.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

SESSUE

Produced by
HAWORTH PICTURES
CORPORATION

HAYAKAWA

in

His Debt

Bigger than "A Heart In Pawn" and "The Courageous Coward" which have been acknowledged Hayakawa's most pretentious offerings to the screen.

"His Debt" will be his supreme achievement artistically, dramatically and from the box-office stand-point.

The picture radiates Hayakawa's inimitable powers, his wonderful acting and his true interpretation of a character, compelling in its translation.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

JESSE D. HAMPTON Presents

WILLIAM DESMOND

It has that big, vital, money making feature-audience appeal.

A story of a mad hunt in the cold, white snow covered regions where men stake their very souls for gold that is flat and soft and black like coins from the mints of hell.

Desmond as Dan Burke interprets the strongest and finest role of his career.

The MINTS OF HELL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Released through

Exhibitors Mutual

W. ARTHUR NORTHAM

(On behalf of a group of leading British Film Producers)

requests the pleasure of your attendance at a series of

Special Exhibitions of British Films

to be held at

Loew's New York Roof Theatre

Broadway at 45th Street

on

TUESDAY, WEDNESDAY, THURSDAY and FRIDAY
MAY 6, 7, 8 and 9

at 11 a. m. sharp each day

Symphony Orchestra under the direction of Ernest Luz.

Synchronized Musical Setting by S. M. Berg and Ernest Luz.

Inquiries for the American rights of all pictures other than those specified to be made to W. Arthur Northam, Knickerbocker Hotel, New York City.

ADMITS

TUESDAY, MAY 6th

at 10.45 a. m.

"THE KIDDIES IN THE RUINS"
(3 Reels)
A Film Play from Pulbot's famous French Cartoons
(By Welsh, Pearson & Co., the Producers of "The Better 'Ole")
and
"GOD AND THE MAN"
(6 Reels)
from Robert Buchanan's book
(By The Ideal Film Company)

Inquries for the rights of "God and the Man" to be made to the Cocmofotofilm Company, Candler Building, 220 West 42nd Street.

ADMITS

WEDNESDAY, MAY 7th

at 10.45 a. m.

"NEARER, MY GOD, TO THEE"
(5 Reels)
(By The Hepworth Manufacturing Co.)
and
"UNCLE REMOS—BRER RABBIT"
a Cartoon by Anson Dyer
(Split Reel)

Inquiries for the rights of "Nearer, My God, to Thee" to be made to Reginald Warde, 729 Seventh Avenue.

ADMITS

THURSDAY, MAY 8th

at 10.45 a. m.

"GOD BLESS OUR RED, WHITE AND BLUE"
(6 Reels)
(Samuelson Film, presented by Jury's Imperial Pictures, Ltd.)
and
"CHEERIE CHUMS—WELL, I BE BLOWED"
a Cartoon by Dudley Buxton
(Split Reel)

ADMITS

FRIDAY, MAY 9th

at 10.45 a. m.

"A SOUL'S CRUCIFIXION"
(5 Reels)
from Newman Flower's book
"CRUCIFIXION"
(By Broadwest Films)
and
"CHEERIE CHUMS—HOT STUFF"
a Cartoon by Dudley Buxton
(Split Reel)

COME EARLY, AS THERE ARE BUT TWO SMALL ELEVATORS. A TRADE CARD WILL ADMIT.

Cancel Your Dead Stars Now and Take "The Pick of the Pictures" for the Summer.

You have been operating your theatre over the winter and spring loaded up with the *programs* and *star series* that you bought last year.

By now—to your sorrow—you know your dead stars. You know where you bought stars that did not "catch on" with your audiences. You know where you bought *advertising campaigns*, mistaking them for box-office values.

Thousands of you have cancellation clause contracts. Therefore, why be continually blarneyed into hanging on to valueless pictures and personalities on the edge of the busiest summer the industry has ever had?

Why not start in now and over the summer play "*the pick of the pictures*"; big, powerful special productions combining author, producer, director values with the added value of all-star casts? Why see your box-office die merely because some of the stuff you have bought is dying?

The independent market is full of big productions with strong story and name values. We do not mean merely the productions released through W. W. Hodkinson Corporation. There are many other good independently-sold pictures besides our own.

All that we mean is:

Clean out your deadwood; cancel out whatever bad buys you made last fall. Give yourself some open time from now till September to take into your theatre *productions that will deliver patronage.*

Remember: W. W. Hodkinson Corporation sells each picture singly on its individual merit and value.

HODKINSON

isn't holding back any big productions for next winter release.

will provide big winter pictures by the time winter comes.

is ready to guarantee you a big *summer* patronage

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

TALBOT'S AMERICA

Denver's Greatest Theatre Success Has Booked the

HARRY RAVER
presentation of

AUGUSTUS THOMAS'
Famous Stage Success

As A Man Thinks

Starring
LEAH BAIRD
The Picture Girl Beautiful

Directed by GEORGE IRVING

And Here Is Why He Booked It:

"As a Man Thinks" is one of the best pictures seen on the screen. It has a tremendously strong plot and excellent acting, and Leah Baird, the star, is at her best. This production has 100% of entertainment value . . . It is the feminine portion of an audience which feels the pulse of the general public and sets its verdict of approval upon a screen story. In this instance the word *perfection* fits "As a Man Thinks" . . . Great chance for advertising—*The Billboard. April 26.*

And *Wid's* says: "Figure on running this production for extra playing time. You will profit by word of mouth advertising which this picture is sure to receive." "A notable, consistent picture that measures up to all expectations and will prove a bully good feature in any theatre. The theme is deftly and adroitly handled."—*The Dramatic Mirror, April 29.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

FOUR STAR PICTURES

Stewart Edward White's

MAJOR STEWART EDWARD WHITE

power for the exhibitor is a ready-made audience of the millions of people who know and love his novels. His themes, his heroes and his heroines are born to be screened into throbbing, vital drama.

A producer of great imagination and tremendous capacity has just completed the first Stewart Edward White novel ever made into a motion picture—"The Westerners."

This picture has made an all-star presentation of this romantic, colorful

Drama of the Black Hills

—all-star in its cast, with even the lesser roles filled by players featured or co-starred by other companies; all-star in the factors of author, producer and director working together in every stage of production and announced with assurance and satisfaction as the first

Benjamin B. Hampton Production of Great Authors, Inc.

marking a new and heretofore unapproached type of motion picture. Great Authors, Inc., will control and present the famous novels of Stewart Edward White, Winston Churchill, Emerson Hough and others of equal world-wide popularity. The formation of Great Authors is the most significant and promising production development in the industry in the last six years.

Hodkinson representatives have been instructed to accept no bookings, regardless of prices offered on this production, until they receive their prints and can show "The Westerners" to exhibitors.

THE WESTERNERS

Magnificently directed by
Edward Sloman

Here are the *proofs* of an all-star cast, together with the names of pictures that made millions of *fan friends* for this great line-up:

ROY STEWART
star of

"The Silent Rider"
"The Fly God"
"The Red-Haired Cupid"
"The Boss of the Lazy Y"

MILDRED MANNING
star of

"Mary Jane's Pa"
"Princess of Park Row"
"Next Door to Nancy"
"The Green Door"

WILFRED LUCAS
co-star of

"What Every Woman Wants"
"Sins of Ambition"
"The Co-Respondent"
"The Judgment House"

ROBERT McKIM
co-star of

Rex Beach's "The Brand"
"Fuss and Feathers"
"The Marriage Ring"
"The Vamp"

GRAHAM PETTIE
featured in

"The Pretender"
"Beyond the Shadows"
"Closin' In"
"The Claws of the Hun"

MARY JANE IRVING
featured in

Rex Beach's "The Brand"
"The Temple of Dusk"
"The Heart of Rachel"
"The White Lie"

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: J. Frank Brockliss, Inc.

EXHIBITORS

GET BUSY!

THE ONLY MONEY MAKER IN EXISTENCE

SINGLE REEL WESTERN COMEDIES AND COMEDY DRAMAS

NOW BOOKING

AT

GREATER NEW YORK and WESTCHESTER COUNTY
SPECIAL ATTRACTION FILM CO.
145 West 45th St., New York

NORTHERN NEW JERSEY
MODERN FILM CO.
729 Seventh Ave., New York

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY
ELECTRIC THEATRE SUPPLY CO.
13th and Vine Sts., Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA
CRAFT FILM SERVICE
1201 Liberty Ave., Pittsburgh, Pa.

DELAWARE, MARYLAND, D. C., and VIRGINIA
BALTIMORE STATE RIGHTS FILM CO.
412 E. Lexington St., Baltimore, Md.

OHIO, KENTUCKY and MICHIGAN
STANDARD FILM SERVICE CO.
Sloan Bldg., Cleveland, Ohio

ILLINOIS, INDIANA and WISCONSIN
UNITY PHOTOPLAYS CO.
207 So. Wabash Ave., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA
B. N. JUDELL, INC.
Film Exchange Bldg., Minneapolis, Minn.

IOWA and NEBRASKA
STERLING FILM CORP.
1417 Farnum St., Omaha, Neb.

MISSOURI and KANSAS
FIRST NATIONAL FILM CO.
211 East 12th St., Kansas City, Mo.

TEXAS, OKLAHOMA and ARKANSAS
R. D. LEWIS FILM CORP.
114 So. Hudson St., Oklahoma City, Okla., and 1815½ Main St., Dallas, Tex.

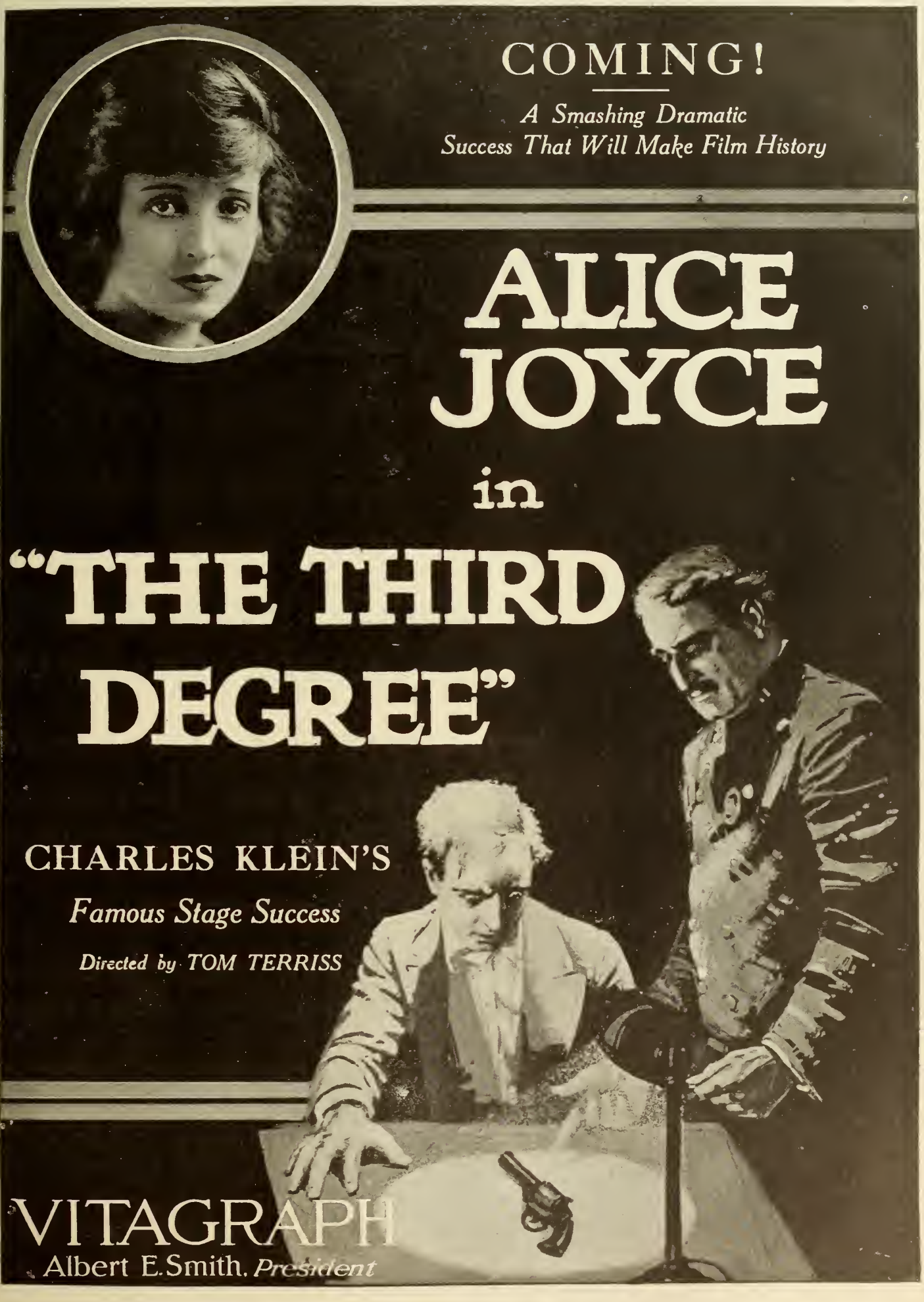
TENNESSEE, NORTH and SOUTH CAROLINA, GEORGIA, ALABAMA and FLORIDA
SOUTHEASTERN PICTURES CORP.
61 Walton St., Atlanta, Ga.

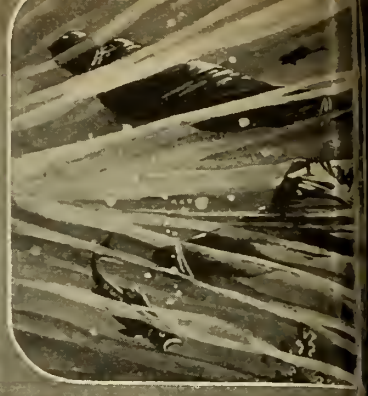
TERRITORY NOT LISTED ABOVE STILL OPEN

WRITE, WIRE OR PHONE

JANS DISTRIBUTING CORPORATION

Phone 3623 Bryant 729—7th AVENUE NEW YORK CITY


COMING!
A Smashing Dramatic
Success That Will Make Film History
ALICE
JOYCE
in
"THE THIRD
DEGREE"
CHARLES KLEIN'S
Famous Stage Success
Directed by TOM TERRISS
VITAGRAPH
Albert E. Smith, President



"PERILS O

VITAGRAPH'S

BIG NEW SERIAL

featuring

ANTONIO MORENO

with CAROL HOLLOWAY

has a vast waiting audience all over the continent.

It's from the pens of Albert E. Smith and Cy Townsend Brady, the screen's greatest thrillmaste

---

A CLEAN-UP AWAITS EVERY EXHIBITOR WH BOOKS THIS EXTRAORDINARY SERIAL

THUNDER MOUNTAIN"

THE SPECTACULAR 24 SHEET WILL GET THEM IN

THE *THRILLS* AND THE *ACTION* ATOP THE SNOW-CLAD MOUNTAINS WILL *HOLD* THEM AND BRING THEM BACK!

Complete Plan Book for Exhibitors and Every Get-the-Money Aid Furnished on this

SERIAL OF A THOUSAND THRILLS

Sign a Vitagraph Contract for GLADYS LESLIE Picture

A Great Stage Play Brought to the Screen!

Albert E. Smith presents

GLADYS LESLIE in "A STITCH IN TIME"

Directed for VITAGRAPH

by RALPH INCE

"A Stitch in Time" has been transferred from footlights to screen with all of its original flavor of fun, speed and wholesomeness. The same qualities that made it a favorite with Broadway audiences when it was presented on the stage will impress your patrons.

"A Stitch in Time" is a masterful blending of comedy and drama. Its title is known, its star is known, its director is known It is a feature brimming with every element that attracts, holds and pleases

Sign a Vitagraph Contract for GLADYS LESLIE Picture

"It Is 12-Cylindered And All of Them Hit"

Chicago has seen "The Eternal Magdalene" and such is its verdict, expressed through the columns of that powerful and fearless newspaper, the Chicago Herald and Examiner. Upon the opening of its unprecedented booking of four weeks at a "Loop" theatre, the critic of that paper wrote:

"They take chances, those actors in 'The Eternal Magdalene.' They delve deep into the hushed subjects of life, they carry out with reality a daring theme. Goldwyn took a chance on casting them so, for Robert H. McLaughlin's play, which was a sensation on the stage, is a radical treatment of the oldest of evils.

"Regarding the moral and lesson, you are advised by Judges Cook, Fisher and Jarecki of the Municipal Court and Harry E. Miller, city prosecutor, that they are good, instructive and powerful. From me, however, you are asking only one thing—'How is it as a picture?'

"*It is twelve-cylindered and all of them hit.*"

The official endorsements to which the Herald's critic refers are ample evidence of the tremendous local interest aroused whenever a showing of "The Eternal Magdalene" is announced. The exhibitor who books this picture will find immediate local support in endorsements similar to these from Chicago:

Prosecuting Attorney Harry B. Miller:—"The Eternal Magdalene" is a gripping picture.

Wells M. Cook, Associate Justice of the Municipal Court: I earnestly direct every father and mother to this brilliant motion picture.

Justice Edmund K. Jarecki:—It is entertainment of a high and intense order and a moral stimulant at the same time.

Dr. Anna Dwyer of the Morals Commission and Morals Court:—Gazing as I do into the torn, soiled pages of the human soul it was with a thrill of satisfaction that I saw "The Eternal Magdalene." It is pulsing, human and dramatic, artistic and exalted, but straight to the point and descriptive of common feelings and emotions throughout.

The ETERNAL MAGDALENE

Goldwyn

Samuel Goldwyn presents

GERALDINE FARRAR

IN

THE STRONGER VOW

As Big as the Biggest Special

FARRAR

"The Stronger Vow"

Geraldine Farrar's newest picture is also her greatest. It tops the highest points of her screen career—from "Carmen," in which Samuel Goldwyn introduced her to motion pictures, to her last powerful production, "Shadows."

"The Stronger Vow" gives your audiences three of the most picturesque and moving sides of this versatile player's art. It first shows Farrar as "Senorita Velvet Eyes" of the Carnival, instinct with the beauty and pulse of Spain. It carries her to Paris, the happy, luxurious, gorgeously, gowned Paris of the days before the war, and shows her wedded unwittingly to the man she has vowed to kill. Finally, it sweeps her into the underworld of the Paris Apache to fulfill a "stronger vow."

Through it all, Reginald Barker's superb direction of a typical Farrar story—strong, swift, full of suspense. Supporting Miss Farrar and interpreting Izola Forrester's narrative are such players as Milton Sills, Thomas Santschi and Hassard Short.

There's nothing you can do with a special that you can't do with Farrar.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President

Betzwood Film Corporation Presents

Louis Bennison

in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M. Lowry

Analyze This Picture For Yourself

Don't take anybody else's word for it. See Louis Bennison in "The Road Called Straight" and make up your own mind on its merits.

On the basis of what you *actually see*, you will agree that—

Bennison is just as lovable, breezy and big-hearted in this picture as in his other plays.

Bennison shows an added power and drive that carry him beyond his previous best work.

There is *punch* in this story of the cattle king who didn't know the meaning of a marriage of convenience.

It is built to keep interest racing along from thrill to laugh and back to thrill again.

It is—in the last analysis—"real audience stuff."

See Bennison in "The Road Called Straight" and you will endorse every one of those statements.

If you find you can't, well, Goldwyn still says:

"Do your own thinking."

Goldwyn
Distributing Corporation

CAPITOL COMEDIES

are made for laughs
——— and get 'em.

"Smiling Bill" Parsons

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

1,150,000 People

Once a month over a million Americans demonstrate their abiding interest in two great factors in American life.

Once a month a million Americans lay down their good money on the newsstands for copies of the two leading magazines built upon America's faith in industry and love of travel.

They are the 500,000 buyers of Popular Mechanics and the 650,000 subscribers to the National Geographic Magazine. Back of them stand four to five million readers and a dozen other publications of these types.

They demonstrate spectacularly the big insistent demand of America for intimate knowledge of the two phases of life reflected in the celluloid pages of

FORD EDUCATIONAL WEEKLY

But when the Ford Educational Weekly tells the story of steel, it tells it as printer's ink can never do. When it takes its "readers" to New Orleans or up Mt. Hood, *it takes them there.*

That is why the millions of Americans who buy and read magazines like Popular Mechanics and the National Geographic, are even more eager followers of the Ford Educational Weekly. That is why thousands of exhibitors are enlarging and strengthening their patronage by making this great screen publication a regular feature of their programs.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

The story of a man who climbed high and who fell far; and yet who was greater in the depths than he was on the heights; a noteworthy picture —
Frank Keenan Productions, Inc.
presents
FRANK KEENAN
IN
"THE MASTER MAN"
Directed by Ernest Warde
Produced by Robert Brunton Studios, Inc.
Story by F.X. James
Screen version by Jack Cunningham
PATHÉ
DISTRIBUTORS

"This lad is in a class by himself."

says Ben Morris of the Olympia Theatre, Bellaire, O. of

Harold Lloyd

"They do not make better comedies; we need more!"

Every exhibitor who shows these side-splitters says the same thing—pretty good proof that they belong in <u>your</u> house.

Produced by Rolin

Pathé Distributors

MICHAELSON

TRADE SHOWING

OF THE FIRST

Rothapfel Unit Programme

at the

RIALTO THEATRE

Seventh Avenue and Forty-Second Street
New York City

FRIDAY, MAY THE NINTH NINETEEN
HUNDRED AND NINETEEN

At ten o clock in the morning

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

Opening June the Second for One Week
In Each of the Following Theatres.

EXHIBITORS OF AMERICA

NOW that I have seen the first Rothapfel Unit Programme, I feel that I cannot impress upon you too strongly the advisability of arranging to run it in your theatre at the earliest possible moment. I looked at it as an exhibitor and can assure you with perfect confidence that, from the opening title to the last flash on the screen, it surpasses any complete picture entertainment I have ever seen.

Every first class theatre in the country should run this decided innovation and from the bookings now scheduled it is safe to predict that the great majority of houses will play it to tremendous business within a very short time after its release.

The one, two, three and four day runs are being contracted for rapidly in every section of the country

Yours very truly,

FRANK G. HALL

We have printed, developed and colored the greatest screen attractions of the year, and we have more in work right now for the First National Exhibitors' Circuit.

We have rendered a personal service which has won approval and praise from all First National members.

First National Exhibitors are the aristocrats of Screenland and just ordinary work won't go with them at all.

If you want the best in screen quality and service you will place your "print" contract with

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

TRADE MARK REG.

There are reasons—
Come and see them.

"VIRTUO

STARRING E. K. LINCOLN

THE STATE RIG

A Few
the Big
Which
VIRTUO

A Clean-up Box

TERRITORIE

NEW JERSÈY
FIRST NATIONAL EXHIBITORS EXCHANGE OF N. J.
A. M. FABIAN, Gen. Mgr.
729 SEVENTH AVE., N. Y.

OHIO
WEST PENNA.
WEST VIRGINIA
CO-PARTNER ATTRACTIONS
C. H. SIMERAL, Gen. Mgr.
BOX 125, EAST LIBERTY,
PITTSBURGH, PA.

PICTURES

FOR OPEN
APPLY
Arthur H. Sawyer
1476 BROA
Phon
Foreign Right
J. FRANK

US MEN"

DIRECTED BY RALPH INCE

HTS SENSATION

of
loments
Make
US MEN

fice Attraction
READY SOLD

INDIANA
ILLINOIS
MICHIGAN
ARTHUR S. HYMAN
ATTRACTIONS
RTHUR S. HYMAN, Gen. Mgr.
FILM BUILDING
DETROIT, MICH.

CANADA
BIG FOUR LIMITED
PHOENIX BLOCK
WINNIPEG
CALGARY, VANCOUVER

ERRITORY
D
Herbert Lubin
AY, N. Y.
ant 3271
to
OCKLISS, INC.

PICTURES

Harry A. Sherman

announces

an arrangement with the

First National Exhibitors Circuit

By which that prominent distributing organization will hereafter circulate the famous Lehrman Comedies. We are confident that exhibitors will be as gratified by the significant affiliation as are both principals.

Lehrman Comedies

Studio: Culver City, Calif.

A PLEDGE

Grateful to the exhibitors of the world for their splendid support and inspiring encouragement in my past efforts, I hereby pledge all my energy, will and power to the creation of such a high standard of film comedies as will create their future interest in my activities. I would like to have it believed that the consummation of these artistic results means far more to me than mere monetary returns.

HENRY LEHRMAN

TAYLOR HOLMES

STARRING IN

TRIANGLE SPECIAL PRESENTATIONS

"IT'S A BEAR"
"A REGULAR FELLOW"

"TAXI"
"UPSIDE DOWN"

Cosmopolitan
TRIANGLE SPECIAL PRESENTATION
TAYLOR HOLMES
IN
"TAXI"
PHOTOPLAY PRODUCTION OF
GEORGE AGNEW CHAMBERLAIN'S-
COSMOPOLITAN SERIAL STORY.

TAYLOR HOLMES IN "TAXI"

With two seats for the theatre comfortably secure in the upper pocket of his full-dress vest, Robert Harvey Randolph entered the pink apartment of Madge Van Tillier.

Clean shaven and fresh from the tub, he felt in a jovial humor at 8 P. M. that crisp, clear, winter evening. But in less than five minutes he thought it the grey dawn of the morning after.

"I'm not going anywhere with you," Madge told him, "You can't afford me."

My, what a bump!

When he got to the street he just naturally stepped into the wrong taxicab. That's how it came about that he rescued little "Pam" from the back row of the chorus. Poor Robert, by way of compensation Pam disinherited him from his fortune.

My, what a bump!

When he became a taxi-driver to fill the vacuum of a lost income, somehow or other he regained his humor. And incidentally he became the Good Samaritan of New York's ne'er-do-wells.

Then, woman-like, Pam searched for her suave benefactor in every taxicab in New York. And when she found him she offered *some* compensation. *My, what a bump!*

Why worry about the high cost of gasoline when you can lock up your Ford or discard your Packard Twin-Six for a joy-ride with Taylor Holmes in "Taxi"?

GO
STOP

Awake!

Get the Holmes Habit

Profits are the reward of the Exhibitors who realize *now* that their crowds are becoming partial to comedy of refinement.

That's why we say book

TAYLOR HOLMES

IN

"TAXI"

This star will draw to your box-office hosts of his friends of the legitimate stage. His name will draw the crowds of his admirers who have been responding to his unique ability as an entertainer in "It's a Bear" and "A Regular Fellow."

The title "Taxi" will draw the 3,500,000 people who have just finished this story in the Cosmopolitan magazine.

You will win not only profits with "Taxi," you'll also attract to your theatre the *kind* of an audience that will be *permanent.*

Get the Holmes Habit of Happy Patronage.

Continue to give your house the high standing it enjoys.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

IMPORTANT ANNOUNCEMENT TO EXHIBITORS EVERYWHERE

The Parex Film Corporation, 729 Seventh Avenue, New York

FURNISHING

THE WILLIAM L. SHERRY SERVICE

Announces That:

On and After May 1, 1919, Sherry Service Feature Attractions Will Be Sold in All United States Territory by Sherry Salesmen, Under the Personal Direction of William L. Sherry, and Will Be Distributed Solely Through the Film Clearing House, Inc.

Get in touch right now with the nearest film clearing house exchange for the following great productions booked exclusively by the Sherry Service:

"TWILIGHT"
De Luxe Pictures Production
Starring DORIS KENYON
In Six Parts
(New Release)

"LOVE AND THE LAW"
Edgar Lewis Production
A Great Love Drama
In Six Parts
(New Release)

"SON OF A GUN"
Golden West Producing Company
Starring G. M. ANDERSON (BRONCHO BILLY)
In Five Parts
(New Release)

"MARRIAGE"
Frank A. Keeney Production
Starring CATHERINE CALVERT
With David Powell and Thomas Holden
In Five Parts

"THE INN OF THE BLUE MOON"
De Luxe Pictures Production
Starring DORIS KENYON
In Six Parts

"A ROMANCE OF THE UNDERWORLD"
Frank A. Keeney Production
CATHERINE CALVERT

"MARRIAGE FOR CONVENIENCE"
Frank A. Keeney Production
Starring CATHERINE CALVERT
In Five Parts
(New Release)

"CALIBRE 38"
Edgar Lewis Production
With Mitchell Lewis and Hedda Nova
In Six Parts
(New Release)

"WILD HONEY"
De Luxe Pictures Production
Starring DORIS KENYON
In Six Parts
Written by Vingie E. Roe

"THE STREET OF SEVEN STARS"
De Luxe Pictures Production
Starring DORIS KENYON
In Six Parts
By Mary Roberts Rinehart

"OUT OF THE NIGHT"
Frank A. Keeney Production
Starring CATHERINE CALVERT
In Five Parts

"RED BLOOD AND YELLOW"
Golden West Producing Co.
G. M. ANDERSON

BURLINGHAM TRAVEL PICTURES

BOOK THEM ALL THROUGH

WILLIAM L. SHERRY SERVICE

AT ALL FILM CLEARING HOUSE EXCHANGES

FOLLOW "SALOME" WITH ANOTHER WINNER!
THEDA BARA
IN A THEDA BARA SUPER-PRODUCTION
The SIREN'S SONG
DIRECTED BY J. GORDON EDWARDS
A WILLIAM FOX PRODUCTION
STANDARD PICTURES
FOX
FILM CORPORATION

BEATRIZ MICHELENA IN JUST SQUAW

WHOM THE GODS WOULD DESTROY

7 REELS 5000 PEOPLE

A Really Big, High-class Production

The romance of a love that went through hell to happiness

See it at
First National Exchanges

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

Here is the title of

AUC
OF

Loew's are pulling off a

the first night of the showing at each

Fellows—

hat $10.00 per seat Picture

TION SOULS

idnight Matinee at $1.00 per Seat

their New York and Brooklyn Theatres

t's a Bare!

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

WORLD-PICTURES

FUNNY

OLD BILL!

is making millions laugh about the war. *That's his mission and YOURS!*

That's one of the reasons why thousands of exhibitors are asking for quick bookings on "The Better 'Ole"

WORLD-PICTURES

THE GIRL with MILLIONS of LOVERS

Is Now in Pictures

"Little Orphant Annie," with the sweetness, beauty and wonderful philosophy of James Witcomb Riley's poem is now ready for booking. Millions love "Little Orphant Annie" in poetry, millions will flock to see and love her in this picture.

TO EXHIBITORS:
BIG ENOUGH TO REFLECT 100% OF YOUR OWN ABILITY AS A SHOWMAN

Write or Wire World Now!

EXTRA! EXTRA!

WANTED FOR MURDER
THE BIG FIVE TO TRY THE EX-KAISER

HERE IS YOUR OPPORTUNITY TO CLEAN UP WITH

HARRY RAPF'S

BIG BOX-OFFICE BONANZA

WANTED FOR MURDER

WITH

ELAINE HAMMERSTEIN

Link Up the World's Greatest Publicity Campaign—Thousands of Columns of Front-Page News in the Dailies—With This Sensational Screen Success

IF YOU HAVEN'T PLAYED IT— NOW IS THE TIME!

IF YOU HAVE PLAYED IT— REPEAT IMMEDIATELY!

ARRANGE YOUR DATES TODAY!

Booked by

Independent Sales Corporation

Distributed through

Film Clearing House, Inc.

FRANK G. HALL, President

"DROP THAT GUN!"

Plenty of Punch to such a command, even under ordinary circumstances, but, picture yourself, bent on some nice bit of Orthodox Murder, with your back to a huge statue of Milo, for protection, when suddenly, and without warning, the pesky thing Turns to Life and its prodigious right hand grips your pistol-wrist until the bones crack. You'd realize as "Baron Volger" did that "MACISTE" was Pulling One of the 1,632 Surprises which Astonish and Amaze the Mighty Multitude now witnessing his WONDER-SERIAL—

THE LIBERATOR

Staged in TWELVE EPISODES at a cost of A HALF MILLION and Packing them to the Doors Wherever Shown.

LOOK FOR YOUR NEAREST EXCHANGE BELOW

And Don't Let Competition Get There First

NEW YORK
Modern Photoplays
729 Seventh Avenue

CLEVELAND
Standard Film Exchange
Sloan Building

INDIANAPOLIS
Bee Hive Exchange
109 W. Maryland St.

CHARLOTTE, N. C.
Eltabran Film Co.
Piedmont Theatre

CHICAGO
Bee Hive Exchange
207 So. Wabash Ave.

CINCINNATI
Standard Film Exchange

DETROIT
Standard Film Exchange

BOSTON
Eastern Feature Film Co.
57 Church Street

PITTSBURGH
Quality Pictures
414 Ferry Street

BALTIMORE
Variety Pictures Corp.
412 E. Balto Street

PHILADELPHIA
20th Century Film Co.
1337 Vine Street

MILWAUKEE
Bee Hive Exchange
174 Second Street

MONTREAL
Harry Pulos
Midway Theatre

KNOXVILLE, TENN.
Special Features
600 Market Street

STATE RIGHTS SELLING

WRITE OR WIRE TO-DAY

WHERE BIG PICTURES COME FROM

HARRY RAVER, Inc.

1400 BROADWAY
NEW YORK

SELZNICK PICTURES

Exhibitors are paying the highest prices in picture history for

OLIVE THOMAS

in

'UPSTAIRS and DOWN'

Because——

Selznick exploitation fills the theatre, and—

Selznick quality makes permanent patrons.

Get in touch with your nearest Select Pictures Corporation Branch.

SELZNICK PICTURES CORPORATION
729 Seventh Avenue · New York

Released June 1st, via State Rights

"CUSTER'S LAST FIGHT"

In Three Reels

The Greatest Indian Spectacle Ever Produced

Directed by Thos. H. Ince

Note: Advertising matter on this feature includes two styles of ones, threes and sixes—press sheets, lobby photos publicity stories and cuts.

WM. S. HART

in

Two Special Two-Reel Re-issues

"JIM CAMERON'S WIFE"

and

"HIS HOUR OF MANHOOD"

ROSCOE ARBUCKLE

in

A New Series of 12 Re-issues

ADDRESS ALL INQUIRIES TO

TOWER FILM CORPORATION

71 WEST 23RD ST. NEW YORK

First of the Reviews on

NAZIMOVA in The RED LANTERN

From the Motion Picture News

"IN *The Red Lantern*" Metro has turned out a photoplay which will challenge attention with any production ever presented."

"IT is a superior achievement—realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization."

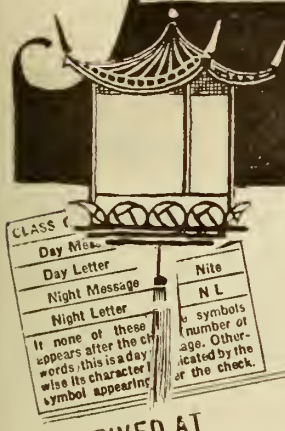
"NAZIMOVA, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy and sympathy."

"WOULD not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be the distinction hereafter of *having produced The Red Lantern*".

METRO PICTURES CORPORATION

first from the Exhibitors on

NAZIMOVA *in* The RED LANTERN



TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

Day Letter | Nite
Night Message | N L
Night Letter

If none of these symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1919 APR 27 AM 2 34

RECEIVED AT

R 12 CH 56 3 EXTRA NL

BH CHICAGO ILL APR 26

R A ROWLAND

PRES METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

RECEIPTS AT ZIEGFELD THEATRE TODAY MORE THAN DOUBLE ANY ATTRACTION EVER SHOWN HERE BEFORE THE RED LANTERN WITH NAZIMOVA PROCLAIMED BY PUBLIC AND PRESS OF CHICAGO THE GREATEST AND MOST ARTISTIC PICTURE EVER SHOWN HAVE ARRANGED FOR SECOND WEEK CONGRATULATIONS TO METRO AND NAZIMOVA IT IS A GREAT MASTERPIECE

ZIEGFELD THEATRE LINICK JACOBY ENTP.

RECE.

S7

SYMBOL

Day Letter | Blue
Night Message | Nite
Night Letter | N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

1919 APR 25 AM 6 48

RICHARD A ROWLAND MILWAUKEE WIS APR 24

891

METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK

MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

If you were a girl, young talented and beautiful and you had lost faith in life, and then if opportunity placed in your path a tremendous temptation, you might yield –

But if in yielding you found in your terrible mistake the one great thing in life, you would have the plot of the

Metro
All Star Series
Production

See and appreciate brilliant Emmy Wehlen in Thomas Edgelow's story, adapted by arrangement with Youngs Magazine, and produced in the splendid manner that makes Metro productions the best of all.

Released by

Metro presents

EMMY WEHLEN

in

The Amateur Adventuress

Adapted by June Mathis and Luther Reed and directed in 5 Acts by Henry Otto.

METRO *May 5th*

Maxwell Karger, Director General

TO CONTENTS

Advertising Aids and Reviews.. 932
Ad Writers Must Know Productions.. 821
Advertising for Exhibitors.. 840
"After His Own Heart" (Metro).. 940
Among Independent Producers.. 883
Asher to Be Mack Sennett's Personal Representative.. 823
Bacon Gerald, Is Signed for Big Hall Productions.. 837
Baker, George D., to Spend Vacation in the East.. 804
Baltimore Ball Draws Huge Crowds.. 830
"Beating the Odds" (Vitagraph).. 941
Beecroft Back from European Trip.. 794
Big Game Pictures from Wild Africa.. 832
"Birth of a Race" (Renco).. 938
"Boomerang, The" (Pioneer).. 939
Boosting Taylor Holmes in "Taxi".. 891
Buffalo Exchanges Oppose Cut in Express Service.. 834
"Caleb Piper's Girl" (Pathe).. 935
Canadians Discuss Theatre Regulations with Officials.. 835
Censors Will Co-operate with National Association.. 796
Chicago News Letter.. 819
Cinema Camera Club Holds Successful Studio Ball.. 805
Cincinnati Exchange Body Is Doing Excellent Work.. 831
Cincinnati Picture Men Aid the Drive.. 844
Circuit Signs Constance Talmadge.. 796
Cleveland Men Hated to Lose Morris.. 843
Connecticut Doing Good Business.. 833
Corp. Nyhagen Returns.. 821
Dalton, Dorothy, Flies to Albany.. 796
"Daughter of Mine" (Goldwyn).. 935
De Mile's Finest Achievement.. 815
Durfee, Minta, Preparing to Appear in Comedies.. 794
Eight More Film Firms Incorporated in New York.. 795
Emerson-Loos Investigation Tour Shows Need of Stories.. 810
Exhibitors Discuss Plans for Seattle Convention.. 794
Famous Players-Lasky to Screen "Peg o' My Heart".. 805
Faralla, D. L., Is Appointed Controller for Selznick.. 828
Film Board Warns Snowmen to Scan Their Contracts.. 818
First National Circuit Secures Lehrman Comedies.. 795
"For Better, for Worse" (Arteraft).. 946
France Has Ideal Locale for After-the-War Picture.. 836
Garson Picture Opens in New York.. 826
Garson's "Hushed Hour" Gets Detroit Premiere.. 804
Goldberg Plans Bigger Majestic Theatre.. 795
Goldwyn Expands European Business.. 834
Goldwyn Policy Changes to Be Announced Soon.. 793
"Greased Lightning" (Paramount).. 934
Griffith Coming to New York for Spring Show Season.. 809
Hampton Announces Great Authors.. 805
Hart Studio Oversubscribes V Loan.. 822
Henley, Hobart, Starts on Company.. 824
"Help! Help! Police!" (Fox).. 933
High Class Publicity Aids Precede "Fall of Babylon".. 814
Hicks Succeeds Cubberly at Famous Players.. 827
"Homebreaker, The" (Paramount).. 932
Hold Joint Meeting on Trade Rules.. 822
"House Divided, A" (Independent Sales).. 936
How to Advertise the Picture.. 803
How Good Old Moe Got Over a Hill.. 799
Humphrey, Orral, Retires.. 829
Illinois Film Men Form Association.. 819
Indianapolis Houses Had Big Easter.. 847
Industry Will Be Its Own Censor.. 797
Industry Expanding in the Northwest.. 824
Index to Equipment Section.. 918
Jennings, Herb, Lets His Patrons Know.. 846
Julius, J. B., of Des Moines, Will Build.. 848
"Just Squaw" (Exhibitors-Mutual).. 934
Kane, Robert T., Producer, Back from France a Hero.. 823
Kansas Exhibitors to Hold Big Organizing Convention.. 830
Kaufman, Capt., Back After Filming History Overseas.. 798
Kirkpatrick, A. S., Returns to Production Field.. 796
Latest Ford-Goldwyn's Cover Fish, Mountains and Roads.. 832
Legal Battle Over Film Coaters' Right to Quit.. 829
Lincoln, Elmo, Attains Stardom by Sheer Merit.. 812
List of Current Film Release Dates, 942, 943, 844, 946
Live News from Everywhere.. 843
Marsh, Margaret, to Star in Her Own Two-Reelers.. 795
"Miss Adventure" (Fox).. 940
Mix, Tom, Pictures Draws 70% Town's Population.. 835
Movie Ball in Providence Was Magnificent Affair.. 830
Morris and Selznick Get Big Select Offices.. 823
Moss, B. S., to Build Big New York Picture House.. 793
Motion Picture Photography.. 905
Music Cue Sheets.. 838
National Association Creates Real Estate Department.. 802
New York Towns Argue Sunday Shows.. 829
News of Los Angeles and Vicinity.. 817
Northam to Show British Pictures at Loew's Roof.. 837
On the Screen in Many Cities.. 828
Pathe Contracts for Rubens-Goodman Plays. 794
Pearson Photoplays Lease Triangle's Yonkers Studio.. 794
Personal and Otherwise.. 809
Players Open Victory Loan Campaign.. 817
"Place in the Sun" (Triangle).. 939
President Price Meets Trade Paper Editors.. 809
Projection Department.. 895
Producers' and Distributors' News.. 923
Psychology of Film Salesmenship.. 801
Quebec Exhibitor Fined $40 for Opening Sunday.. 829
Rambles 'Round Filmtown.. 806
Receiver Chosen for General Film.. 793
"Red Lantern" Stars Nazimova.. 920
"Red Lantern, The" (Metro-Nazimova).. 933
Reviews and Advertising Aids.. 932
"Road Called Straight" (Goldwyn-Betzwood) 932
Robertson-Cole Creates New Brand.. 810
Robertson-Cole to Release Big Pictures During Summer.. 818
Rothacker Was His "Wreckership".. 811
Rubbernecking in Filmland.. 813
San Francisco Houses Change Hands.. 845
Scherwin Secures Big Garson Film for South.. 805
Science Film Corporation to Produce Educationals.. 835
Selznick Pictures Takes Part of Biograph Studio.. 793
Sennett's Water Nymphs on Tour.. 827
Select Pictures Sues Australasian Company 829
Segal, Charles, Buys Another Theatre.. 849
"Something to Do" (Paramount).. 937
Sherry Organizes New Sales Force.. 826
Showman Should Keep Looking Ahead.. 835
Skeletons Rattled at Open Meeting.. 796
Six More Theatres for Philadelphia.. 795
$60,000 Picture House for Buffalo.. 825
Smith, A. Victor, Returns to Vtiagraph from Overseas.. 816
"Stronger Vow, The" (Goldwyn).. 938
Stages Climax of Goldwyn Special.. 836
Stern, Walter, Signs Important Contract.. 823
Sullivan Is Appointed Kinogram's General Manager.. 794
Three Goldwyn Players Aid Naval Loan Campaign.. 831
To Break Ground to New Studio Soon.. 831
Troy Will Have Another Photoplay Theatre Soon.. 828
Two Gaumont Employes Back from War Service.. 812
"Unpainted Woman" (Universal).. 938
"Unwritten Code, The" (World).. 937
Vitagraph's Plan Book Ready for New Serial. 800
Want Ways of Securing and Protecting Patents Changed.. 810
War Board Withdraws All Enemy Trading Lists.. 836
Warwick, Robert, Is Signed by Famous Players-Lasky.. 802
Weeks, C. A., of Zane Grey, Inc., Back from Coast.. 834
Whalen's "Great Sardine" Sells Big Bonds at Poli.. 837
Women Back "Our Teddy" Campaign.. 816

TO ADVERTISERS

American Film Co.. 730
Beatrice Michelena.. 775
Christie Film Co.. 764-65
Famous Players-Lasky Corp.. Colored Insert, 739-43
First Nat'l Ex. Circuit.. 779-81
Fox Film Corp.. 776-77
Frohman Amusement Co.. 887-88
Goldwyn Pictures Corp.. 757-62
Harry Raver.. 785
Harry Sherman.. 768-69
Independent Sales Corp.. 784
Jans Distrib. Corp.. 752
Jewel Production, Inc.. 732-33
Metro Pictures Corp.. 788-91
Mina Durfee.. 744
Oliver Films, Inc.. Colored Insert
Pathe Exchange, Inc.. Colored Insert
Robertson-Cole Co.. Colored Insert
Rothapfel Productions.. Colored Insert
Select Pictures Corp.. 745
Selznick Pic. Corp.. 786
S & L Pictures.. 766-67
Spoor-Thompson Lab.. 731
Taylor Holmes.. 770
Topical Tips.. 882
Tower Film Corp.. 787
Triangle Distrib. Corp.. 771-74
Universal Film Mfg. Co.. 734-37
Vitagraph Co.. 753-56
W. Arthur Northam.. 747
Warner Brothers.. 738
W. L. Sherry Service.. 778
World Film Corp.. 782-83
W. W. Hodkinson Corp.. 748-51

DIRECTORS AND PLAYERS.

Griffith, D. W.. 850
Ray, Charles.. 851
Jones, Richard.. 852
Keenan Productions, Frank.. 853
Christie, Al.. 854
Fair, Elinor.. 855
Hampton, Jesse, D.. 856
Lytell, Bert.. 857
Duncan, William.. 859
Brunton, Robert, Studios.. 858
Young, Clara K.. 860
Artisto Productions.. 861
Willis & Inglis.. 862
Salisbury, Monroe.. 871
Morrison, Pete.. 869
Sloman, Edward.. 870
Von Stroheim, Erich.. 871
Du Brey, Claire.. 877
Ellis, Robert.. 875
Allen, Alfred.. 875
Smith, R. Cecil.. 878
McDonald Francis.. 875
Moreno, Antonio.. 876
Fishback, Fred.. 876
St. Clair, Mal.. 877
Franklin, S. A. & C. M.. 875
Aubrey, Jimmy.. 878
Rosson, Arthur.. 876
Powell, Paul.. 876
Lewis, Ralph & Vera.. 877
Sellers, Ollie L.. 877
Roscoe, Albert.. 882
Appling, Bert.. 881
Gereghty, Frank L.. 881
Good, Frank.. 881
Granville, Fred L. R.. 882
Russell, Harry.. 880
Howard, David.. 881
Ternale, Corrine.. 881
Herbert, Henry J.. 881
Armstrong, R. D.. 882
Wilson, Lois.. 881
Underhill, J. G.. 882
Aitken, Spottiswoode.. 882
Croft, Fred.. 881
Hilliard, Harry.. 880
Warde, E. C.. 869
Tourneur, Maurice.. 863
Ducey, Lillian.. 864
Schertzinger, Victor L.. 865
Allison, May.. 870
Lynch, John.. 874
Storm, Jerry.. 874
Edwards, Walter.. 873
Badger, Clarence.. 878
Beaudine, William.. 872
Smith, Cliff.. 878
Wilky, L. Guy.. 872
Clawson, Dal.. 879
Fisher, Margarita.. 879
Dunaew, Nicholas.. 880
Cavender, Glen.. 880
Saunders, Jackie.. 866
Lincoln, E. K.. 867
Stewart, Anita.. 868
Leslie, Lillie.. 873
Millarde, Harry.. 872
Cooper, Jack.. 872
Jaccard, Jacques.. 880

RECEIVER CHOSEN FOR GENERAL FILM

Asa B. Kellogg Appointed to Steer Concern Out of Its Present Embarrassment Due to the War

ASA B. KELLOGG was appointed receiver of the General Film Company on April 29 following the institution of bankruptcy proceedings against the company in the United States District Court, and a meeting of the stockholders was immediately called to decide on whether the business shall be liquidated or reorganized.

The petition in bankruptcy was filed by Max Sheinart with the claims of the following creditors: the Interstate Film Company, $4,000; Frank M. Williams, $600, and Herbert H. Yudkin, $500. The petitioners alleged that the company is insolvent and that it had committed an act of bankruptcy in making preferential payments to certain creditors.

Company's Possibilities Great.

Judge Augustus N. Hand appointed Mr. Kellogg receiver of the business, as he was familiar with the film company's affairs, having been recently appointed receiver of the General Film Contracting Company, which is allied with the parent corporation, which was one of the pioneer concerns in the film industry and played a prominent part in its development.

Suspension Will Result in Loss.

The application made by the Interstate Film Company for the appointment of a receiver sets forth "that the good will of the business of the alleged bankrupt in said film exchanges is very valuable as a running business and that if the hiring and rental of films and moving picture productions be suspended great and irreparable loss and damage will result to the alleged bankrupt estate by reason of loss of customers and good will of great value.

The General Film Company operated twenty-six exchanges throughout the country and also had an extensive foreign trade which was crippled as a result of the war, which is said to have contributed materially to the present embarrassment of the company.

Preferred Holders Favor Liquidation.

It is understood that a substantial number of the common stock holders are anxious to reorganize the business and continue it, but some of the holders of preferred stock are reported to be averse to any such plans and desire to have the business liquidated. Consequently unless their holdings are purchased under a reorganization plan or they are induced to change their present attitude it is considered likely that the business will be liquidated.

A preliminary meeting of a number of the stockholders was held at the offices of the company at 25 West Forty-fourth street on Tuesday evening, April 29, to consider the situation.

Action Seems to Indicate Passing.

It seems to be generally believed that this latest action in the affairs of General Film would indicate an eventual, and final, passing of the organization from any participation in picture activities.

Some weeks ago the attaches of the various branch offices, with exception of the managers, were dispensed with. All salaries due to branch managers and employees were paid in full to Saturday, April 26. Those who remained for the current weeks are awaiting the decision of the receiver as to their future connection with the firm.

Selznick Pictures Takes Part of Biograph Studio

SELZNICK PICTURES has taken over part of the Biograph Studio, the Bronx, New York, which is generally considered the finest and most completely equipped studio in the East and ranking among the foremost of the country.

Production Manager Myron Selznick is buried knee deep in plans and preparations for coming productions and Harry Rapf, general studio manager for Selznick, is working full speed so that all will be in readiness by May 15, at which time things are expected to get fully under way at the studio.

Selznick Pictures Corporation has already arranged to have three of its companies work at the studio. Olive Thomas, Elaine Hammerstein and Eugene O'Brien are all in readiness to start work on new productions at the earliest possible moment. Manuscripts are being considered for production and Selznick Pictures will make some important announcements in the near future.

In the meantime the organization is concerned with moving its belongings and effects to the studio.

Another Step in C. K. Y. Litigation.

Justice Donnelly, of the New York Supreme Court, has rendered a decision in favor of the C. K. Y. Film Corporation in its litigation to prevent Clara Kimball Young from violating her contract to produce motion pictures for that company for distribution through Select Pictures Corporation.

This decision establishes the jurisdiction of the New York Supreme Court over Clara Kimball Young, who has been in California since last summer, and clears the way for the decision of the application for an injunction restraining Clara Kimball Young from violating her contract.

Suggest Censor Jobs for Soldiers.

The suggestion has been made at Winnipeg that returned soldiers be appointed to the Manitoba Board of Censors because of the apparent fact that seasoned warriors generally are the possessors of broad minds, fair judgment and practical intellect.

"How to Advertise the Picture"

EXHIBITORS don't need preaching. They want—and appreciate—help and encouragement."

* * *

"The exhibitor who thinks he does not need to advertise may be an exhibitor, but as a showman he is a moss-gatherer."

* * *

"Advertising used to be regarded as a speculation. Today it is recognized as an investment."

* * *

"A conclusion of greatest folly is that only special attractions are worthy of an exhibitor's best publicity efforts."

* * *

"Publicity is valuable only when it reaches those who can reach you."

* * *

"Keep in touch with the right man on your local papers."

* * *

The foregoing are excerpts from the article, "How to Advertise the Picture," which appears on another page of this issue. Opinions on the subject were written by the editors of the four leading motion picture trade journals for Fox's Exhibitors' Bulletin. The article is well worth careful perusal and reflection.

Goldwyn Policy Changes To Be Announced Soon

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, now on his way to New York after two months spent at the Goldwyn studios at Culver City, Cal., will give out an important announcement on his arrival.

Preliminary information suggests that the Goldwyn plans for next season will be revolutionary not only as far as Goldwyn is concerned, but also from the standpoint of the entire art of the motion picture and the business structure on which it has been reared.

Details of the new plans, which appear to comprehend wide and sweeping changes in the whole conduct of picture making, are known at the Goldwyn offices in New York, but final disclosure of them awaits Mr. Goldwyn's arrival. He is expected in New York on Monday, May 5.

It is known, however, that as a part of the changed Goldwyn policy, Mr. Goldwyn will shortly undertake a trip to Europe, where he will remain for an extended stay.

B. S. Moss to Build Big New York Picture House

STILL another theatre will be added to the B. S. Moss string of photoplay-vaudeville houses in Greater New York. Representing the most important theatrical deal thus far effected in the Bronx, Mr. Moss completed negotiations recently with Henry Acker, for the purchase of the property at the northwest corner of Prospect avenue and 161st street for the erection of a big theatre structure calling for a seating capacity of 3,500. It will be the ninth theatre owned and operated by B. S. Moss. Plans also include an adjoining amphitheatre with a capacity of 3,000. An outdoor pipe organ will be one of the innovations.

The new house, which will be named later, will distinguish itself in that it will be the largest and most imposing theatre in he Bronx. Ground will be broken on May 1, and it is expected to have the house completed for occupancy on January 1, 1920.

The policy will be a combination of vaudeville and pictures, supplemented with a symphony orchestra of forty pieces, a large pipe organ, and operatic soloists.

The cost of the land and building will be aproximately $1,000,000.

BEECROFT BACK FROM EUROPEAN TRIP

Finds Conditions Considerably Changed by War—American Interests Are Endangered.

BACK from his eleven weeks spent abroad, Chester Beecroft was found by a representative of Moving Picture World to be a source of much interesting data concerning film conditions in England and on the Continent. Mr. Beecroft is American representative of the Scandinavian Film Agency and has been abroad several times since the great war flamed up and changed matters for the entire world.

How he was more than once torpedoed while crossing the Hun's "forbidden zone" was told in these pages at the time. But his last trip developed none of those harrowing details.

"Famous Players-Lasky and Gaumont have done more to develop the European market for American film men than any other interest," said Mr. Beecroft. "They converted the European trade to the 'star system,' made obsolete the old method of selling film on sample prints and practically revolutionized sales methods everywhere abroad save in England. The English are too tradition-bound to be readily converted—but their time to change methods will eventually materialize."

Englishmen Lose Financial Chances.

Mr. Beecroft explained that the business of exhibiting and distributing films was so differently constituted here and abroad that American film men must eventually adapt themselves to the different methods. "England insists on showing only two films a week," Mr. Beecraft said, "and English showmen are losing fortunes because they refuse to turn to daily changed programs. Until they do realize that their 'off days' are created by their own folly the market for American films in Great Britain will be dull. Right now the cinema managers are booking their films for June and July, 1920. There is slight chance for new subjects to penetrate the English system.

"I visited England, Denmark, Sweden, Norway, Finland and France in the ten weeks I was away, and found conditions on the Continent greatly changed during the years of the war. Through Gaumont the 'star system' has been introduced as a factor in Continental cinema commerce. They want stars."

War Plays Taboo Abroad.

War plays are shunned by every nationality abroad, according to Mr. Beecroft. Militarism has been their daily life so long that they will have none of it even in fiction or pictures. England still sticks to melodramas of the Drury Lane variety, and the villain still pursues the fair heroine in a chase that brings unending delight to the Britisher. But Continentals want American films, like the American method, and European producers are taking over American stars and directors to do things in an American way.

"But what of the market for these foreign films with American methods?" was the question here addressed to Mr. Beecroft.

"Foreigners are bound to seek a market for them here," he said. "There is not enough outlet over there for these productions and Americans must look ahead to the time when foreign made films will be on the market here. There are not enough picture theatres abroad. In France there are hundreds of communities from 5,000 population upward that have no cinema hall. And the post-war regulations are so arranged that outsiders may not come in and build them. So the English, French, Danish and Italian producers, who are now getting busy, must come here for a sufficient market."

Film Shipment Makes Record.

Mr. Beecroft declares that the film transactions he completed on his trip represented the largest deal that has been made since the armistice, and equals any of record even before the war. The Scandinavian Film Agency took the continental rights to all of the Robertson-Cole productions, extending their territory to include Egypt. The deal includes all productions for 1919-20. Mr. Beecroft also took with him a series of Billy West comedies, the J. Stuart Blackwell specials and his firm will absorb such other features as he may select on this side.

D. J. Sullivan Is Appointed Kinograms' General Manager

DENIS J. SULLIVAN, former general manager of the Mutual Film Corporation and for the last year manager of distribution for the Government's Division of Films, has been named general manager of Kinograms, the news reel.

Mr. Sullivan will give special attention to sales and distribution work in connection with Kinograms and its allied interests. Kinograms, established but a matter of weeks, has been rapidly growing in favor and volume of business, necessitating some marked increase in the staff of the organization.

Mr. Sullivan is to be credited with the wide-spread distribution of the war pictures issued by the Government and the equitable plan by which they were made available to the exhibitors.

Prior to his film connections Mr. Sullivan was an active figure in the American Tobacco Company and was a member of the sales board of that corporation with New York headquarters.

Exhibitors Discuss Plans for Seattle Convention

A SPECIAL meeting of exhibitors of the Northwest territory and of exchange managers was called by the Northwest Film Board of Trade on Friday, April 25, to discuss definite plans for the big convention of motion picture men of the territory to be held in Seattle, July 16-19. The meeting was called at 10 o'clock at the Washington Hotel, and the fact that a big crowd was present at this early hour, when there were no eats to tempt them, shows that they meant business. Many out-of-town exhibitors were present, including several from outside the state.

The purpose of the convention, it was explained, would be, first, to get as many exhibitors of the territory together as possible in order to perfect the organization of the associate membership of the Northwest Film Board of Trade, and secondly, to entertain these visiting exhibitors. Great enthusiasm for the event was voiced, and a director-general was thereupon appointed. This important personage is to be W. J. Drummond, for the last year manager of the Kleine office in Seattle. Mr. Drummond has already begun appointing his committees, and the convention, which has been spoken of heretofore only as a possibility, is now a certainty.

Pearson Photoplays Lease Triangle's Yonkers Studio

THE Virginia Pearson Photoplays Company has leased from the Triangle Film Corporation for a number of years the studio located on the Clara Morris estate in Yonkers, which is at present unoccupied. This studio will be used for the production of photoplays in which Miss Pearson will be starred.

Chance played a large part in the securing of this studio as it was while Paul Meyer, treasurer of the corporation, was en route to a golf club near Yonkers that he was attracted by the scenery surrounding the studio. On learning that it was available, he immediately got into communication with his brother, Louis Meyer, president of the organization, and negotiations were rapidly completed.

Pathe Contracts for Rubens-Goodman Plays

PATHE EXCHANGE announces a contract made with Alma Rubens, former Triangle star, and Daniel Carson Goodman, the American novelist, for the production of eight pictures during the coming year. The productions will be made in the East and most of the stories will be from the pen of Dr. Goodman.

Dr. Goodman has the stories for the series partially selected. All of his stories are rich in emotional stimulus and powerful in sympathetic appeal. All are treated with realism and a profound knowledge of human nature.

Minta Durfee Preparing to Appear in Comedies

MINTA DURFEE (Mrs. Roscoe Arbuckle), who recently announced her intention to return to the film world, is very busy these days. Aside from choosing an ultimate career on the screen under the banner of one of the largest producers, she is wading through scenarios and books that contain the material in which she is most interested.

Since comedy work has always proved her greatest forte in the past, Miss Durfee proposes to continue in that branch of screen activity.

A national publicity campaign is being prepared, which will be put into effect within the next few weeks exploiting Miss Durfee's ability and reintroducing her.

SIX MORE THEATRES FOR PHILADELPHIA

Quaker City to Have Two New $1,000,000 Houses—$3,500,000 in All To Be Spent in Construction

SIX large motion picture theatres are soon to be erected in Philadelphia at a total expenditure of more than $3,500,000. The smallest of these will seat 2,000 persons and the cost of each will range from $225,000 to $1,000,000.

The Stanley Company will erect a $1,000,000 motion picture theatre at the southwest corner of Nineteenth and Market streets, with a seating capacity of 4,000 persons.

Others to be built will be located at Fifty-second and Chestnut streets; Market street between Seventh and Eighth street; one in Logan, and another at Broad street and Allegheny avenue. This will have a seating capacity of 5,000 persons and will cost more than $1,000,000.

Cohen to Build Heavily.

Joseph E. Cohen, owner of the Alleghany Theatre, at Frankford and Allegheny avenues, and his four business associates, who will erect this theatre on the site of the old Convention Hall, will also construct a six-story apartment house with accommodations for 5,000 persons, a dance hall with a capacity of three thousand and a row of eighteen stores on the plot. Mr. Cohen announces that the construction will start immediately. He expects the theatre to be completed by next February.

The new Stanley theatre, to be erected at Nineteenth and Market streets, will be the last word in theatre construction. Jules Mastbaum, head of the Stanley Company, said he would spare no expense to make it the most beautiful in the country. It will stand on a lot 176 by 200 feet on Market street, the plot alone costing $600,000. One of the new features will be private elevators leading up to the boxes. The plans are now being completed and construction soon will begin.

ARMATO.

First National Circuit Secures Lehrman Comedies

A CONTRACT has just been consummated by Harry A. Sherman in conjunction with the First National Exhibitors Circuit, under the terms of which is made an arrangement with that distributing organization for the Lehrman Comedies. The deal involved a sum said to exceed $1,000,000.

This sum of money is said to be the largest ever paid for two-reel comedies, with the exception of one or two comedy star contracts, and is undoubtedly the highest financial return ever recorded for comedies of the shorter length, minus a star. This transaction is made all the more extraordinary by the record breaking time in which it was concluded, not more than an hour having been required to consummate.

Comedies Every Six Weeks.

The comedies to be produced under this contract are to be released every six weeks and are to be known as the Lehrman Comedies. They are to be created at the new Lehrman studios at Culver City, and it is said that no expense will be spared to make each of the comedies a genuine feature attraction.

Mr. Lehrman has long been distinguished as one of the foremost comedy producers of the screen, and has been releasing his productions through William Fox for several years. The new arrangement marks the first time in his screen career that he is to have complete personal supervision of his screen activities, all of which will be conducted entirely under his own auspices. Mr. Sherman is authority for the statement that Mr. Lehrman is determined to make every expenditure of time, energy and money necessary to establish new comedy standards and that the trade will be presently surprised with the future Lehrman productions.

Joseph Goldberg Plans Bigger Majestic Theatre

JOSEPH GOLDBERG, proprietor of the Majestic and Lillian theatres in Clarksville, Tenn., says he owes his success to keeping pace with picture development. It was eight years ago that Mr. Goldberg withdrew his active interests from the furniture business in Clarksville to become an exhibitor. He thought he saw a bigger future in pictures. Now he is the recognized "picture king" of that part of Tennessee.

Mr. Goldberg had never felt that his patrons wanted a steady diet of the market's biggest features until last winter, when he obtained from the Big Feature Right Corporation, of Louisville, which handles the First National attractions, twenty-five features which he played consecutively.

Mr. Goldberg is going to remodel his Majestic Theatre so that it will hold more people. He intends spending several thousand dollars on it, so that it will be the equal of the best theatre in any town of the size of Clarksville, in the country.

"I always tried to keep up to the times in pictures," says Mr. Goldberg, " but never until now did I realize that the exhibitor who desires to get the most out of his house must have the best pictures. From now on no day in the week with me, not even Saturday, will have for its booking a picture inferior to another I might get instead."

Eight More Film Firms Incorporate in New York

Albany, April 28.

IN addition to the many motion picture concerns and distributing agencies which have lately sprung into existence in New York, eight more have been added during the past few days, incorporating with Secretary of State Hugo.

These latter include Broda and Meyer at $10,000, with Maryan F. Broda and Louis and Maurice Meyer, of New York City; Burson Films, at $10,000, with Anne Silverman, Ethan Katz and Bernard Witt; Lux Products Corporation, dealing in screens and supplies, at $350,000, with N. H. Meyers, Benjamin Greenhut and H. B. Davis; Walter Hast, at $50,000, with Alex Rose, Morris Rose and Walter Hast; Washington Motion Pictures, Inc., at $25,000, with Harry Marcus, Hyman Shapiro and David Goldstein; Photo Serials, Inc., at $5,000, with Joseph Weinstock, Emanuel Manheimer and Joseph Umans; Sunapee Film Corporation, at $100,000, with Robert Russell, Elliott H. King and Herman J. Witte, and Superior Amusements, incorporating with Myron Sulzburger, Claire Goldberg and Edna Egan.

GRANT.

Margaret Marsh to Star in Her Own Two Reelers

MARGARET MARSH has formed a company of her own for the production of two-reel subjects, and it is announced that production will be begun at an early date, several stories already having been selected. Her most recent screen work was as co-star with Herbert Rawlinson in "The Carter Case," a Craig Kennedy Serial prepared for the screen by Arthur B. Reeve and John W. Grey.

Miss Marsh severed her connection with Oliver Films, Inc., upon completion of this serial, and while she has given out no details of her plan, she believes that there is a wide market at the present time for two-reelers, and has already made arrangements for a studio.

Previous to her success in "The Carter Case," Miss Marsh was featured in the Houdini serial. She also recently created the role of Elizabeth Bradshaw, around whom the plot centers in "The Eternal Magdalene," the Goldwyn production of Robert H. McLaughlin's celebrated play.

Miss Marsh has had a versatile career, having appeared when a mere child in the stage production, "The Mascot." Later, she was a member of the Oliver Morosco stock company in Los Angeles, and then joined the Biograph Company, working under D. W. Griffith's direction.

Soldier Shoots Villain on Screen.

During the presentation of a picture in the Crystal Theatre, Vancouver, B. C., James Conners, a returned soldier, took a shot at the figure of the villain on the screen of the theatre, the bullet penetrating the silver sheet and imbedding itself in the real wall of the theatre.

The show was stopped and the police were summoned, after which the arrest of the war veteran was effected on the charge of carrying a concealed weapon. He was found to have a revolver and several .38 calibre cartridges, one of which was discharged.

A few people left the theatre hastily but there was no panic.

Evelyn Greeley Recovers from Influenza.

Evelyn Greeley, recently promoted to stardom in her own right by World Pictures, after having been co-starred with Carlyle Blackwell, Montagu Love and other well-known picture stars, has recovered from an attack of influenza that interfered with the production of "Relations." Miss Greeley has started work at the studio at Fort Lee on a new picture that bears the title of "Phil for Short." The story was written by Clara Beranger and Forrest Halsey and will be directed by Oscar Apfel.

CIRCUIT SIGNS CONSTANCE TALMADGE

First National Gets Star for Six Productions; Option on More—Emerson-Loos to Write and Direct

THE First National Exhibitors' Circuit has placed its corporate seal beneath the signature of Constance Talmadge on a contract for the distribution of six big attractions to be produced by her within a year. The agreement contains an option in favor of First National for an additional six productions.

The series in which Miss Talmadge is to be starred is to be written and directed by John Emerson and Anita Loos. This combination of talent is characterized by First National officials as "an effort to further increase standards of screen entertainment by obtaining, in the writing and direction of special attractions, ability equal to that of the star."

Williams Pleased With Contract.

"The combination of Miss Talmadge, John Emerson and Anita Loos is one of the forces that make for bigger and more successful productions," declared James D. Williams. "First National's chief purpose is to encourage better work by stars and producers. Our exhibitor members know thoroughly the value of greater quality and they are ready to go more than half way to obtain it. It is the salvation of their business as theatre operators."

Miss Talmadge's productions under her contract with First National will be made in Eastern studios. Work on the first of the six will be started immediately. It is said that this will be an adaptation of a famous stage play. It is expected to be completed and ready for release early in August.

"As soon as it was rumored about that Constance Talmadge might not continue with Select Pictures" said Joseph M. Schenck, who will be Constance Talmadge's producer, "she received offers from practically all the large motion picture producers and destributors, and the great increase in her box-office value in the last year is well-demonstrated by the fact that the lowest estimate placed on her services was exactly double the salary she has heretofore been receiving. But no possible contract would have pleased me more than the arrangement with the First National, as it has ever been my cherished ambition to have the two sisters' releases under the same banner."

SKELETONS RATTLED AT OPEN MEETING

Public Session of F. I. L. M. Club Brings Number of Suggestions for Reform from the Exhibitors

THE gentle pastime of rattling the family skeleton was done to perfection on Wednesday evening, April 30, in the Nimrod Room of the Hotel Astor, when exhibitors of New York met with the exchangemen in an open meeting of the F. I. L. M. Club, which, through the Hoy Reporting Agency, adjusts all differences between the distributing organizations and the exhibitors.

The family skeleton in this case turned out to be a plurality and not a singularity of person. Exhibitors stated their grievances frankly and earnestly, while the exchangemen were nothing loath in bringing forth that gentle reminder of yesterday's misdeeds, Specific Instance. Although the exchangemen put up a good fight, they could not withstand the assaults of the showmen, who came primed with a number of excellent suggestions for the reform of present methods of the F. I. L. M. Club.

Excellent Concrete Suggestions.

The open meeting of the F. I. L. M. Club was called at the suggestion of Sydney S. Cohen, president of the New York State Exhibitors' League. The session was presided over by I. E. Chadwick, secretary of the F. I. L. M. Club, who acted as chairman of the proceedings in the absence from town of the president and vice president of the club.

Mr. Chadwick opened the meeting by outlining the work of the Club since its formation in 1916 to combat evils existing in the business intercourse between showmen and exchanges, stating that the functions of the club had expanded until it now took in every phase of activity relating to the mutual benefit of distributor and exhibitor.

When the meeting was thrown open for general discussion, Sydney S. Cohen took the floor and presented a series of concrete suggestions for the reform of the F. I. L. M. Club. They were: exhibitor representation on the grievance committee of the club which settles disputes between exchange managers and exhibitors; a standard contract to be used by all exchanges; the acceptance or rejection of contracts by the exchange within a period of seven days after the contract is signed; elimination of the deposit system, or at least the payment of 6 per cent. interest on deposits made by exhibitors; prompt rendition of bills by the producers, who send out bills late and then hold up play dates because they are not paid.

Goldwyn Policy Applauded.

Discussion was full and constructive on each suggestion. Sam Eckman, chairman of the grievance committee of the club, became the center of the maelstrom when he voiced the personal opinion that exhibitors should have no representation on the committee. Mr. Eckman could not stand the attack of Messrs. Cohen, Manheimer, O'Reilly, and Bracher. He had the pleasure, however, of hearing the Goldwyn policy of paying 6 per cent. interest on exhibitor deposits warmly applauded.

S. I. Berman, secretary of the State Exhibitors' League, registered a protest against the payment of the 5 per cent. film tax by exhibitors, while William Brandt, president of the Brooklyn League, took out the axe on "Fit to Win," the Public Health film.

A heated discussion of exhibitor combinations to beat down prices on film rentals took place. When exchange men cited examples of showmen combination, the exhibitors retaliated with concrete illustrations of collective selling on the part of exchange managers.

Mr. Chadwick announced that all the suggestions presented by the exhibitors would be given careful consideration at the meeting of the F. I. L. M. Club next week, after which meeting the results would be communicated to the various exhibitor bodies.

A more detailed account of the meeting, not possible in this issue because the World is even now going to press, will be printed in our issue of May 17. It will be of interest to all exchanges and exhibitors. REILLY.

Censors Will Co-operate with National Association

REPRESENTATIVES of the National Association of the Motion Picture Industry and the National Board of Review met at the Hotel Knickerbocker on Wednesday afternoon, April 30, for the purpose of bringing closer co-operation between the producers and the National censorship body.

A joint conference committee was appointed to discuss the particulars further and to carry out the wishes of both bodies. President William A. Brady appointed for the National Association Arthur Friend, J. Stuart Blackton, Paul Cromlin, E. A. Powers, and Gabriel Hess. The representatives of the Board of Review are Edward F. Sanderson, director of the People's Institute; E. D. Martin, director of Cooper Union Forum; William B. Tower, of the National Survey of the Methodist Church; O. G. Cocks, secretary of the National Committee for Better Film, and W. D. McGuire, secretary of the National Board of Review.

The first meeting of the joint committee will be held early next week.

A. S. Kirkpatrick Returns to the Production Field

A. S. KIRKPATRICK, for the last year assistant general manager and director of sales of the Mutual Film Corporation and Exhibitors Mutual Distributing Corporation, has resigned, effective May 3, to return to the producing field.

Mr. Kirkpatrick refuses to reveal details of his plans further than to announce that he leaves New York on May 7 for Los Angeles.

In his new connection, Mr. Kirkpatrick re-enters production after five years in distribution. His first experience in the motion picture industry was in producing and it was his original intention to be a producer.

Banquet for Sunday Boosters.

The banquet to be given by the New York State exhibitors to Messrs. Berman, O'Reilly and Cohen as an acknowledgement of their untiring efforts in behalf of the Sunday opening bill, is set for Tuesday, May 27, at the Hotel Commodore, New York City. The F. I. L. M. Club has appointed a representative to meet with the exhibitors to arrange for a full attendance of its members.

Working for Local Sunday Ordinances.

Hudson, N. Y., through its Board of Aldermen, is working for an ordinance for the showing of Sunday pictures. The signature of the Mayor is expected to confirm it. The Motion Picture Exhibitors' State League is preparing a campaign for Sunday opening, starting with Poughkeepsie, Elmira, Ithica, Utica, Schenectady, Cohoes, Watertown and Albany.

INDUSTRY WILL BE ITS OWN CENSOR

At Joint Meeting in New York Both Producers and Distributors of National Association Unanimously Provide for Supervision of Pictures and Theatres

BELIEVING that motion pictures of questionable moral theme publicly exhibited threaten the very existence of the motion picture industry, more than ninety-five per cent. of the recognized producers of screen stories met on Friday night, April 25, in the Claridge Hotel and took decisive action, which, it is believed, will effectively cleanse the screen of sensational, salacious films. Announcement of the steps to be taken was made by William A. Brady, president of the National Association of the Motion Picture Industry.

Against Harmful Shows.

The plan of vigorous, aggressive action against the disreputable motion picture, and particularly against the producers of pictures who would seek to profit financially by exploiting sensational scenes and stories on the screen, is taken as the result of unanimous action by the producer and distributor members of the National Association who have pledged their own product to the same scrutiny as that of the producers not members of the association.

The plan in effect as outlined in the resolutions is to serve notice immediately upon every exhibitor of motion pictures in the United States—of whom there are about seventeen thousand—that none of the distributing agencies of the producing companies would serve any theatre or exhibitor with motion pictures if he should run for public exhibition any film that has been disapproved by the National Association.

Bad Use of Worthy Pictures.

Mr. Brady said: "The action taken by the producers and distributors of the National Association of the Motion Picture Industry, representative of more than ninety-five per cent. of the recognized makers of screen product, is directly impelled by the fact that throughout the United States there are being released at present for public exhibition certain films and health propaganda motion pictures which were made for the exclusive exhibition to soldier audiences in cantonments and billets, both here and abroad. These films treat of the social evil, and, properly distributed among the men of the army and navy, aided materially the medical corps of the army and navy in their work.

"It has come to our attention, however, that these pictures are exclusively for army distribution, and others patterned along the same lines in some manner have become released for public exhibition before mixed audiences of men, women and children. Unjustly, the entire motion picture industry is being made to suffer by the righteous indignation of the public against these exhibitions. That the public has not been fully acquainted with the facts which led to the dissemination of such pictorial information only complicates and makes more dangerous the menace to the recognized producers in the industry.

Industry's Fine War Record.

"I defy any other industry to point to its record of war co-operation with the United States Government with any greater pride or with any cleaner story than can be told by the motion picture industry. The activities of the films in behalf of maintaining the morale of the soldiers abroad and the civilian population at home are too well known to the general public to bear repetition. So vibrant is the medium of the animated picture, however, that unless it is guided by the hands of those fit and qualified to direct it, it may turn its sharp weapons upon itself as in effect the exhibition of the pictures to which I allude are doing.

Protests Against Legal Censorship.

"The motion picture industry denies emphatically the right of legislators, of local commissions, of self-constituted reviewers to censor the motion picture beyond the regulations embodied in the law of every state of the Union prohibiting the dissemination of unclean and indecent literature and pictures. Self-willed, sincere, but narrow-minded persons are seeking to fasten upon a medium of expression as great as the spoken word or the press a diabolical censorship which is un-American. Of late the force of arguments of these individuals has been strengthened by the reference to the social evil pictures referred to.

"In so far as discouraging the exhibition of these pictures is concerned every self-respecting motion picture producer in the United States agrees with these proponents of legalized censorship. But we do not agree—in fact, we will not tolerate—the methods of legalized control because we feel we have in our hands far greater responsibility and far greater ability to combat the evils that are against us than have any other agencies."

Pass Resolutions Unanimously.

The resolutions follow:

"First: That all members of the National Association of the Motion Picture Industry shall submit to it every picture produced and distributed by them upon its request at any time prior to or after the public exhibition thereof, and shall accept any and all rulings made by said National Association in respect thereto.

"Second: That all producers and distributors shall attach at the beginning

Herbert Rawlinson Says the Fireman on the Left Is a Chubby Sort.

While Margaret Marsh, on the right, says white elephants and white horses are much the same in "The Carter Case," the Oliver serial.

of the first reel of every picture produced and distributed by them such mark or stamp as shall be authorized and issued by said National Association and shall remove the same upon order thereof.

Will Govern Theatre Showings.

"Third: That all members of the National Association of the Motion Picture Industry shall forthwith advise all of their exhibitors that on and after the first day of June, 1919, they shall refuse to furnish any of their product for exhibition in any theatre in which there shall be exhibited after the receipt of such notice any motion picture disapproved by the said National Association of the Motion Picture Industry, or from which eliminations have been ordered or changes in titles or subtitles have been ordered by it but not made; and that the purport of this third paragraph be incorporated in and made a part of all contracts between distributors and exhibitors hereafter entered into.

"Fourth: That the National Association of the Motion Picture Industry take all steps that may be permitted by law to prohibit the exhibitions of such pictures as are by it disapproved or from which eliminations or changes in titles or subtitles have been ordered by it but not made.

"Fifth: That the National Association of the Motion Picture Industry shall adopt rules, regulations and orders with respect to the foregoing and provide for their proper enforcement.

"Sixth: That the National Association of the Motion Picture Industry condemns the exhibition of all pictures which are obscene, immoral, salacious or tend to corrupt or debase morals, or that are exhibited contrary to its rules, regulations or orders.

Will Aid in Proper Prosecutions.

"Seventh: That the National Association of the Motion Picture Industry shall assist and co-operate with the proper authorities in any legal proceedings, whether criminal or otherwise, that may be undertaken to prohibit the exhibition of such pictures and in the prosecution of those exhibiting the same.

"Eighth: That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of legalized censorship of motion pictures prior to their exhibition.

The Constitutional Amendment.

"Ninth: That the National Association of the Motion Picture Industry shall endeavor to cause to be adopted an amendment to the Constitution of the United States prohibiting the enforcement of any law abridging the freedom of expression through the medium of the motion picture to the same effect as is provided in Article I of the ten original amendments to the Constitution of the United States that were declared in force December 15, 1791, prohibiting the enactment of any law abridging the freedom of speech or of the press.

"Tenth: That the National Association of the Motion Picture Industry urge the passage of a law by the next Congress of the United States amending that section of the Penal Law of the United States which now prohibits the transmission by mail or otherwise of indecent pictures or literature so as to clearly include the prohibition of a like transmission of obscene or indecent motion pictures."

Those Present at the Meeting.

All of the leading companies were represented at the dinner by the following:

William A. Brady, Arthur S. Friend, John C. Flinn, Walter L. Greene, J. Robert Rubin, Percy L. Waters, Herman Robbins, Ronald Reader, N. J. Baumer, J. Stuart Blackton, Charles C. Pettijohn, E. J. Ludvigh, A. Alperstein, Arthur Ryan, Louis J. Selznick, Joseph M. Schenck, Jesse L. Lasky, Adolph Zukor, Walter W. Irwin, Richard A. Rowland, P. A. Powers, D. MacDonald, Gabriel L. Hess, Paul H. Cromelin, William Wright, J. E. Brulatour, E. W. Hammons, Emil E. Shauer, John R. Pembleton, Al Kaufman, Lewis Innerarity and Frederick H. Elliott.

Fashion Creator Engaged by Universal.

S. Zalud, creator of thousands of America's latest styles of hats, capes, gowns and dresses has succumbed to the lure of the motion picture. The young New York designer whose costumes have been the talk of the continent since America entered the world war, has been engaged by the Universal Screen Magazine to show how the many designs which have come from his studio are conceived.

Zierler Starts Publicity Service.

Sam Zierler, sales manager of the Big U Exchange, has started a publicity service for newspapers in his territory and a service department for exhibitors. Fred E. Baer, who is just back from service with the army in France, is in charge. Mr. Baer is a former newspaperman with experience in St. Louis, Philadelphia and New York.

It's "The Third Degree" in a 24-Sheet, but Alice Joyce Reconciles the Figurative Disagreement.

Capt. Kaufman Back After Filming History Overseas

CAPTAIN AL KAUFMAN, formerly manager of eastern studios of the Famous Players-Lasky Corporation, has returned from France, having served seven months as officer in charge of all motion picture work in the photographic division of the Signal Corps, A. E. F.

Captain Kaufman's chief work was the compiling of an historical photographic record of America's participation in the war, and this took him to England, France, Luxemburg, Belgium, Asace and Germany.

The motion picture business in Europe, according to Captain Kaufman's observations, is due for a big boom. The war naturaly proved a big setback, but now that it is all over and conditions are again settling down to a semblance of the normal, exhibitors are already finding it hard to keep pace with the public demand for more and better pictures. Captain Kaufman and his superior officer, Major Hardy, enjoyed the unique distinction of being the first Americans to enter a German motion picture theatre since the entrance of this country into the war. This was at Trier, or Treves, on the evening of the first day of the Americans' march into Germany.

Famous Players-Lasky Make Bond Film in Record Time

WHAT is believed to be a record in handling motion picture film, from exposure to the screen, was established by the Famous Players-Lasky Company last week as part of that organization's stunts to boost the sale of Victory Bonds in New York.

At noon crowds began to gather in front of Aeolian Hall, West Forty-second street and, under the direction of Captain Al Kaufman, the famous Players-Lasky cameraman began taking pictures of the note buyers. The first purchases was Mrs. Adolph Zukor, wife of the president of Famous Players-Lasky.

At six minutes past four the last foot of film was exposed, and a messenger hurried to the Empire City Film Laboratory, on West Forty-fourth street. Just exactly one hour and ten minutes later the negative was ready for printing. Eight titles were inserted in the print and in the total time of two hours and forty-five minutes the print was ready for projection. It was rushed to the Strand Theatre and there thrown on the screen.

Harry A. Bilger Dead.

Harry A. Bilger, former manager of the Hopkins Theatre at Louisville, and who for years has been a well-known exhibitor and showman in the South, died last week at his home in Memphis, Tenn.

Mr. Bilger first went to Louisville to take charge of the Hopkins Theatre when it was changed from a dramatic to a picture house. Then he became manager of Fontaine Ferry, a big amusement park, which he conducted successfully until two years ago, when he suffered a nervous breakdown. He had never recovered sufficiently to resume his business activities and ultimately returned from Louisville to his old home in Memphis.

HOW GOOD OLD MAC GOT OVER HILL

F. H. McMahon, Texas Advertising Man for the Levy Theatre Interests in Fort Worth, Found Himself with No Advertising Aids—Newspapermen Helped

Illustrated by Brinkerhoff

THE value to exhibitors of the confidence and friendship of local newspaper men and the wisdom of maintaining a prominent position among the city's business men by membership in the leading commercial associations has just been amply demonstrated by F. H. McMahon, advertising manager for the P. C. Levy Theatre Interests in Fort Worth, Texas.

On a very recent Saturday the management of the Hippodrome Theatre, a Levy house in Fort Worth, faced the alternative of postponing its play dates on "A Midnight Romance," second of the Anita Stewart special attractions to be distributed by First National Exhibitors' Circuit, or opening a four days' engagement with it on Monday without posters, slides, or press sheet material for newspaper advertising and publicity.

Advised Not to Try It.

"Don't try it," advised H. H. Maloney, manager of the Strand Theatre, another Levy house in Fort Worth. "You'll flop hard if you do. These big special attractions have got to be advertised to go over big."

Even Mr. Levy, boss, owner and co-worker with McMahon, directed his attention to the serious situation that would result if the production was opened without a preliminary campaign of any character.

"The advertising and publicity departments of First National's home office in New York are to blame for the lack of advertising supplies," McMahon was told.

"That's all right. I was told by Bickel, of the Dallas exchange, that they won't write a press sheet or prepare any ads or cuts until they review a print of each release. That's sound sense. If the producers didn't get a print to them in time, they can't be blamed for the delay."

"Regardless of the reason, the fact is that you have nothing at all to work with. Better get the Dallas exchange on the 'phone and change the date. Ask them to send you something with which they can ship posters, slides, cuts, mats and a press sheet and lobby displays."

Friends in Need Are Friends Indeed.

"Nope," McMahon retorted. "I've been kidded for months for spending my good money buying lunches for newspapermen and keeping up my dues in the Kiwanis Club. You fellows have told me it was foolish. You argued that the newspaper co-operation was determined by advertising. You told me there was no percentage in a membership in any commercial association. Here's my chance to prove that you're all wrong. I'm going to demonstrate, with 'A Midnight Romance,' that it pays any exhibitor to have real friends among the reporters and local merchants. These reporters with whom I've been lunching frequently, and the scores of business men I've met at the weekly session of the Kiwanis Club, are going to be my substitutes for posters, slides, lobby displays, and mats and advertising copy guides. They are going to help me put over 'A Midnight Romance' so that we can open on Monday. I've got twenty-four hours to do it in.

Anita Stewart a Trump Card.

"More than that, I'm going to demonstrate that there is big value in the name of a star. 'A Midnight Romance,' as a title, is an unknown and questionable quantity. But the name of Anita Stewart is not. She registered big with local theatre patrons in 'Virtuous Wives.' I know that her popularity and name alone are all I need to work with."

And then McMahon, ever handy with hunches and lunches, and really popular with local reporters because of his continued recognition of them, forged to the front. "Take my advice just this one time," he pleaded. "We can put over 'A Midnight Romance' without all that exploitation. Anita Stewart would draw a crowd to the North Pole. You let me run this thing and I'll make you use that S. R. O. sign that hasn't been out of its corner since Charlie Chaplin was here in 'Shoulder Arms.'"

Because McMahon was not given to braggadocio or ego, P. C. Levy ceased arguing and pronounced the final benediction:

"May the Lord help you."

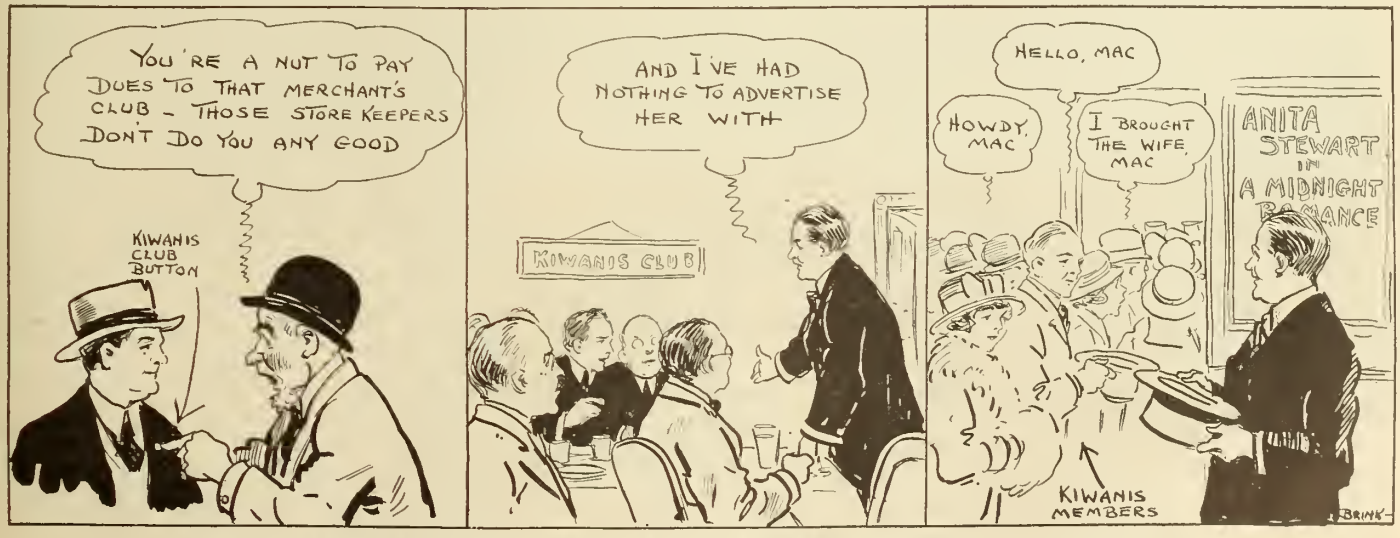
Looks Up Reporter Cronies.

Late that afternoon there was a quiet but earnest little gathering of newspaper reporters. "Good Old Mac" had 'phoned them to join him in a bite at one of the downtown restaurants. McMahon could not be induced to reveal the discussions at the meetings, but he returned to the Hippodrome smiling.

He began his advertising efforts on Sunday, and the production was to open the next day. He hastily scratched together a few signs for the lobby, bought what space he could in the Monday morning editions of the newspapers—they do not, as a rule, accept copy on Sunday for Monday publication—and then inveigled a printer to break the Sabbath and print several thousand hand bills for him. McMahon's signs were not the finished products of ample time and patience. They showed evidences of haste and excitement. Where he dug up the paper he used in the Hippodrome lobby no one who has seen the regular displays for the production ever could guess.

Gets Old Stewart Photograph.

McMahon confined his copy in the signs, smash posters, hand bills and the limited newspaper space to two facts. The first was that "A Midnight Romance" was Anita Stewart's second brand new production for First National. The next point emphasized the line:


YOU'RE A NUT TO PAY DUES TO THAT MERCHANT'S CLUB - THOSE STORE KEEPERS DON'T DO YOU ANY GOOD
KIWANIS CLUB BUTTON
AND I'VE HAD NOTHING TO ADVERTISE HER WITH
KIWANIS CLUB
HELLO, MAC
HOWDY, MAC
I BROUGHT THE WIFE, MAC
ANITA STEWART IN A MIDNIGHT ROMANCE
KIWANIS MEMBERS
BRINK

Membership in a Local Business Men's Association Is Worth Much to Any Exhibitor.
It gives McMahon prestige, acquaintance, and valuable assistance in a pinch

"Never shown before in Fort Worth." He succeeded in locating a photograph of Miss Stewart in the possession of an exhibitor with a small theatre on the west side of the city. It had been taken when Miss Stewart first appeared in screen work.

The Monday editions of the newspapers indicated that "Good Old Mac" had not misplaced any confidence in his reporter friends. Every editor in Fort Worth had heard from one of his staff men a "hard luck tale" about the predicament of "one of the finest fellows that ever lived, and by jimminy, we ought to help him out a bit." They did.

Business Men's Club Helped.

Monday noon brought a special meeting of the Kiwanis Club. Its membership consists of every representative merchant and business man in the city. It is a booster organization, but extremely discriminating about admitting new members. The investigations are rigid. McMahon had long been a member, despite the opinions of other exhibitors that it was not worth while, and could not benefit a motion picture man in any way.

At the noon session McMahon made a short address. He told the members about the lack of advertising accessories on "A Midnight Romance" and advised them not to mistake lack of promotional work as any indication that the attraction lacked quality. He recited story details he had gathered from the trade journals. He spoke about the romance, the love interest, and the fact that it was written by a woman, directed by a woman, with a female star.

He did not have to make any special request to the Kiwanis Club members to help him boost the production. He was well enough acquainted with them to know that they would do this of their own accord just to help a prominent and likable member in a pinch.

The Results Astonished Him.

"It really surprised me," McMahon explained later, "to notice how much interest that group of business men took in my talk about the picture. That evening as I stood in the lobby watching the crowds pour in I saw practically every member of the Kiwanis Club who had attended the noon luncheon go up to the box office and buy tickets. Many of them brought their wives or other men's wives, but they came, and that's what I was mainly interested in.

"I learned, in the next two days, that many of them had taken the time and trouble to tell customers in their respective stores and offices that the newest Anita Stewart production was playing at the Hippodrome."

When the Reporters Went Back
After lunch with McMahon.

Thus ends the story of how one exhibitor has found it well worth his time and money to develop friendships among local newspapermen and to keep in constant association with the best elements among business men. That they patronize his showmanship regularly and as a matter of course because they know him and like him is incidental to the main point that in a crisis, when failure meant disaster and a reflection on his personal ability, they stood ready, at the hint of a request for co-operation, to virtually "go the limit."

HE SURE IS SOME ENTERTAINER
THAT LUNCH WILL COST MCMAHON EIGHT DOLLARS — THOSE NEWSPAPER GUYS DON'T APPRECIATE ANYTHING
RIVAL EXHIBITOR

McMahon Lifted the Lid When Mr. Hoover Went to Europe.

Good food, good smokes, and good fellowship brought in good and honest prosperity to the man who knew how to use them.

Vitagraph's Plan Book Ready for New Serial

A FULL month ahead of release date, Paul N. Lazarus, advertising and publicity director for Vitagraph, is sending out a complete and fully detailed plan book on "Perils of Thunder Mountain," the next serial to take up the running with Antonio Moreno and Carol Holloway pulling off the stunts. Each of the fifteen episodes is treated separately as an individual offering.

This is the second time that Vitagraph has gone into the plan of the book proposition with such helpful results. On an earlier serial the various episodes were backed with separate publicity and now the exhibitor will get more real help from the "Perils of Thunder Mountain" aid-book than usually comes from the mills of several producers.

Lithographs are shown in identical design and colors; ever kind of advertising aid and lobby adornment is listed and priced; advertisements are offered as helps to best and quickest action; there are special stories and separate synopses for the fifteen chapters and publicity and advertising in each detail are complete and should be most effective.

Lazarus Knows and Says So.

To quote Mr. Lazarus, who is well posted on things Vitagraph: "We have tried to make the book more complete and comprehensive than any that we have heretofore issued. It covers the serial in its entirety, and when you consider that it is being mailed to exhibitors a full month before the release of the serial, I think you will agree that Vitagraph has a distinct accomplishment to its credit, in that the big serial will be launched and find every exhibitor thoroughly prepared to make the most out of it for himself." HILL.

Griffith Coming to New York for Spring Show Season

DAVID WARK GRIFFITH will arrive in New York early next week personally to take charge of the preliminary arrangements for his forthcoming spring repertory season of motion pictures and stage productions.

Albert L. Grey, general manager for the Griffith interests in the East, announces the leasing of the George M. Cohan Theatre. In this theatre, Mr. Griffith will open his repertory season on Monday, May 12. The opening attraction of the repertory season will probably be "Broken Blossoms," an elaborate Chinese production, with Lillian Gish, Richard Barthelmass, Donald Crisp and other prominent players in the cast. This offering will be interspersed with special dances and musical features of the speaking stage, adding color and atmosphere to the screen program, and to further carry out Mr. Griffith's repertory idea.

As this will be the first motion picture repertory season ever offered in this country, or for that matter in any country, the novelty of the enterprise is apparent. It is understood to be Mr. Griffith's purpose to present not only his better known screen productions, but various prologues, episodes, pantomimes and dancing features of the speaking stage.

PSYCHOLOGY OF FILM SALESMANSHIP

Must First Convince Prospective Customer He Wants a Thing and Has the Money to Buy It, Says World's Oregon Correspondent—Analyzing the Various Steps

By Abraham Nelson

SALESMANSHIP is the art practiced by one man upon the mind of another to convince that other of his desire and his ability to possess something which the salesman has. Matters pertaining to the science of the mind are psychological, therefore the connection between psychology and salesmanship. After convincing a man of his desire for a certain thing and of his ability to gratify the desire, the salesman steps out and the "order taker" comes in. Every salesman is naturally an order taker. But the number of "order takers" who are not salesmen is legion, even in this most pleasing branch of the selling profession, the selling of moving pictures.

Generally speaking, every sale, whether it be of films, real estate or live stock, proceeds through the same steps, just as every geometric proposition is solved in the same general way. Sales managers have analyzed a sale by dividing it into three general steps: the approach, the interview or demonstration and the closing. It appears to the writer that these steps may be further subdivided to get a clearer understanding of sales psychology, into: the pre-approach and the approach, the prelude of the interview, the analysis of the buyer's motives, the demonstration of the seller's wares, and the grand argument where the motives of the buyer as analyzed are fitted to the proposition of the salesman.

Film Salesmen Can Get to Exhibitor.

The film salesman has little to worry about the pre-approach, that is, of the office boys and subordinate clerks; the ordinary exhibitor has few such to bar the way to the inner sanctum. The good salesman remembers, however, that there is but one place to talk business and that is a place where all handicaps have been cleared away and unnecessary interruptions barred. The film salesman who attempts to talk business in the theatre foyer or in the projection room while the show is going on is wrong from the start. Better wait until the show is over or come back the next day.

And the salesman who makes the fatal error of apologizing for his "intrusion" and "begging," literally or otherwise, for his customer's "valuable time," does not know the first principles of his profession. The average exhibitor will welcome the film salesman. Psychologically, it should be the salesman's purpose to impress the exhibitor in the approach that his calling upon him is strictly a business proposition for the exhibitor's benefit which requires no apology, no servility, any more than does the opening of the doors of a theatre to the public require excuses. Of course there are some theatres which ought to apologize to the public for being open at all, and the analogy follows with some men.

Creates Atmosphere Through Approach.

Right here in the approach is where the salesman creates the atmosphere through which it is going to be easy or hard sailing to close the deal. The question of negatives and positive becomes in issue. An example: "Mr. Blank, I have called upon you to SELL you some film." Negative, absolutely. The psychological part of the exhibitor concerned herein grasps that little word "sell" right out of the idea, holds it in its little cells—note the difference in the spelling—and the salesman who has made the error has a hard time to pry it loose. "Sell" to any man means to take money away from him and no man wants to part with money.

This is the right way: Perhaps after a few joyful and gloom-dispelling preliminaries, say this: "Mr. Blank, I firmly believe I have a picture that will make you some money." And right here let the reader be impressed with the value of "firm belief," that is, earnestness. Throughout the argument stick with the firm belief that your film will get the exhibitor the money. That is primarily what he is in the business for. The buying of film and the incident parting of the exhibitor from a little of his money is a mighty important part of the theatre business. But do not bring it home to your customer; he will fail to appreciate your efforts.

Find Out His Motive.

Having done your best to impress upon your customer that your efforts are for his benefit along financial lines, gauge him to find out what motive he might have in buying your product. Of course, the exhibitor's big motive is to make money, but exhibitors have different ideas as how the money should be made. A few deft questions, a little observation, will usually uncover the motive.

A salesman called upon a Western theatre manager one evening and complimented him upon his excellent attendance. "Bah," said the showman. "The crowd matters nothing, it's the profit that counts. Film costs too much these days." This man's motive was easily discerned. It was further evidenced by his own presence in the box office in the place of a tidy cashier. His house might have been called the "Cheap" Theatre. The argument in his case was the low price of the salesman's service considering, of course, its unusual merit.

Competitive Motive Common.

In a thousand towns in the United States there are two picture shows, the owners of which are bitter rivals.

There Is Plenty of Atmosphere and Vivid Action in the Coming Norma Talmadge Feature, "The New Moon."
H. H. Van Loan is the author of the Russian story which Chester Withey directed for Select.

The motive of a man in such a town in buying your product is obvious: to keep the other fellow from getting it. This motive will appear without asking your customer any questions at all. Do not play it too strong. There are many cases where rivals have been played against each other by film salesmen until, for their own protection, they have declared an armistice and, united, have turned in battle array against the film-selling concerns with disastrous effect on the price question.

If the exhibitor is of a type that wears a flannel shirt and operates a garage or a coal yard in the daytime, find out how he feels about "boiled shirt" plays. Nine times out of ten you will make the amazing discovery that only Westerns "go" in his town or theatre. If you are selling a regular service, show him all the gun shootin' stills you have in your portfolio, touch but lightly upon your society plays and you will get his name on the dotted line.

Motive Is "Minimum Chance."

An important motive of a buyer of films is that of "minimum chance." In other words, the desire to play only sure things. When this motive appears dominant, discuss your product's former successes and show where others have made money with that which you have to offer. In searching for this motive exhibitors will tell you that films which go big in one city or locality are impossible in their theatres. With such exhibitors forget the motive of "minimum chance" and look for another.

A glance at the lobby might show the exhibitor's motive to be "expressive paper." Many exhibitors select their programs in the poster room. In a town full of churches, a "holy city," as it were, the motive might be "super-whitewashed pictures." Perhaps you have a production in which some of the appeal is in the antics of a shapely chorus. Remember the town's peculiarity; forget the chorus. Your picture has other selling points.

Motives in Many Combinations.

Motives appear in many combinations. The observing salesman selects the big motives and makes combinations of his own. He loses sight of the minor points. With the big motives singled out, he marshals his forces, selects his batteries and makes the grand attack in the demonstration and argument.

Except that the salesman should never lose sight of the positive quality of his argument, little need be said about this stage of the sale. Be clear, firm, logical, about bringing home the points that will best meet the customer's motive. And when you have made all those points, you have done enough and you are through.

Appreciate the fact that you are through. Just because you have been so eloquent in your appeal that the exhibitor is overcome and stands breathless, awed and silent before you, do not get the idea that you will help your sale any by raising another fine point. Keep to the big points and then close with your customer.

Closing of Sale Minor Detail.

The closing of a sale is of course the purpose of your visit. In the psychological diagram of a sale, the closing is a comparatively minor detail and follows the argument as a matter of course if the psychological principles are clearly understood. The big thing about closing is when to do it. Intuition will tell you. Ask the clinching question or make the closing statement in terms that are positive and affirmative instead of negative. Do not ask your question in such a way that it will suggest a negative answer. Try to frame your question so that if you do not get "yes" for an answer, your customer will at least say something that will reopen the demonstration from a new angle. Never lose hope.

Psychologist Will Get Orders.

To the man who understands the psychological elements of a sale there will be no doubt but what he will eventually close successfully. He considers a sale like a gasoline engine, with valves adjusted and gears meshed to explode the charge at the proper time, and with a sufficient flywheel to carry the machine through another revolution should the first charge miss fire. To such a salesman the law of averages gives more than his share of successes. The man who does not comprehend the psychological elements of a sale gropes in the dark, and using the gasoline engine again as an illustration, fires his charge before it is properly compressed or after the compression is released, and the law of averages usually slights him.

In the words of a well known film sales manager of Gotham, there are exhibitors in this land of ours who maintain that Niagara Falls are not naturally the way they appear on the screen, but that the water is merely diverted that way occasionally for the benefit of the moving pictures, and that the assassination of Abraham Lincoln was nothing but a thrilling rehearsal for a scene in the silent drama. But even with the most skeptical exhibitors the great psychological principles of salesmanship apply and the salesman who understands his approach, studies his customer's motives, demonstrates as his observations guide him and closes at the right time in a sincere, affirmative manner, wins.

Johnny Dooley in Two Reelers

Clarence L. Bach, president of Johnny Dooley Comedy Films, Inc., announces that Johnny Dooley, the comedian, will be seen in a series of two-reel comedies based on Bide Dudley's humorous newspaper stories, "The Office Force," now a popular feature of the New York Evening World, and three score other publications throughout the United States and Canada. In each picture the comedian will appear as the office boy whom Mr. Dudley has made so entertainingly unctious.

Delivers Films by Aeroplane.

The Harma Company, a progressive British film producing concern, is the first commercial firm in Great Britain to deliver goods by aeroplane.

Recently the company held trade shows of their two national features "The Power of Right" and "The Warrior Strain," in both of which pictures His Royal Highness the Prince of Wales has taken part. The films were carried from town to town in a biplane.

Robert Warwick Is Signed by Famous Players-Lasky

ROBERT WARWICK has been signed to a long-term contract with the Famous Players-Lasky Corporation to appear as a star in Paramount and Artcraft pictures. And as if this were not enough honor to be bestowed upon an actor-soldier, or soldier-actor, the same day which brought this announcement to New York from the West Coast brought also a telegram to the home office from Los Angeles conveying the news of the erstwhile Captain's promotion to a Major in the Reserve of the United States Army. The promotion dates from April 8 and is for five years, and is given in recognition of Major Warwick's distinguished service as a member of the General Staff of the A. E. F.

The engagement of Major Warwick as a permanent star in the galaxy of Paramount and Artcraft players was the direct outcome, it is stated, of his splendid work in the leading role of "Secret Service," the big Famous Players-Lasky special production just completed at the Lasky studio by Director Hugh Ford.

Major Warwick will be starred next in a screen version of "Told in the Hills," the novel by Marah Ellis Ryan which, at the time of its publication a good many years ago, was one of the most sensational fiction successes ever written. Will M. Ritchey has written the scenario and Hugh Ford will direct, with Ann Little assigned to the leading feminine role.

National Association Creates Real Estate Department

THE offices of the National Association of the Motion Picture Industry have become so well established as a general clearing house for film companies, 95 per cent. of which are represented in the organization, that it has been decided to establish a real estate department for listing properties offered for lease or sale.

This action has been taken following many requests received from individuals and companies which are looking for studios, as well as for the benefit of those having property to offer. Definite plans are being worked out by President William A. Brady and Executive Secretary Frederick H. Elliott, and it is proposed to have a complete file of all properties which are on the market, together with detailed descriptions and photographs of the buildings.

This latest addition to the long list of the Committee and other activities of the National Association will be known as the Real Estate Department, and it is the intention to render free service to members of the Association; while individuals and companies not affiliated will be charged customary rates.

N. L. Manheim, who was recently released from the navy, will act as manager of the Real Estate Department. Mr. Manheim will be glad to receive communications from any persons desiring to lease their motion picture properties, also requests from those who are in the market to lease or purchase studios anywhere in the country.

"HOW TO ADVERTISE THE PICTURE"

Trade Paper Editors Discuss Topic in Fox Exhibitors Bulletin—Much Pithy Advice Contained in Opinions of Men Conducting Industry's Four Leading Organs

ONE of the outstanding developments in the film industry in its later phases is the great increase in service which the producer is giving the exhibitor. In the early days of the business many producers thought their duty ended with the making of indifferent pictures and the sale of these to exhibitors. As men of greater vision entered the business, however, they developed the idea that the producer's duty consisted not alone in making good pictures, but in helping the exhibitor to market them to the public.

A striking example of this policy is given in the current issue of the William Fox Exhibitors Bulletin, published this week. This number of the Bulletin contains something unusual in exhibitor service—a symposium of the views of four editors of trade papers on the general subject "How To Advertise the Picture." The articles were written especially for the Exhibitors Bulletin, as a part of its aid to exhibitors, by Lesley Mason, editor of the Exhibitors' Trade Review; William A. Johnston, editor of The Motion Picture News; Martin J. Quigley, publisher of The Exhibitors Herald and Motography of Chicago, and George Blaisdell, editor of The Moving Picture World.

Articles Contain Sound Advice.

The articles were written from the standpoint of service to the exhibitor and contain an abundance of sound advice on principles and methods of exhibitor exploitation of motion pictures. While varied in their treatment of the subject the editors unite in advocacy of live advertising and publicity on the part of exhibitors.

Pointing out that up-to-date exhibitors appreciate the importance of good advertising, Mr. Johnston says:

"These exhibitors don't need preaching. They want—and appreciate—help and encouragement. And let me say that the trend of thought in the inner councils is to give them more and more aid. The Fox Exhibitors Bulletin is one such evidence.

"As for the exhibitors who have not yet learned the lesson of advertising:

"The time for preaching is past. The exhibitor whose eyes are open can readily see what advertising is doing for others—and how others are doing it. The exhibitor whose eyes are open will take advantage of the aids that the producers are supplying. The exhibitor whose eyes are open will follow the sign-post that points to the highway of Big Money.

"The exhibitor who, 'having eyes, will not see,' will be shunted to the roadside and forgotten in the onward sweep of the greatest, keenest, livest business on earth."

Divides Exhibitors Into Two Classes.

Mr. Mason divides exhibitors into two major classes—those who advertise and those who do not. The latter class he subdivides into the exhibitors who think they don't need to advertise, the exhibitors who don't believe in advertising, and the exhibitors who don't know what advertising means.

"The exhibitor who thinks he does not need to advertise," says Mr. Mason, "may be an exhibitor, but as a showman he is a moss-gatherer. He is too easily satisfied with the patronage he has, and he will only have that so long as no wide-awake competitor arises to dispute his patronage with him.

"The second man is generally the shiftless theatre owner who has nothing to advertise, and wouldn't spend a nickel as long as his box office is busy.

"The third man is usually the struggling, well-meaning exhibitor who can't understand why his townsfolk pass his theatre by to flock to a well-kept and well-advertised house.

'The exhibitor who has such a theatre, and doesn't advertise it, ought to get wise to himself.

"Advertising used to be regarded as a speculation. Today it is recognized as an investment and a service that is expected by the customer."

Quigley Raises Interesting Point.

Mr. Quigley in his article raises a point that will be of special interest to exhibitors who have made it their policy to advertise only when they play a special attraction.

"A conclusion of greatest folly," declares Mr. Quigley, "is that only special attractions are worthy of an exhibitor's best publicity efforts. To allow a suspicion to form in your patrons' minds that you are only half-sold on your program of a certain day is the surest way to be left with a half-filled house. Your day-by-day advertising forges a great chain of publicity that binds your patrons to your theatre.

"Lessening your efforts on a single picture results in a weakened link that menaces the stability of the entire chain."

Pointing out that selling a picture via the screen is not a simple test, Mr. Quigley asserts that so many things enter into the proper exploitation of a motion picture that the exhibitor must be an analyst.

Must Study Picture.

"The dominant exploitation features of a production may be pointed out to him, but to obtain the fullest value for his particular theatre he must carefully consider the chief 'selling points' with reference to the tastes and tendencies of his clientele. It is a grievous error to hang your argument exclusively upon personalities.

"What type of play is it? What is the

Judging from the Determined Look on His Face Sessue Hayakawa Won't Let "The Debt" Hang Over Him Long.
The gaming table evidently has little appeal to the star of this Robertson-Cole production released by Exhibitors Mutual.

story about? These are questions which mechanically occur in the minds of the public, thereby creating an opportunity for the exhibitor to answer the queries with pungent, interest-exciting paragraphs that result in convincing the reader that this is a picture he wants to see.

"Titles of the right sort offer opportunities for positive profit when used adroitly in advertising announcements.

"Titles that pique the curiosity of the reader, that effectively suggest romance, sensation or humor cannot be used too conspicuously in your announcement.

"This being a pictorial art, the lavish use of illustrations is not only consistent, but absolutely necessary. Your film tells its story in pictures. Your advertising story—or at least 75 per cent. of it—also should be told in pictures. Your message in type may not be read, but your message in halftone or line cut illustration cannot escape. In the wording of your advertisements be brief. In analyzing any and every picture you will discover some fact of dominant appeal, whether it be the star, the story, the production or some other essential of a good picture. Drive this fact home."

Small House Used As Example.

For the basis of his discussion of the topic, Mr. Blaisdell, of the Moving Picture World, takes a 600-seat house in a community of detached dwellings in a city of 25,000 inhabitants.

"There is a local daily—perhaps there are two—the advertising rates of which hardly can be described as prohibitive," says Mr. Blaisdell. "Make a contract permitting a minimum of two inches a day and yet capable of expansion to any figure.

"There won't be a day that any one of your patrons present or prospective will be in doubt as to what is being shown at any time during the week. Every Saturday advertise liberally, going more or less into detail as to what is 'on' during the next six—or seven—days.

"If in the list there is a subject that stands out—if you are satisfied that it really does stand out, and you should make it a point to have at least one every week that does—go to that one extra hard and raise the admission price. Take pains, too, to see that no one night shall be fixed in the minds of your patrons as a special night.

"For your newspaper advertising use a characteristic logotype of the name of your house—in single, in double and in triple column—so that your customers instinctively will spot it when glancing at the page.

Give Heed to Typography.

"Make it a point to give heed to your typography. Make it attractive.

"Keep in touch with the right men on your local papers. Know them, and know them well, so that they will never be in doubt that you are a customer of the paper. Drop in on the editor an occasional afternoon just as the paper goes to press. Say 'halloa' to him, tell him how your bill is going; bring in an announcement for publication on the day following, so there will be no excuse for not having it in time. If you possess a car take him for a ride, casually reaching the theatre just as the best thing in your program is going on.

"Under no circumstances lose contact with that editor.

"And advertise your show according to its strength. Don't mislead your public. If you 'pull a flivver' don't be afraid to apologize for it.

"Use slides sparingly. Don't, between shows, put on your screen announcement of all the pictures you'll show for three weeks. Don't bore your customers. If you have on your slate something really big, that's a different matter. But three or four slides are enough—more are not only tiresome, but patrons will not attempt to keep track of them.

Spend More Than You Can Afford.

"As to billboards, spend a little more than you really can afford—and that same statement will apply in the case of almost any advertising.

"Publicity is valuable only when it is right.

"Publicity is valuable only when it reaches those who can reach you.

"Know your 'regulars' and personally keep them posted as to what big stuff is coming to your house. Learn the names of your patrons and address them accordingly. If you don't know the name that goes with a familiar face inquire of a mutual friend.

"Don't smear your lobby with posters and stills. Use a few selected stills in a frame and put them where they can be seen. As for one-sheets, have a care. If they are not artistic, just forget them.

"In conclusion, when dubious as to what amount of money to allot to advertising a picture that you are satisfied will make a hit with your clientele, if only you can get it into the theatre, give the benefit of the doubt to that sum just exceeding what you think you can afford."

Other Features of Interest.

In addition to the discussion by the tradepaper editors, there are numerous other features in the current Exhibitors Bulletin that will prove of great interest to exhibitors. There are stories regarding the activities of progressive showmen throughout the country, as well as short, gossipy items of a personal nature about exhibitors in different territories.

One of the features of especial interest is an important announeement regarding the activities of William Fox in Europe. This announcement gives details regarding the plans of Mr. Fox to produce pictures on the battlefields of France, as well as information concerning new stars of world wide fame with whom Mr. Fox is negotiating.

The Bulletin, which has forty pages, has a cover printed on buff paper, showing Mr. Fox, Winfield R. Sheehan and Abraham Carlos about to sail from New York.

Separate Structure for Art Department.

Despite that Thomas H. Ince's new studios at Culver City, Cal., seemed to be entirely adequate to all needs, it has been found necessary to provide a separate building to house the Art Department, while still another will be required for the wardrobe. The latter is temporarily housed in one of the three large projection rooms in the administration building. This department is under the supervision of Roy Purden.

Irvin J. Martin heads the art department. In the new structure there will be a room for the photographic work, separate apartments for the artists, and another for mechanical subtitle work.

Garson's "The Hushed Hour" to Get Detroit Premiere

HARRY GARSON'S next production featuring Blanche Sweet, which is to be released soon, is "The Hushed Hour." Mr. Garson has not decided as to whether he will state right this feature or sell the negative outright, several parties are negotiating on the latter proposition. In either event it is the intention to open the picture at the Broadway Strand, in Detroit, the same theatre in which "The Unpardonable Sin" had its sensational premiere.

"The Hushed Hour" boasts of one of the most unusual easts ever seen in a motion picture, and for once "an all star cast" does not belie its name, for besides Blanche Sweet are Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Harry Northrup, Gloria Hope, Wyndham Standing, Ben Alexander, Winter Hall, Lydia Knott, Edward M. Kimball and L. T. Steers.

The opening in Detroit is set for May 18.

George D. Baker to Spend Vacation in the East

WHILE George D. Baker, the Metro director, is taking a well-earned vacation from the megaphone, George D. Baker, the writer, is still on the job in his office at Metro studios in Hollywood. When the two continuities he is now engaged upon are completed. Mr. Baker, the writer, will also rest upon his labors.

Mr. Baker expects to complete his labors in two weeks and will then catch the first train to New York to indulge in his second real vacation in six years (the "flu" vacation not included). He will rest for probably two months, returning to California this summer to direct special Metro features.

Laemmle Buys a Fannie Hurst Story.

Carl Laemmle, president of the Universal Film Company, announces the purchase of a story from Fannie Hurst, the short story writer. This Fannie Hurst story, "The Petal on the Current," is the first the author has sold for motion picture production and it will be produced shortly at the Universal City studios.

Neither the star nor the cast for the production which will be in five or six reels, has been announced but it is thought Mary MacLaren will be given the leading role.

Artcraft Picture Smashes Records.

All records established by the Rialto Theatre, Omaha, prior to the showing of "Don't Change Your Husband," the Cecil B. De Mille Artcraft picture, were broken by that picture, which ran a full week to jammed houses. The total of paid admissions during the week was 41,000, as compared with 35,000 paid admissions the previous high mark for a week. The Rialto seats 2,490 persons.

Turrill Joins Famous Players.

Jesse L. Lasky announces the addition to the Famous Players-Lasky organization of Howard Turrill, for several years connected with the Exhibitors-Mutual in charge of various activities. Mr. Turrill will be associated with Whitman Bennett, production manager.

HAMPTON ANNOUNCES GREAT AUTHORS

Will Picturize Novels of Stewart Edward White, Winston Churchill, Emerson Hough and Others

RETURNING from California, where he went for a final business conference, Charles A. Weeks, treasurer and associate of Benjamin B. Hampton, announces the organization of Great Authors, Inc., one of the most significant developments of recent years in the motion picture industry.

Great Authors, Inc., will produce and market as "Benjamin B. Hampton Productions" the most famous novels of Stewart Edward White, Winston Churchill and Emerson Hough, in addition to the best known novels of other of the most popular personalities in American literary life.

Great Authors Distributed by Hodkinson

All productions of Great Authors, Inc., will be distributed through the W. W. Hodkinson Corporation, which handles its physical releasing through the thirty Pathe Exchange offices in the United States with Hodkinson managers and assistants in full and complete charge of selling in each office. To insure increased sales efficiency, the Hodkinson sales mechanism across the country recently has undergone many changes with the introduction of some of the best known exchange figures in the industry as Hodkinson representatives.

Stewart Edward White's "The Westerners" is the first of the big productions ready for release. This most successful novel has been given an all-star cast with Roy Stewart, Mildred Manning, Robert McKim, Wilfred Lucas, Graham Pettie, Mary Jane Irving and Frankie O'Neil and has been made under the direction of Edward Sloman.

Other Stewart Edward White novels to be produced by Mr. Hampton include "The Grey Dawn," "The Leopard Woman," "The Blazed Trail," "The Riverman" and "The Rules of the Game."

Winston Churchill's most famous stories to be produced by this organization include "The Dwelling Place of Light" and "The Inside of the Cup," two of the greatest literary hits of the past ten years.

Emerson Hough's notable successes, "54-40 or Fight" and "The Mississippi Bubble," will serve as his introductions to the screen audiences of the nation.

Rothapfel's Unit Program Gets Premiere at Rialto

S. ROTHAPFEL'S first Unit Program will be given its premiere to the trade and press Friday morning, May 9, at 10 o'clock, at the Rialto Theatre, according to an announcement made by Frank G. Hall, vice-president, Rothapfel Picture Corporation, whose interests, Independent Sales Corporation and Film Clearing House, Inc., are handling the distribution of the Rothapfel Unit.

The Unit Program will be given in its entirety—from overture to curtain—with the full Rialto orchestra giving the musical accompaniment as conceived and arranged by Mr. Rothapfel. Announcement will not be made of the subject matter of the picture program, but it is said that Mr. Rothapfel has ready for projection some novel and unique subjects, each with a special musical accompaniment, interpreting the sentiments and speaking for the action. The feature number of the program is said to be one of the finest examples of dramatic expose, giving Mr. Rothapfel's own individual ideas as to special effects and dramatic interpretation by an all-star cast of the screen's best artists.

Schwerin Secures Big Garson Film for South

CHARLES F. SCHWERIN announces that he has purchased from Harry I. Garson, the rights to the Virginia, Georgia, Florida, Alabama, North and South Carolina territory on "The Unpardonable Sin." Mr. Schwerin closed the deal for the Southern territory the first of the week, paying the highest figure, it is said, ever recorded for a single production playing this territory. Immediately after closing the deal, Mr. Schwerin planned a

Charles F. Schwerin.

publicity and advertising campaign in every newspaper and local trade paper in that section. Mr. Schwerin is known from New York to the Coast. Recently he toured the Eastern territory as special representative for Frank G. Hall in the interest of the Rothapfel Unit Program. Mr. Schwerin is conceded to be one of the industry's most efficient and capable operators in the independent field, and in his new venture he has the best wishes from his many friends.

Ray to Fight Professional Pugilist.

Charles Ray has returned to the Ince studios, after a two weeks' vacation in San Francisco. He will start work on a picture, as yet untitled, under the direction of Jerome Storm.

In the production Ray has to fight a professional pugilist and this fight will be one of the big points in the play.

Ray is meanwhile getting in training in his gymnasium for the big fight, for it is going to be a real one, and will tax every muscle the actor possesses.

Coleen Moore will be leading woman. The story was written by Julien Josephson, author of "String Bean," "The Girl Dodger" and others.

Cinema Camera Club Holds Successful Studio Ball

THE annual ball of the Cinema Camera Club, held at the Estee Studio, West 125th street, on Saturday evening, April 26, was an enjoyable success. The studio, given over for the purpose by E. Spitz, was thronged to the doors with New York cameramen, screen actors and their friends. There were no elaborate decorations, but the novelty of dancing in a moving picture studio under the lights fully compensated.

A dance by little Helen Bagley, formerly with Thanhouser, and Master Earle Coudert, was one of the features of the evening. The ball was arranged under the direction of George C. Coudert, as chairman of the committee on entertainment. A moving picture of the grand march was taken, giving the friends of the Cinema Club a chance to act before the camera.

Among the screen actors present were Coit Anderson, Paul Fox, Ed. Roseman, Hugh Thompson and Stuart Holmes. Members of the Cinema Camera Club who took an active part during the evening were Larry Williams, "Doc" Travers, Lloyd Lewis, Fred Held, Eric Elderberg, Max Schneider, Al Ansbacher, Joe Schelderfer, George Brautigan, Eugene French, Harry Keepers, Charles Davis, Tom Moloy, Joe Malcolm, and Arthur Quinn.

Famous Players-Lasky to Screen "Peg O' My Heart"

PEG O' MY HEART," by J. Hartley Manners, a most successful stage play, is to be filmed in California by the Famous Players-Lasky Corporation as a big special production.

The play was recently released for motion picture presentation by decision of the United States Circuit Court of Appeals, and the final arrangements for the production were consummated between the Famous Players-Lasky Corporation and Oliver Morosco.

In making the above announcement, Jesse L. Lasky, who has just returned to New York from California, stated that he considered it the biggest piece of production news of the year.

"The play will be reproduced with exactness of detail," said Mr. Lasky. "William C. DeMille will direct, and he has been placed in exclusive charge of the casting and all details of production. The selecting of those to interpret the various roles is now under way, and Mr. DeMille has already chosen Wanda Hawley to play the part of 'Peg,' with Thomas Meighan in the leading male role."

Olga Printzlau has written the scenario.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Big News Breaks on Extreme West Coast

A NUMBER of prominent visitors were entertained at the Christie studios last week, and were shown how the festive picture is made. Among them were Ike Colder, the representative of the American Ice Company, who regularly delivers ice to the laboratory; Mrs. Irma Proudflesh, with her cute little daughter, whom she wants to get into pictures; John Skinner, correspondent for the South Newark Daily Blatt, who is intcresting the actors in a souvenir booklet to be published with autographed photos of celebrities (paid for by same), and a large party of society girls from Pasadena who declared that they would be willing to appear in pictures just for a lark.

(No, they wouldn't care to accept money for their appearance, but would take the checks for souvenirs.)

The guests were photographed with the president of the company, and later entertained at an elaborate luncheon especially prepared for the visitors at Mrs. Pshaw's dainty chocolate parlor in Hollywood.

After luncheon the prominent Easterners were photographed for the news weeklies, which will be shown in Guam, Capetown, Adam's Mills, Ohio, and other large citics, together with the latest Christie comedy. The guests expressed themselves as being highly pleased with the manner in which the intricacies of motion picture making were presented to them, and declared that they had never before realized that motion pictures were no longer in their infancy.

—Pat Dowling.

—v—

Getting Facts in Good Shape.

Jay A. Gove, author of Fox press sheets, tells the world that Jaunita Hansen is trying to live down her bathing suit reputation gained in screen comedies of her earlier camera career.

While Miss Hanson is thus worried, Anita Stewart is just starting in to live up to what the Fox queen is trying to live down.

"Words and Music by ....." (Fox).

(Copped Bodily from the Press Sheet.)

In which the villain's solo he's viol.

An interesting case of striking the lyre.

In which it is proved that vocal music is instrumental in love.

In which the bass thief of an opera score finds he has viol lute.

May an orchestra be said to have prohibition tendencies when it begins to drop bars?

"Viol! Viol! Viol!" is what the orchestra leader was crying one day during rehearsal, and the young man who sits over there in the corner facing the audience thought the director was criticizing the organist.

Our pianist often can be discovered sweeping the chords.

There probably are 99,000,000 people in the United States who think they can write songs.

—v—

Result of Heavy Reading.

Attention of Bert Ennis:

"Will you then flee from well ordered cities and **Virtuous Men?**—From the "Crito," by Plato, translated by Benjamin Jowett.

—C. S. Sewell.

—v—

Here's a Note of Encouragement.

It has been suggested that we suggest that some photoplay producer use in a subject of Oriental location the Kipling quotation for a subtitle:

"For the East is East and the West is West
And never the twain shall meet."

So many have done so that others may get discouraged.

—v—

Clyde Fillmore is now supporting Madlaine Travers in Fox films.

He will Fillmore film as he goes along.

—v—

Cause and Effect in Titles.

Week starting April 27 the cinemas of Kansas City assembled these photoplays. We will give a very Sweet Caporal (advertisement) to the reader who writes the best continuity:

Twelfth Street.—"When Men Desire" (Theda Bara).

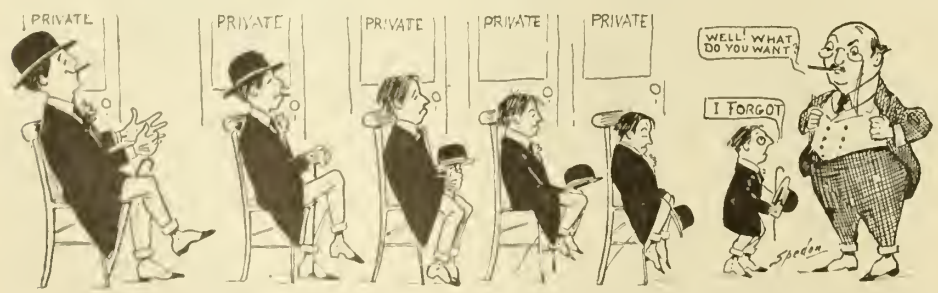
Wonderland.—"The Wicked Darling" (Priscilla Dean.)

Regent. — "The Courageous Coward" (Sessue Hayakawa).

Royal. — "Let's Elope" (Marguerite Clark).

Liberty.—"The Heart of Humanity" (Dorothy Phillips).

Doric.—"The Birth of a Nation" (D. W. Griffith).



THIS young man, trained in newspaper work, had heard that there was an opening for a bright publicist in one of the biggest film concerns in THE industry. He felt useful and important when he was told to wait for the boss until his turn came to be admitted to THE presence. But the longer he waited the smaller he felt until—

We'd Risk One Eye on It.

'Tis said that some get their reward in the next world. Here's a clipping from the New York Times, April 25:

Alice Joyce lost diary in phone booth at Grand Central Station. Finder may keep money. Reward for return of diary. 31 *West* 71*st Street. Columbus* 9780.

As a nice ethical point, may I ask: Would you look inside?

—Silas Frank Seadler.

—v—

In a Delicatessen Store.

Screen Queen (after a kippered herring)—Do you speak German?

A Hun (camouflaged)—Nod ladely.

—v—

Arthur Brisbane once said that one picture was worth a million words.

Press agents have taken him literally.

—Ben Grimm.

—v—

Betty Blythe complains that we have not mentioned her name for weeks and weeks.

She has been released from her Vitagraph contract, and is now busy at Biograph studios making scenes for "Hell on Earth."

We didn't realize that leaving her out would amount to that.

—v—

"What Money Can't Buy" (Paramount).

"Freckles" (Paramount).
"Harmony in Flats" (Universal).
"Virtuous Husbands" (Fox).
A drink after .....?
"Help! Help! Police!" (Fox).

—D. B. Simpson.

—v—

Pete Smith threatened to change his famous salutation on F P-L copy.

For a long time it has been "Please Play Up."

Pete's made good. Now its plain "Play Up."

—v—

Harry Reichenbach will give a private showing of "When Bear Cat Went Dry" to the ex-publicists of one of our leading film concerns.

"Efforts are being made," says Harry, "to secure the Polo Grounds." This event will initiate the airdome season hereabouts.

—v—

It Takes a Lot More Than That to Keep a Real Sleeper Awake

Here you are: The other day the company—the Marion Davies Company, INK.—went over to a two hundred year old house, making proud the city of Hackensack, to took some shots on the new picture. Maid Marion did appear for those shots in suit, tam, boots, etc.

The shots over, Director Allan Dwan thought he'd do a few more there—being the house and the flowers, etc., ad lib., was all ready. But these new ones required Miss Davies to change her clothes.

These were dispatched for (excuse me, they always use "hastily dispatched," don't they?) to Paragon Studio, from whence the party had come, and, the clothes arriving all right, it was decided to go on, but where was Miss Davies to change? The barn was full of horses, and the chicken house full of 75-cent eggs.

So her limousine was draped with the real squirrel robes, and, presto, she got inside to change. A farm hand on a Hackensack wagon had been grinningly watching proceedings. And, with the former Ziegfield beauty changing into pinafore and braids not two feet from him, calmly threw his hayseed head into his honest palms, fell asleep and snored!

—Rose Shulsinger.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid) ..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 10, 1919

Association Takes Revolutionary Action

WHEN the National Association of the Motion Picture Industry decided to censor the product of its own members it did what may be described as nothing short of revolutionary. In its larger aspects clearly it is one of the most important steps ever taken by organized producers and distributors; and the step is the right one to take. It will be indorsed and backed up by every one possessing vision; by every one who is concerned as to matters beyond the moment, who takes pride in the standing of the industry of which he is a part. It is legislation with teeth in it sharp enough, if necessary, to do deserved harm to those who, for temporary gain today, would jeopardize for months to come the business of their scrupulous competitors.

President Brady intimates that the "last straw"—the one thing that impelled the producers and distributors to take matters into their own hands—was the exploitation before mixed gatherings of "social evil" films, intended at the time of their making solely for showing to soldiers. That these pictures have a mission this journal indicated in its review of several weeks ago, but this mission is not fulfilled when they are thrown on the screen unsurrounded by such safeguards as are obvious — safeguards plainly in the interest of public decency. They are not subjects that should be commercialized, not even by the United States Government, and if any officer of the Government has been a party to the sale and consequent indiscriminate, unsupervised showing of these pictures to unsegregated groups the National Association would perform a public service if it should uncover his identity and tell the people about it.

The New York World, in a news story, announces that the National Association by its action tacitly admitted the recent charges of the female fifth deputy police commissioner concerning immoral and salacious films. If the outburst of Mrs. O'Grady was precipitated by the exhibition of Government-made films there may be a shade of truth in the statement. If there be truth in it the men of the industry have a right to demand of the Government that no action be taken by any of its officers that will subject the motion picture business to contumely. The motion picture interests have supported the Government whenever and wherever there was a chance to do so. The industry is not entitled to, nor does it claim, any particular credit for the performance of its duty. It does have a right, however, to ask from the Government the same protection of its business reputation that is accorded to any other division of commercial activity.

The decision of the National Association will make for better pictures. What is of more importance it will go far to eliminate the few bad pictures, and that means better business for every one who is deserving of it.

Faith in the Future

NO more favorable indication of the health and prosperity of the moving picture industry could be desired than the week-after-week news of building activities all over the country. This week brings another refreshing chronicle—that of expansion in the Northwest, New England and the Middle Atlantic section, represented by Philadelphia. Three colossal structures are going up in Minneapolis, St. Paul and Duluth; four houses representing an outlay of a million and a quarter are under way in Springfield, Ansonia and Stamford; while Philadelphia will soon erect six photoplay theatres, with capacities ranging from 2,000 to 4,000 and the expenditure totaling more than $3,500,000.

The erection of these new picture palaces indicates a confidence in the future of the industry. The capital going into them is looking ahead. The slipping of the building leash by the conclusion of the war, bringing daily news of construction activities, demonstrates besides the faith of the exhibitors in the backing of the public.

At Large in Winnipeg: A Humorist

OUR Canadian correspondent sends word of the suggestion made in Winnipeg that returned soldiers be appointed to the Manitoba board of censors. The story points out that the intimation is due to the apparent fact that "seasoned warriors generally are the possessors of broad minds, fair judgment and practical intellect." The statement is made that no action has been taken as yet.

Which surely is cause for regret. We are speaking of the matter contained in the preceding sentence. But is there any one in Winnipeg or anywhere else who does not know that the very possession of "broad minds, fair judgment and practical intellect" as a general rule is sufficient in itself to establish disqualification for the job—that is, in the minds of those who most loudly do clamor for censorship?

Much might be written on this subject. The possi-

bilities for speculation are seemingly endless. Just what productions would most likely be put under the ban by a soldier board—a board composed of men just back from service, where they had seen little in the way of amusement? Of course, prize fights, abhorred by all reformers, would be the first to feel the scissors; and then again bathing comedies would be removed from the screen pronto. With slapstick surely soldiers would have no patience. The "cooties" in "Shoulder Arms" would be declared out of order as being—well—indelicate and offensive to the finer sensibilities. But why go further?

Your average soldier most closely approximates "the man with the bark on." He has no patience with cant. He estimates men by what they have done, not by what they pretend. So, after all, we fear there is no chance for their employment as censors.

Sunday Privileges Bring Responsibilities

SUNDAY pictures are now legal in the State of New York. The moving picture exhibitors have many friends who have supported their cause with feelings of confidence that any powers granted them would be well and wisely used. The opponents of the exhibitors who made dire predictions as to the outcome of Sunday pictures and prophesied all kinds of Sabbath desecration will now be more censorous and critical than ever. They will wear spectacles of "extra magnifying power" and will keep a record of all delinquencies so that they may be fortified with material to attack the "Sabbath breakers" next year.

The future of Sunday pictures, therefore, is no longer in the hands of the opponents, but the exhibitors themselves must "make good," justifying their friends and covering themselves with credit. If next year, in addition to their present friends, they have an army of new ones, together with satisfied authorities and confounded opponents, they will deserve well. Moreover, more than forty states in the Union are looking to New York in these matters. Suffice it now to subjoin the opinion of the Brooklyn Eagle at this important time:

> Our hope is that the motion picture magnates will realize that a new responsibility is put upon them. Films of dignity, of character, of educational value are available. If tawdry eccentricities were cut out on Sundays, if the drama offered on that day were classical or artistic, or both, opposition would gradually disappear. But if the reverse is the magnates' policy they may as well be warned that Sunday restriction will come back, for this state is not ruled by its city population, and Albany is not always or often responsive to the East Side element of Manhattan.

Delivering the Goods

THERE is no going behind the returns! The goods are being delivered! High-grade pictures in greater numbers than ever before are being shown to the public. In the Broadway theatres, New York, the week of April 27 Cecil B. De Mille's Artcraft production, "For Better, for Worse"; Harry Garson's "The Unpardonable Sin," starring Blanche Sweet, and Goldwyn's "The Stronger Vow," with Geraldine Farrar, were shown. The previous week had seen Elsie Ferguson in "Eyes of the Soul," an Artcraft picture.

The week of May 4 promises Nazimova in Metro's gorgeous production, "The Red Lantern"; the First National release, "Mary Regan," starring Anita Stewart, and the Salvation Army picture, "Fires of Faith." Seven subjects of so fine a calibre in three weeks is a record of which to be proud. The list of other high-class pictures released lately is proportionately large.

Making Friends with Newspaper Men

NO better advice can be given any exhibitor than "Know the newspaper men in your own town." It should be more than an acquaintance; the contact should be close enough to constitute real friendship. On another page we tell the story of what this friendship meant to Mr. Maloney, manager of the Strand in Fort Worth. The theatre man was confronted with a situation—one in which he found his house booked to show a pretentious subject, but lacking the wherewith that would exploit it. There were no heralds, posters, press sheet, slides, or any of the accessories usually accompanying, or rather anticipating, the film. Mr. Maloney called on his newspaper friends, and he leaned on his club chums. In spite of the initial handicap the picture was viewed by throngs; and it was well advertised, too, both in the newspapers and by word of mouth.

Speaking about the possibilities of an alliance between the picture showmen and the newspaper men of his city, a suggestion has come to us as this is being written. When you, Mr. Exhibitor, talk with your local newspaper man about the manner in which he ignores the news value of motion picture announcements, and incidentally mention the large amount of space given to sporting news, don't intimate that the latter be curtailed in any way. If you do you will create antagonism. Ask him to establish an extra department.

One argument exhibitors may use in this connection—and beyond question it is a good one—is that for every additional subscriber put on the presses of a daily newspaper there is an increase in the value of the advertising. In other words, the increased circulation makes the paper more valuable to every merchant employing those columns to exploit his goods; and the newspaper may accordingly charge increased rates. So it works out that the publisher gets his return—his monetary return—from printing motion picture news, not necessarily from the exhibitors, but from every advertiser using his columns.

The Right Way to Remove Misunderstandings

THE exhibitors and exchangemen of New York City have adopted a sane way of removing misunderstandings. On Wednesday, April 30, the members of the F. I. L. M. Club and the exhibitors of New York met in open session and talked plainly.

Among the suggestions submitted by the exhibitors for the consideration of the exchangemen—and assurance was given that they would receive thoughtful attention—were exhibitor representation on the grievance committee of the exchangemen; a standard contract to be used by all exchanges; acceptance or rejection of contracts within seven days after signing, and the elimination of the deposit or the payment of 6 per cent. interest.

Europeans Want No War Plays

WAR plays are taboo abroad, according to Chester Beecroft, American representative of the Scandinavian Film Agency, just returned to the United States from an eleven weeks' trip covering England, Denmark, Sweden, Norway, Finland and France. Of things military the men and women on the other side have had their fill in the last five years.

There is a scarcity of motion picture theatres abroad, Mr. Beecroft points out, and adds that under post-war regulations foreigners are debarred from building. Europeans like American picture-making methods, and are adopting them.

Personal and Otherwise

JESSE GOLDBERG, of the Frohman Amusement Company, just one month since his departure to the Coast, has returned to New York. He is enthusiastic over the two-reel western productions by the Frohman Company, and says he will give a trade showing the latter part of next week.

* * *

The Sawyer and Lubin Pictures Corporation, by additions to their newly furnished and decorated offices, is sharing the eleventh floor of the Longacre Building about fifty-fifty with the Metro.

* * *

Phil Kauffman, from Toronto, representing the Allen interests, is in town. He is stopping at the Astor.

* * *

We announce with much regret the death of the father of Irving Cohen, manager of the Sixty-eighth street and Rex theatres, New York. Mr. Cohen is an honored member of our industry and his many friends extend to him their deep and sincere sympathy.

* * *

C. J. Meegan, publicity director for General Film, during the time George Kleine was general manager, has been employed by the Knights of Columbus, in a clerical capacity. Mr. Meegan is contemplating going to Cuba as a representative of a large commercial concern.

* * *

Wid Gunning, who has been in New York for the past two weeks, will return to Los Angeles, the week of May 8.

* * *

The executive offices of the United Artists Distributing Corporation, now occupy the rooms in the Godfrey Building, hitherto tenanted by General Film.

* * *

Lewis Boche, manager of the Electric Theatre Supply Company, of Philadelphia, was in town during the convention of the First National. With him was A. G. Buck, associated with Harry Schwalbe, of Philadelphia.

* * *

Harry Crandall, of Washington, D. C., was in New York last week with Mrs. Crandall and their daughter, Ethel. Harry did a lot of business while here, but we are glad he gave us an opportunity of meeting part of his family, whose hospitality we have enjoyed on many occasions when visiting the National Capitol.

* * *

George Germain, as salesman, goes to Buffalo with Select's new branch manager, A. W. Moses.

* * *

We met Fred P. Elliott, of the Clinton Square, Theatre, Albany, at the Astor, the other day. He has in mind the building of a larger house at the state's capital.

* * *

J. M. Franklin, of the Strand, Halifax, N. S., wrote us a few days ago that he has given a special showing of the "Life of Nelson," a feature made in England. He speaks of it in glowing terms.

* * *

P. S. Greenburg, Philadelphia representative of the Capital Film Company, was in New York during convention week at the Hotel Astor. He will remain in New York for several days and says it is very probable that the Capital will establish an office here in the film centre.

While talking with Mr. Greenburg, we were introduced to F. H. Smith, of the home office of the Capital Film Company, located at Indianapolis.

* * *

Vitagraph has made many marked improvements in the rearrangement of their business offices at 1600 Broadway. The space which was used for the shipping and distribution of posters and printing is now occupied by the executive office staff.

* * *

In the course of saunterings on the film trail the past week, we met up with the following out-of-town visitors to Manhattan: Ludwig Schinaler, Nathan Ascher and F. O. Neilson, of the Mickey Film Corporation, Chicago; Tom Moore, of Washington, D. C.; Sol Lesser and T. L. Tally, of San Francisco; Alfred S. Black, of Rockland, Maine; John A. Schuberg, W. P. Dewees and R. A. Scott, of Vancouver, B. C.; A. Cubberly of Ruben & Finklestein, of Mineapolis, and N. J. Flynn of Richard and Flynn, Kansas City.

* * *

We are told that Sam Suchno, of Albany, N. Y., has taken over Proctor's Annes, which he will remodel for a modern motion picture house. He also has under consideration the building of a new theatre in the fall.

* * *

Mary Pickford has taken her departure from the Coast and will arrive in New York, on Friday, May 2.

* * *

William S. Hart is in our midst and camping at the Hotel Claridge.

* * *

J. W. Flynn, general manager of the Vitagraph Distributing Company, is on his way to California. He will stop at the Vitagraph exchanges en route. He will be gone about three weeks.

Oscar A. Price
President of United Artists.

President Price Meets Trade Paper Editors

OSCAR A. PRICE, president of the United Artists, which organization sometimes is referred to as the Big Four, was the guest at luncheon of the editors of the five motion picture trade papers at their weekly get-together April 25. Mr. Price frankly is seeking information about the making and distribution of motion pictures. He makes no pretense of having any advice to impart on these subjects.

The former officials of the railroad administration is a likable man to meet. He is without frills. His gray hair seemingly is no indication of his age. His face is youthful, yet bears the impress of the stamp of experience in large affairs. He is one of those who acquire knowledge fast.

Perhaps Mr. Price's idea of success was summed up in his reference to one of his former associates, a man who has attained eminence in the United States Army and whose name had been mentioned by one of the party: "You call him a genius. So he is. You will notice that most men who are credited with possessing that attribute have a capacity and a will to work eighteen hours a day. That is what he does."

Mr. Price saw service in the Spanish-American war, emerging a first lieutenant. He is a former newspaper man. Incidentally he is a type for which there always is room in any industry. That among the motion picture fraternity the chief of the United Artists will be voted a welcome addition is a foregone conclusion.

Boston Director for Broadway.

Signor Ronualdo De Martin, formerly of the Boston Symphony Orchestra, has been engaged by B. S. Moss to conduct the New American Symphony Orchestra of forty pieces at the Broadway Theatre, which will open Friday night under the direction of Mr. Moss, with "The Unpardonable Sin," the big multi-reeler, as the chief pictorial attraction. The members of this orchestra are soloists of individual distinction, and represent the pick of the country's symphony field.

O'Shea Returns to the Universal.

James O'Shea, who started his picture career as a member of the business department of the Morosco plant, has returned to the Universal. O'Shea made "The Rummy" and "Jim Bludso" for the Fine Arts. Now that he is with Universal he will soon be seen in support of Neal Burns in the comedies being produced by Al Santell. He has been assigned a heavy role in "Father Was Wise," a comedy in which Neal Burns and Josephine Hill are starred.

Goldwyn Distributor Knighted.

Oswall Stoll, one of the most important amusement men in England, managing director of the Coliseum Syndicate and distributor of Goldwyn pictures in the entire United Kingdom, has just been knighted for his work during the war, which aided greatly in keeping up the morale of the British army. Mr. Stoll—now Sir Oswald—contributed liberally to all the war charities, and did his most important work through the arranging of amusements for the soldiers.

ROBERTSON-COLE CREATES NEW BRAND

Exhibitors Mutual to Release "Superior Pictures"—First One Is Warner's "The Man Who Turned White"

ROBERTSON-COLE announces that, beginning with the first of June, they will inaugurate a new brand of attractions which will be known as "Superior Pictures."

Only the most pretentious and vital photoplays, with a stirring public appeal, will be released by Robertson-Cole through Exhibitors Mutual under this category.

H. B. Warner, in the Jesse D. Hampton attraction, "The Man Who Turned White," a big, pulsating photodrama of the ever-interesting, mysterious sands which lie down behind the Mediterranean, will be the initial Superior Picture released by Robertson-Cole.

Superior Pictures will be "specials" in every sense of the term, and must possess an extraordinary box office value before going under this classification.

Superior Pictures All "Specials."

Robertson-Cole is taking its keen judgment on inaugurating the series with "The Man Who Turned White." This Warner picture is hailed as one of the most finished products ever sent out of the West.

After a most exhaustive study of the motion picture situation Robertson-Cole have come to a decision regarding the real merit of "Special" productions, and with the inauguration of Superior Pictures these views will be put into practice. Any photo play which is released as a Superior Picture will have to be a "special" in every respect, it is said. And no production will come under the classification of Superior until it has passed the test of rigid perfection Robertson-Cole has arranged for these offerings.

In their study of the field, the Robertson-Cole officials have found that spectacles do not always attain the "special" class in the eyes of the public. It is the public which must be eventually satisfied, and it is the box office as well as the artistic merit which will be considered by Robertson-Cole in the selection of Superior Pictures.

May Be Sure of Superiors.

Exhibitors may feel certain, Robertson-Cole promise, that when they book a Superior Picture they are obtaining a "special in every sense—a production of the first rank."

"The Man Who Turned White" was screened in New York last week, and was hailed as one of the biggest and best pictures Robertson-Cole has ever handled for American distribution. Money was spent lavishly, though carefully, it is said, on "The Man Who Turned White." An entire Arabian village was built for this picture, elaborate interiors were erected in the Hampton studios, and the entire country was scoured for the finest type of Arabian horses.

The supporting cast contains all prominent players, with the beautiful Barbara Castleton as leading woman.

Did You Say "Money Corral"?
It looks liko William S. Hart in "The Girl Corral," but Artcraft says it's "Money."

Emerson-Loos Investigation Tour Shows Need of Stories

JOHN EMERSON and Anita Loos, the well-known writers and producers for Paramount, have returned to New York after a transcontinental tour, undertaken for the purpose of investigating conditions in the industry, getting closer to the audiences and theatre managers, and thus, with their fingers on the film public's pulse, determining what is required for their future productions.

When Mr. Emerson and Miss Loos were interviewed upon their return, they concluded their discussion of the whole situation throughout the country, by saying, "They don't need more stars or new ones, they don't need more directors or better ones, they don't ask for more artistry or more elaborate settings, the public is not looking for new tricks of the camera or in lightings, but they certainly do want more good stories."

Mr. Emerson and Miss Loos visited over twenty of the larger cities and no less than thirty smaller communities, where they tested out their plan precisely as they did in Chicago, Denver, Kansas City, San Francisco and other large cities. Mr. Emerson appeared before a number of men's clubs, while Miss Loos spoke to more than forty women's organizations. After every address they invited open discussion by their hearers and in this way gained a very accurate idea of what the better class of the public wants. They also interviewed theatre managers, managers of exchanges, and people in all walks of life.

Cummings With Famous Players-Lasky.

Irving Cummins has been placed under contract by Famous Players-Lasky Corporation to appear in pictures made on the Pacific Coast, starting July 1.

Mr. Cummings has just completed work in "Street Service," doing a heavy role, under the direction of Hugh Ford.

Tom Santschi.
Favorite featured in Fox plays.

Prior to that, he appeared in Ethel Clayton's picture, "Men, Women and Money," for Paramount. Among the screen stars Mr. Cummings has supported are Clara Kimball Young, Nazimova, Florence Reed, Pauline Frederick, Hazel Dawn and Ethel Barrymore. He also played an important part in Maurice Tourneur's production, "The Whip."

Want Ways of Securing and Protecting Patents Changed

REFORM of the procedure covering the securing of patents will be agitated early in the coming session of Congress, and a number of bills have already been prepared to cover what are considered needed changes in the present methods of securing and protecting patents.

For years, it is declared, individual inventors, manufacturers and attorneys have endeavored to secure needed reforms, but have failed because of lack of unanimity among those working toward that end. The patent committee of the National Research Council, however, composed of some of the leading scientists, inventors and patent lawyers of the country, has completed an investigation of the Patent Office and patent system and have determined upon suggestions which will be included in four bills which have been prepared for submission to Congress.

The proposed measures will call for the establishment of a single court of patent appeals, the separation of the Patent Office from the Department of the Interior and its elevation to the position of an independent bureau; increases in the salaries of examiners, so as to enable the Government to secure the men best equipped for the work; and an amendment to the Revised Statutes enabling the patentee in all suits where the patent has been found valid and infringed to recover at least a reasonable royalty or other form of general damages.

They Can't Walk Back
Buy Bonds to the Limit

ROTHACKER WAS HIS "WRECKERSHIP"

Man Who Pioneered Fields of Film Manufacturing and Motion Picture Advertising Edited "Signal" in Wieser, Idaho, and "Wrecked" Freight as Side Line

By William J. Reilly

THE editor of the Wieser Signal, Wieser, Idaho, put on his coat. It was an hour past noon and the sheet was off the press. His work for the day, not only as editor, but as star reporter, office boy, business manager and advertising expert was done. Consequently he was on his way to the freight station to make a little money.

Fifteen minutes later saw the editor, or rather the composite staff, of the Signal, Wieser, Idaho, in shirtsleeves and a stream of perspiration wrestling freight in and out of the cars at the station for the munificent wage of thirty cents an hour.

Editorship and Wreckership.

Watterson R. Rothacker was "on his own." The clean-cut chap who to-day owns the Rothacker Film Manufacturing Company, Chicago, who pioneered not only the independent printing and developing field, but the realm of advertising through the motion picture, was recuperating his fortune by editing, etc,., etc., the Wieser Signal for a salary and wrecking Wieser freight for a wage. He was editor-wrecker, because the Holy Terror gold mines in the Thunder Mountain district, of which Wieser was the geographical advance agent, had played the wrecker to the gold he had invested therein.

Not that he wasn't fitted for either editor or wreckership. The very fact that "Marse" Henry Watterson, famed through his association with the Louisville Courier-Journal, was his godfather and intimate friend, was enough to qualify him in the journalistic race, even if his folks before him hadn't been owners of a chain of newspapers in Salt Lake City, Denver, Omaha and Hastings. And his football training at Lewis Tech in Chicago had fitted him beyond peradventure of a doubt in the art of tackling freight. The graceful trick of taking a runner out from behind, mastered on Tech's gridiron, was responsible, also, for the versatility he displayed in bringing the loping steer to earth during the year he tarried with the Mule-Shoe Bar ranch in Colorado.

But the atmosphere of the cattle ranch, the freight platform, and night-day-city-editorial-managing room of the Wieser Signal was far removed from that of the room in the Biltmore, New York, when the Moving Picture World man called to interview Watterson R. Rothacker, probably the most successful man of his age in the film industry to-day. Mr. Rothacker's little girl will put thirty-four candles in his birthday cake on May 6.

Nothing of Wieser at the Biltmore.

The desk in Mr. Rothacker's room at the Biltmore was littered with telegrams. One of them he read to the World man, and the wire told that the negative of "Daddy Long Legs," Mary Pickford's first First National, had left Los Angeles for the Rothacker plant in Chicago. A conversation on the telephone brought .forth the information that work on the Anita Stewart feature, "Mary Regan," another First National, was going on at the printing plant.

The First National is one of the many producing concerns whose film the Rothacker Film Manufacturing Company prints and develops. May is the birthday month of Mr. Rothacker and his plant both, and the plant will celebrate this May the ninth anniversary of its foundation.

Back in 1910, after three years as Chicago manager of the Billboard, Watterson R. Rothacker saw the possibilities of an independent printing and developing company which would, by virtue of the investment represented by its formation and the building of its

Watterson R. Rothacker.
"A regular fellow" who has broken ground in new fields of the industry.

plant, complemented by the employ of a corps of expert chemists, turn out more satisfactory prints than those made by the employes of the various producers in their own laboratories. Mr. Rothacker figured that an independent concern, to which the producers would farm out their negatives for printing and developing, would have to turn out so fine a quality of print in order to make the investment a real, paying proposition, that it would be inevitable for the producers to keep their negatives away from his plant.

Successful Years of Film Making.

The nine years of life of the Rothacker Film Manufacturing Company have been nine years of success. In 1914 Mr. Rothacker bought out the interests of Carl Laemmle and R. H. ("Bob") Cochrane, who had always maintained an interest in him and in his business undertakings, so that he has had complete control of the company for the past five years.

The Chicago plant is a model of fireproof construction, even down to the office furniture. It has every modern facility for perforating, cleaning, developing, printing, washing, inspecting, tinting and toning film. Each scene is exactly tested and timed and the ideal printing time established. Mr. Rothacker's experts, mostly college men and trained chemists, tackle any proposition from ten feet to a million. His research department is constantly at work seeking to better established processes or to devise newer and better ones. The repair service follows the prints of every exchange.

Working on Color Standardization.

The Rothacker brain is never at rest. Right now it is working on a scheme for the standardization of colors used in tinting and toning. This scheme will give every shade of every color a trade name so that a producer can specify exactly and definitely what shade of blue, for instance, he wants used on a set of night scenes. These names and colors eventually would be standardized in every laboratory in the country.

Mr. Rothacker will establish on the Coast and in New York a service station where directors may have a negative developed and see the original print without the loss of time.

In regard to American chemicals, Mr. Rothacker said: "I have every faith in the American chemist. We are using American chemicals and find them satisfactory in every use and process."

Speaking of the printing and developing situation in general, Mr. Rothacker said, "The exhibitor to-day knows a poor print from a good one, but there was a time when he didn't know and didn't care. Hundreds of thousands of dollars may be put into the production of a picture, but if the print turned out is a poor one, the photoplay is a ghastly failure. The importance of proper printing and developing cannot be overestimated."

Makes Anything to Order.

The plant in Chicago is equipped with a modern six-set studio, and the Rothacker company will make anything to order from a single reel industrial picture to a multiple-reel feature. Mr. Rothacker was the pioneer in the business of making motion pictures for advertising purposes. Backing up the idea that a good picture is worth more in the presentation of any thesis than a million words, he formed a company in conjunction with Carl Laemmle and "Bob" Cochrane to make industrial pictures. The long list of concerns for which he made special advertising pictures includes the names of Du Pont Powder, Postum, Northern Pacific, Winchester Repeating Arms, Atlas Powder, Burroughs, Packard, and Armour & Co. The work is still going on in fine shape

as the Rothacker firm has every facility, including camera men, scenario writers, a studio, and the big printing and developing establishment. Crews are constantly at work turning out single reels for industrial organizations and civic bodies.

Mr. Rothacker's articles on motion picture advertising in the London Bioscope attracted worldwide attention, England particularly being stirred by the ideas of this enterprising and far-sighted Yankee. Another of Mr. Rothacker's advertising stunts was that of going into a town, making pictures of the people and their various organizations, and then showing the townsfolk their celluloid doubles on the screen on a percentage basis with a local theatre. Mr. Rothacker, however, gives credit for this idea to Carl Laemmle.

Projects on the Way.

The head of the Rothacker Film Manufacturing Company is a producer also. He is about to put on the market a weekly super-scenic, a weekly magazine reel, a novelty reel, and a six-reel feature.

"The future of the motion picture industry is brilliant," was the way in which Mr. Rothacker modestly turned the remark of the World man to the effect that, for a man of thirty-four, he had done his "bit" in the infant industry. "We are on the eve of a newer era," he went on. "Better people are getting into the industry, and it is getting to be known as an industry and not as a game. It used to be treated like a carnival or a circus, but that is not true to-day. There is vision behind the work these days. A new era is ahead."

And when the morning of that new day breaks the six feet of clean, trim, athletic manhood which goes with the name of a thoroughbred, Watterson R. Rothacker, will be seen on the horizon

Hasn't Even Time to Part His Hair.
That's how busy Maxwell Karger is, director generating at Metro studios.

Elmo Lincoln Has Attained Stardom by Sheer Merit

ELMO LINCOLN, who is soon to be featured by Universal in a new eighteen episode serial entitled "Elmo—the Mighty," has become a cinema star by sheer merit.

In addition to being one of the strongest men on the screen, five years in the studios under the direction of prominent producers have made Lincoln an actor of no mean ability.

Born in Indiana in 1889, Mr. Lincoln's thoughts were turned to mechanical construction and engineering. At an early age he became a locomotive engineer and gradually drifted Westward. In 1913 while working for the Southern Pacific out of Los Angeles, Mr. Lincoln was approached by a member of D. W. Griffith's staff and asked to go into pictures. Reluctantly Mr. Lincoln agreed and was seen on the screen for the first time in "The Battle of Elder Bush Gulch." Later he appeared in "Judith and Bethulia," "The Clansman" and "Intolerance."

Realizing that he possessed the proper physique and athletic prowess, Mr. Lincoln was engaged to portray "Tarzan" in "Tarzan of the Apes." In this production he scored a tremendous hit and repeated this success in "A Romance of Tarzan." He also was seen in "The Kaiser, the Beast of Berlin" as the blacksmith of Louvain. Mr. Lincoln also appeared with Hobart Bosworth in a number of Jack London productions and with Mae Marsh and Robert Harron in "The Shattered Idol."

Says Harry Durant,

Goldwyn Scenario Editor.

What you're trying to do in the pictures is to tell a story, with all the development of plot, accumulation of interest, and climatic effect that you get in a short story. You can picturize a novel, but you've got to tell it with the swiftness and vividness that you get in the "singleness of effect" of the theoretical and hypothetical short story. And yet there is one essential difference. A story communicates itself through words; the film story goes directly to the eyes. In the one the brain makes the pictures for itself—in the other the pictures are made for the spectator and the mental energy needed to create images is saved for the doubly energetic realization of the theme already picturized.

The result of this power of the pictures is to extend the action to the part of everyone in the scene. On the stage, the action is thrown from one character to another. It is true that the villain may be tugging at his revolver while the hero defies him, but the audience is listening to the hero's fine words. In a written story only one character can be presented at a time. The limitation there is greater even than on the stage. On the screen, on the other hand, the action extends to everyone in the setting. The eyes of the audience watch every character and every movement.

Jackson Gregory.
Author of "Six Feet Four" and other William Russell American features.

Two Gaumont Employes Back from War Service

LARRY DARMOUR, first lieutenant in the photographic division of the United States Signal Corps, is now out of the service and will soon resume his work as assistant to Pell Mitchell, editor of the Gaumont News and Gaumont Graphic.

Mr. Darmour had many exciting experiences with the American Expeditionary Forces. He worked on all sectors held by the United States Army, and for three months was assigned to the Peace Conference in Paris. Among other interesting feats at the front he made the first Allied pictures of the emplacement of the "big Bertha," one of the long range guns used in the bombardment of Paris. Mr. Darmour's first foreign camera service was won on the Henry Ford peace ship expedition. He began his motion picture career in 1914 with the Gaumont Company.

Another Gaumont man who has seen service and who has now resumed his duties with the company is Lucian Veuve, who is employed in the Flushing branch, although he expects to return to his home country, France, in a few months.

Mr. Veuve was one of the first Frenchmen in this country to return to France when war was declared in 1914. He immediately volunteered for service and was assigned to the foreign letters division of the censors' office, and so well did he fill his post that Premier Clemenceau wrote him a personal letter commending his work.

Mr. Veuve received his honorable discharge on March 20, and returned to the United States.

No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he two makes the most radical departure from the average.

RUBBERNECKING IN FILMLAND

Players Positively Popping with Pep to Push the Victory Loan Over the Highest Top

By Giebler

THE old colony is busy, positively popping over with pep, stepping right along on high day and night; the studios all busy, with every head, every star, every director and every player working like a Trojan to make the Victory Loan a success.

Down in Pershing Square there is a wonderfully realistic miniature ship called the "Victory," and every night this vessel is manned by a crew of players captained by a star or a director, and the people pack themselves into the park like the proverbial sardines in the metaphorical tin can, and they cheer and hurrah and huzza and listen to the music and join in the choruses of the songs and look at the stars and—best of all—they buy bonds.

It is a good thing Rubbernecking is full of rubber. It had to be stretched all over the map this week, and even then it didn't get but a modicum of the momentous happenings.

National Builds Bit of Bowery.

One day I went out to the National studios, where Director Bertram Bracken has got a section of little old New York set up in the lot for Henry Walthall's new play, "The Parted Curtain." Bowery stuff, with the elevated railway and a stairway that is practical enough to be climbed up on, and a lamppost that is not real enough to be leaned against unless you want a property man with a hammer in his hand and a baleful look in his eye to regard you with a look of scorn.

Underneath the elevated stairs a row of fronts, stores, pawn shops, McGurk's Place, a window that might belong to a restaurant from the looks of its sign, which reads "He that cometh to me shall never hunger," but which is in reality a mission; and next to that, the Little Jumbo saloon, with a fine picture of a scoop of suds on its glass front.

Putting on Scoop Stuff for the Drys.

They were not shooting the street stuff, but I went in to one of the dark stages and found the interior of the Little Jumbo all set up, and Bert Bracken making drama on the sawdust floor.

Henry Walthall and William Clifford were working in the scene, and Walthall's make-up was so good that I had to have him pointed out before I recognized him.

Watching them make that scene in the barroom answered a question that I have long wanted answered.

Bracken staged a bit of action that showed Clifford having a tilt with the Bartender. There was an extra in the scene, a little sawed-off chap. I don't know where they picked him up, but he was the exact type.

The extra's part was to lend atmosphere to the scene by drinking a tall scoop of beer. When the time came he raised the glass to his lips, tilted back his head and let gravity do the rest. I never saw such simplicity and such utter realism.

When Retakes Add to Gayety.

I have often wondered what it was that the players drank in movie barrooms. After that scene I began to suspect. Then Bracken said, "We'll take it again." A smile of beatitude overspread the extra's face, and my suspicions grew stronger. They started the camera and again the extra elevated the scoop and again the liquor disappeared with pouring-it-in-a-rat-hole realism.

Bracken was still unsatisfied with the action, and once more the extra did his part, with never a gasp or a gurgle, never a slip to the machine-like smoothness of his work, and my suspicions became a certainty. I knew.

I am casting no insinuations, making no inviduous allegations, but that chap was not drinking the cold tea with soap suds on it that many of us have been led to think is served over movie bars. There was too much dram-ah to his work for that.

Meets Up with a Crowd.

I had a long talk with Mr. Walthall, and he told me about the play he was making and his part, which is a Walthall part down to the ground.

Then I went over on another stage and saw William Seiter direct Carter De Haven and Flora Parker De Haven in a comedy dining room scene which was good and snappy. I saw Harry Pollard, who said he was going to start directing Bill Parsons "tomorrow" in a comedy, and Louis Chaudet wearing an overcoat and a megaphone practicing for his next Billie Rhodes feature.

I then paid my respects to Isadore Bernstein and told him how much I regretted the fact that my old friend Smiling Bill and Mrs. Smiling Bill were not at the studio.

After this I went over to Metro, and, as we would say back in Missouri, I ran "right smack dab" into a circus.

Bert Lytell Digs Up a Collar.

The circus, which was the most complete I have ever seen on a movie lot, was being used as a location for Bert Lytell's new feature, "One Thing at a Time O'Day," and Bert—talk about make-ups! He had on a suit of rube store-clothes and one of those clean-'em-yourself-with-a-wet-rag rubber collars that I thought went out along with free silver parades.

Bert says he got the collar down in Sonora Town, the Mex quarter of Los Angeles, and he wouldn't take a whole dozen of imported collars for it.

The circus, as I have said, was most complete, and Bert says he once transferred the contents of a good-sized lake into the interior of three elephants to look at one not half so good. And there were three hundred extras sitting in the seats, having a good time and getting paid for it.

John Ince was directing the circus and Webster Cullison was helping. Eileen Percy was supporting Lytell. Jules Hanft was the ringmaster, and Bull Montana was a trainer who got "One Thing at a Time O'Day" in shape to knock the tar out of Stanton Heck, who plays the heavy.

Sounds Like a Regular Circus.

There were all kinds of animals; a band dressed in tights; a tall Uncle Sam, who kept bumping his head against the top of the tent; a trained goose, and a "mountain canary" with a colt—I suppose you call 'em colts—that was just a little over a month, and the cutest little thing!

Bert says he is going to teach it to sing in his odd moments.

It was hard work, but I finally man-

D. W. Griffith Making Speech at the Opening of the Picture Players Bond Drive.

Hale Hamilton
Demonstrating "Pep" in liquid form.

aged to drag Theodore Taylor, who is doing the press work at Metro, away from the circus and over on the stages, where I found Charles Swickard working out a scene from "His Father's Wife" written by my old friend, Ed Durling.

Nothing Temperamental About Swickard.

May Allison was playing the lead. Hugh Fay, Frank Curier, James Weston James, Walter Percival and Henry Miller, Jr., son of the Henry Miller of the regular stage, were in the action, and Charlie was going along in the usual smooth and easy manner that always permits of his dropping everything and coming out of the set to give visitors a hearty handshake and a friendly greeting.

On another stage Hale Hamilton was doping out "Full of Pep," a Latin-American comedy under the direction of Harry R. Franklin.

Hale was in the set entirely surrounded by bottles of his wonderful "pep," the stuff he uses to invigorate the population of a Central American city in the film, and stuff that we are going to be sadly in need of after July first in these United States.

Alice Lake, ex-slapstick queen, Frank Malatesta and Alice Nolan were working with Mr. Hamilton.

Viola Dana was out on location with her company, making outdoor stuff for "The Pliant Patricia," and George D. Baker was getting ready to take a vacation.

Leonhardt Stocks Up on Cones.

Monday night I went down to see the dedication of the ship Victory; saw the bottle of water from the River Rhine smashed over the bows; heard D. W. Griffith make his impassioned and telling speech; talked to Harry Leonhardt, who had his usual job of taking care of the door and lost children.

Last October, when Harry was guarding the gate at the Tank bond sale meetings he evolved a neat little system of taking care of the lost kids. As soon as a youngster would find its way to the tank, which it invariably did, Harry would have an announcement made to the crowd through a megaphone and then start filling the kid up on ice cream cones until its parents arrived.

Harry says it is a fine scheme but it needs some kind of checking system to prevent the same kids from getting lost two or three times every night. One kid showed up the first hour of the first night of the present drive and said: "Well, here I am, lost again. Bring on your cones."

The End of a Perfect Week.

The next day I went out to the Christie plant and saw Al Christie exercising his wonderful gift—I wish I had a word that would express ambidexterity of mind. At any rate, Al has it, whatever it is that enables him to direct comedies, write stories, continuity, talk to half a dozen visitors all at once and keep on smiling at the same time.

I watched Fay Tincher and Katherine Lewis putting comedy in classical danc-

Bert Lytell and His Mountain Canary.
Both members of the Lambs Club.

ing; said Hello to Charles Christie, and a few brief words to Pat Dowling, editorial expert, and came away.

That night I went down to the ship again, and watched Doug Fairbanks sell bonds, and saw Ted Reed, Doug's scenario editor, who used to be cheer leader of the Michigan University, work the crowd up to the boiling point of enthusiasm and wake the echoes of the old town with their concerted roaring.

Culbertson Wrote "Heads Win."

The scenario for "Heads Win," a five reel picture which the Universal has just completed for the International Correspondence Schools, and which was given its initial showing at the Symphony Theatre, April 25 and 26, was written by Ernest Howard Culbertson, until recently on the scenario staff of the Universal. For a considerable time Mr. Culbertson was associated with Jack Cohn and edited Universal's Screen Magazine.

High Class Publicity Aids Precede "Fall of Babylon"

THE publicity department of D. W. Griffith's enterprises, headed by Robert Edgar Long, knows the "ins and outs" of first class promotion, a statement inspired by giving the "once over" to the press book for picture showmen who shall play the latest Griffith production, "The Fall of Babylon." The work is done in high class style, proving that travelling with first class road shows or publicizing a real, big circus leaves its mark of showmanship on the man who has thus learned his business.

Matter Gets Intelligent Treatment.

"The Fall of Babylon" gets intelligent treatment in the many and various press notices to hand for exhibitors who contract for the new Griffith presentation. They are written in a style that will admit of an editor running them without mutilation or subsequent apogogy to himself or the owner of the sheet he edits.

Program copy, advertising catch lines, twelve unduplicated advance notices, a set of mail-order announcements, a set of seat-sale notices, a full dozen of unduplicated special stories and three unduplicated reviews are printed in imitation typewriter type, on perforated sheets of vari-tinted paper—and all on one side of the paper and never an "upper case" display of words or expressions to torment the copy-reader who must finally pass the material along to the composing room, and that is all important in publicity.

All Done in "Big Time" Style.

It's all done in "big time" style. The showman who gets it will have "longs and shorts," specials and advertising aids to help him win the elusive dollars from Mr. and Mrs. Public in slick and clean fashion. The newspaper-man who gets the Griffith copy will realize that the infant industry is growing into its place in the best company of theatricals.

HILL.

Katherine Lewis and Fay Tincher.
Putting a little "jazz" in classical stuff.

DEMILLE'S FINEST ACHIEVEMENT

A Distinct Advance for the Man Who Directed It, the New Artcraft Picture, "For Better, For Worse," Is Rich in Matter That Lies Close to the Heart of Today

By Edward Weitzel

AFTER all, no story is bigger than its theme! "For Better, for Worse," Cecil B. DeMille's latest and finest achievement in production, bears out this self-evident fact. It is the result of a combination of fortunate circumstances, and the Artcraft trademark has never been placed on a better picture. Taken from a play by Edgar Selwyn, the story has the advantage of true dramatic form which the screen version never forgets to respect. Jeanie Macpherson made the scenario, and her efforts deserve the name of photoplay. The characters reveal their lives by their own acts; no one is given the tedious task of explaining things at second hand.

To go back to the theme, "For Better, for Worse" does tardy justice to the millions of brave men who never wore the United States uniform either here or abroad during the world war, but who helped to win the conflict by staying at home, and, in the face of undeserved contempt, did their duty where they were needed most. Four persons are vitally concerned with the outcome of the plot, and their story is told with the help of every device known to the skilled dramatist. In place of the familiar triangle, the love motive is a four-sided affair, and there is no conflict between honor and baseness. Two upright men love the same woman, and matters are complicated by the deep affection felt for one of the men by a young girl who is in every way worthy of him. The suspence is never broken until the very end, and the variety and vitality of incident keeps the interest always taut and in harmony with the scenes.

A Test of True Courage.

The opening of "For Better, for Worse" finds Dr. Edward Meade and his close friend, Richard Burton, rivals for the hand of Sylvia Norcross. Both men have enlisted for the war, and Sylvia, who favors Doctor Meade, is intensely proud of the spirit shown by the two friends. As Meade is trying on his uniform the head surgeon of the children's hospital where the young doctor has gained a fine reputation for performing difficult operations, enters the room and tells him his duty demands that he stay at home and attend to the helpless little ones under his charge. Meade pleads the need of surgeons in France, but the old doctor insists that his place is with deformed and injured children whose only hope of cure lies in the skill of the man they have learned to trust and to love. Convinced at last, Meade shows true courage by resigning his commission and remaining at home.

Sylvia cannot see the matter in the right light. Disappointed at Meade's supposed want of courage she turns to Richard Burton, and is married to him on the day he sails for Europe with his regiment. Meade conceals the hurt in his heart, and devotes himself to his duties at the hospital. During this time Betty Hoyt, who has always loved Burton, hides the wound in her breast in the same brave manner. Clearly defined, founded on a phase of the war that has practically never been used and alive with sympathetic interest, this explanatory section of the drama sets up a problem that will baffle most spectators.

Novel War Scenes.

The second step in the story is taken when Sylvia, now Mrs. Burton, starts aiding the families of the soldiers from the east side, and her automobile runs down a little girl. The child is an orphan, her father having been killed at the front and her mother dying from overwork. Sylvia has the sufferer taken to her own home, when she learns the orphan may never walk again. A search for the most skillful surgeon in New York brings the information that Doctor Meade is the only man left at home who is able to perform the operation. Sylvia hesitates for a moment, but does her duty and goes to him. He readily consents to take the child's case, and devotes all his skill to her recovery.

In the meantime, over in France, Richard Burton is doing his part in the war. In a novel and gripping series of incidents that get away from the familiar trench scenes, he is shown calmly facing almost certain death in the discharge of his duty. He is terribly wounded, and, when he recovers sufficiently to realize his condition, finds he has lost his right hand, and the left side of his face has been almost destroyed. Shrinking from himself and the thought of the feeling he may arouse in the woman he loves, he extracts a promise from one of his comrades that he will tell Sylvia the man she married has been killed.

The Return of Richard.

Back in New York fate is taking a further grip on Sylvia's life. She has watched Doctor Meade's care and tenderness toward the litle orphan, and has come to understand his splendid courage and fine nature. When the news is brought of Richard's death she turns to the man she has always really loved. Betty Hoyt accuses her of loving him, and she cannot deny the charge. With the injured child now well and playing near them, Doctor Meade, after waiting a proper length of time, asks Sylvia to become his wife, and she consents. On the night their engagement is to be announced Richard Burton returns. Wonderful surgery has restored his face to a near approach of its former condition and supplied him with a substitute for his hand. Impatient and eager to see his wife, he hurries to the house. The first person he meets is Betty. The warmth of her greeting inspires him with new hope that Sylvia will not shrink from him. Betty brings husband and wife together.

Between Love and Duty.

Overcome at first, Sylvia tries to do her duty. She conceals her repugnance at Richard's scarred face, and throws her arms about his neck. While he is being toasted as a hero by the guests, Sylvia and Doctor Meade face the situation, and it is agreed that Richard has the first claim. The physician goes to his home without betraying his second disappointment, and Sylvia prepares to take up her life as best she may. She finds Richard waiting for her in her room. He is beaming with joy and affection. As he takes his wife in his arms she can no longer hide her aversion for him. Quick to understand, he reproaches her bitterly and leaves the room. In the hall he meets Betty, and tells of what has happened. Her own joy shows itself in her face. She makes it so clear how gladly she will take Sylvia's place in his life that the sensi-

Gloria Swanson Has Just Received News of Her Husband's Death.
Elliott Dexter is seen in the background in this scene from "For Better, For Worse."

ble hero puts his arms about her and accepts his happiness without further delay. Sylvia, whose sole thought is to get to Meade, hurries to his home. He is seated in a big chair, the little orphan asleep in his arms. Sylvia explains that she tried to give herself to Richard, but her love for his rival was too strong. Burton has followed Sylvia. The explanations which ensue bring peace and contentment to the four persons whose lives have come so near to being wrecked.

Cecil B. DeMille Uses His Best Skill.

There is no denying the artistic and commercial value of such a story. Up to the minute in theme, dignified in tone, adroitly proportioned and correctly presenting a collection of human beings that interest by their sterling qualities and dramatic incidents of their lives, "For Better, for Worse" has received the benefit of Cecil B. DeMille's best skill. His direction has given it the tempo, distinction and perfect play of every feature required. The war scenes are short in point of time, but brilliant in originality and execution. A few brief flashes of a symbolic nature is the only departure from the drama treatment of the story.

The cast is in close harmony with the requirements of its several roles. Elliott Dexter as Dr. Edward Meade, Tom Forman as Richard Burton, Gloria Swanson as Sylvia Norcross, Sylvia Ashton as Sylvia's aunt, Raymond Hatton as Bud, Theodore Roberts as hospital head, Wanda Hawley as Betty Howe and the litle girl who plays the crippled orphan complete a list of characterizations that are gratifying from every point of view. "For Better, for Worse" is a distinct advance for the man who directed it, and is rich in matter that lies close to the heart of today.

WOMEN BACK "OUR TEDDY" CAMPAIGN

California Exhibitor Packs House by Getting Support of Inglewood's Exclusive Women's Club

THE hand that rocks the cradle is the hand that helped George S. Bell, proprietor of the Inglewood, Calif., pack his house for "Our Teddy." the authorized Roosevelt picture.

The strongest organization in Exhibitor Bell's town is the Inglewood Women's Club. Bell knows a thing or two about feminine psychology. He noticed that it's not the screen stars with the lady-like features and action that "go big" with his women patrons; it's the strong virile men like Douglas Fairbanks and Bill Hart that win their admiration.

Manager Bell was thinking along these lines when he booked "Our Teddy." What woman wouldn't be interested and thrilled, he reasoned, by a picture in which a two-fisted fighting man like Theodore Roosevelt is the hero? He resolved to make a try for the support of the exclusive Women's Club of Inglewood in his campaign for the Roosevelt drama. Here is Bell's own story of what happened:

Women Enlisted in Campaign.

"By enlisting the women in my campaign for 'Our Teddy,' I saw two distinct advantages for my house. I would win the good-will and friendship of the women of the town—something in the career of any theatre proprietor. I also saw an opportunity to establish prestige for my house by showing an excellent picture to the most prominent people in the city.

"First, I told the Women's Club all about 'Our Teddy.' I called in the assistance of my good friend, W. E. Knotts, manager of the First National Exchange in Los Angeles, and between us we convinced them that here was just the sort of a picture they should get behind—a thrilling drama portraying the career of a national hero. They agreed with us, and immediately went to work with a will.

"The Women's Club backed our advertising campaign in 'Our Teddy' to the limit. They persuaded all their friends and acquaintances to see the picture and canvassed the town on its behalf. The result was a clean-up. My house was packed and, what is more important, every patron was tickled to death with the picture. I gained the confidence of the people of Inglewood. When I advertise now that I have a fine picture at my theatre, I get the crowds. Their experience with 'Our Teddy' has convinced them that I know a good picture when I see one, and my judgment is respected."

A. Victor Smith Returns to Vitagraph from Overseas

UPON his recent return from France and his discharge from the A. E. F., Lieutenant Victor Smith has been appointed a member of the sales promotion department of the Vitagraph at 1600 Broadway, New York, and, if we do not miss our guess, he will inject into its efficiency the benefits of the experience and training of his business and military life.

Lieut. A. Victor Smith.

At the age of twenty-two, in 1906, "Vic" Smith, the youngest brother of A. E. Smith, president of the Vitagraph Company of America, came from California to enter the motion picture industry in its infancy. He started with the building of the first studio, consisting of one small concrete structure in Flatbush, Brooklyn, then known as Greenville. His training in mercantile business made him a valuable, all-round man, and in 1912 he was made general studio manager, which position he held until America entered the war.

On May 10, 1917, almost immediately after war was declared, Lieutenant Smith enlisted and joined the Officers Training Camp at Plattsburg, New York. He left there with a Lieutenancy, to go to Camp Upton, where he remained for three months, and from there was sent to Fort Meyer, Va., depot of supplies, as Officer in Charge. In the fall of 1918 he went to Paris, France, where he was stationed as emergency man, in charge of motor transport work.

Western Players Return from Ausable Chasm.

The players who are now engaged in making "The Great Gamble," the new Western Photoplay serial, which will be the next episodic thriller on the Pathe program, have returned from a journey to upper New York State, where, under the guidance of Joseph A. Golden, they have been taking part in scenes in and around the Ausable Chasm.

A. Alperstein, treasurer and general manager of the organization, reports the successful taking of a number of stunt scenes.

Anne Luther and Charles Hutchison, the co-stars in the production, will be obliged to return to the Chasm within a few days. Among those who will accompany the stars on their return journey are Richard Neil, who is cast in the role of the villain; William Cavanaugh, Warren Cook and Billy Moran.

"The Great Gamble" will be released on the Pathe program starting August 3.

Fox Films on Ceiling for Wounded.

Wounded soldiers who will be brought home on the return trip of the U. S. Hospital Ship Mercy, will have their pain lightened by seeing William Fox photoplays. The picture will be thrown on the screen stretched across the ceiling of the ship's big hospital ward, so that the men in cots will not even have to raise themselves on their elbows to see the pictures.

Five Fox plays were lent to Major H. P. Moorehead and Paymaster Walter Wilson, who will have charge of the entertainment of the wounded men on their trip home.

Goldwyn Presents Trophy to Sailors.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, presented a twelve inch silver trophy to the third gun crew of the U. S. S. Nevada, the victors in the gun-mounting contest held on Victory Way. The winners of the contest loaded and fired their shell in the remarkable time of 8 2/5 seconds.

News of Los Angeles and Vicinity

By A. H. GIEBLER

PLAYERS OPEN VICTORY LOAN CAMPAIGN

Actor Folks Stage Stirring Stunts Around Victory Ship in Pershing Square—Many Filmites Subscribe

MEMBERS of the Los Angeles film colony have buckled on their bond-selling harness and jumped into the ring with the same vigor and enthusiasm that characterized their efforts in campaigns that have gone before.

The Victory Ship, a miniature transport that has been erected in Pershing Square, is headquarters for the bond-selling work of the players.

The ship was dedicated on Monday night, April 21, with appropriate ceremonies, and christened by Col. Charles Hutchins, of the 160th Infantry, with a bottle of water from the River Rhine, which he brought a week ago.

Griffith Makes Opening Speech.

The opening speech was made by D. W. Griffith, chairman of the Victory Loan Committee, who addressed a forceful talk to the crowd that filled every available foot of the park—and the campaign was on.

The next evening Doug. Fairbanks was sales manager at the ship. Doug not only addressed the crowd from the quarter deck of the vessel, but jumped overboard into the sea of humanity that surrounded the ship and made his bond selling arguments at close range.

The Fairbanks propaganda film, "Knocking and Knockers," was shown. Ted Reed, scenario editor for the Fairbanks company, led the cheering, and even Bennie Zeidman and Bull Montana were pressed into service.

Wednesday night Anita Stewart was the magnet that drew an immense throng to the Square.

The film of the William S. Hart hold-up of the war exhibit train in the San Fernando Valley was given its first exhibition on this night.

Studio Folks Buy Heavily.

Over $189,000 in bonds have been sold as a result of the first three nights at the Ship, and of this amount $128,000 worth were bought by the studio people themselves. D. W. Griffith's personal subscription was for $30,000, and the employes and players at the Griffith plant bought $57,000. Douglas Fairbanks bought $25,000, and the people at his studio $9,000. Anita Stewart studio employes subscribed for $2,000, and Miss Stewart $5,000.

The picture colony has been given a quota of $3,000,000. Of this sum the players have pledged to take $1,250,000 and to sell $1,750,000 to the public.

Two studios outside of those who have participated in the Ship meetings have already made their allotments. The National Film Corporation went over the top three days before the drive started with a completed quota of $30,000. William Parsons, the president of the company, making a personal buy of $25,000. The William S. Hart plant has bought $6,000 more than their allotment. Mr. Hart subscribed for $30,000 personally.

California Theatre Men Hold Frolic at Harlow's

A NUMBER of elaborate sketches and entertaining features were secured for the annual frolic of the Theatre Owners' Association of Southern California and their guests held at Harlow's Dome Cafe at Ocean Park on the evening of April 24. One of the special atractions was the appearance of forty members of the St. Francis Follies and a chorus of twenty beautiful girls.

A dancing contest, with a handsome silver cup as the prize, was another feature of the entertainment. The dome was decorated with American Beauty roses as the predominating flower. Exhibitors from San Francisco and San Diego attended in large numbers, as well as many theatre managers from smaller towns adjacent to Los Angeles.

Tables and boxes for studio groups were reserved early, and among the film producing companies represented were the Mary Pickford, Sessue Hayakawa, Billy Parsons, Mack Sennett, Metro, Vitagraph, Ince, Fox, Lasky and others. Charlie Murray, as usual, enacted the role of major domo.

J. A. Quinn in the East.

J. A. Quinn, manager of the Rialto Theatre, and representative of the Motion Picture Protective Association, recently organized by him, has gone to New York, and from there will visit other cities in the East in the interests of the movement for better pictures sponsored by his association. While in the East, Mr. Quinn will complete arrangements for financing the unit studio that has been projected by the association he represents. It is planned to erect the studio on the Newton ranch, near Sierra Vista, about 15 minutes ride from Los Angeles. Arthur Levitt and A. H. Catern, owners of the tract, are interested in the Quinn plan.

"The Clansman" at Mason.

"The Clansman," D. W. Griffith's photoplay from the Thomas Dixon novel of Civil War times, began an engagement at the Mason Opera House on April 21.

Two Stars Join Forces.

Another new venture in the production of photoplays has brought to light an interesting arrangement between Mitchell Lewis and Kathlyn Williams to join forces and appear as co-stars in special stories written to suit their particular talents and capabilities. The first story for the new company will be an original plot and theme by Monte Katterjohn, and will deal with the rugged life and atmosphere of the Northwest. Norval MacGregor will direct the picture.

"Hall Room Boys" Comedies Announced.

William Parsons, president of the National Film Corporation, is making arrangements to produce a series of one-reel comedies adapted from the cartoon, "The Hall Room Boys." Mr. Parsons secured the film rights for fifty-two comedies based on these cartoons during his recent visit to New York.

Hank Mann Company Organized.

Hank Mann, back from the fields of France, has organized a company of his own, and has begun the production of comedies at the Horsley Studio in Los Angeles. Vincent Bryan has been engaged to write the stories, and will assist Mann in directing the films. Discharged soldiers will be given preference as actors and studio employes in the Hank Mann Company. Scenes for the first comedy were shot on April 22. Madge Kirby plays opposite the comedian in the picture.

"The Westerner" Completed.

Major Stewart Edward White, author and producer, was host to a number of friends at a presentation of his newly finished production, "The Westerner," at the Brunton studio one evening last week. Among the guests were Mrs. White, Charles Chaplin, Rob Wagner, Benjamin Hampton, Edward Sloman and other film celebrities.

Moos Heads Efficiency Bureau.

Sigmund Moos, formerly special representative of Universal in New York, and recently connected with the Los Angeles Universal Exchange, has been placed at the head of the labor and efficiency bureau at Universal City. Mr. Moos will give his special attention to the welfare of the employes of the Universal studio, working along lines that have been adopted by other corporations employing a large number of workers.

Nehls to Remain in West.

R. R. Nehls, general manager of the American Film Company, who came to

the Santa Barbara studios from the Chicago office, was a visitor in Los Angeles last week, and announced that he would probably remain in the West for several months longer.

Broadway Company Leases Superba.

The Broadway Theatre Company has leased the building at 520 South Broadway, which houses the Superba Theatre, and will make extensive improvements before opening the house under the new management. The leasing company is affiliated with the Universal Film Company.

Gunderson to Assist Nathan.

Guy Gunderson, formerly manager of the Fox, and later of the Pathe exchanges in Los Angeles, has been engaged to assist Al Nathan in exploiting his features in the Southwest.

Studio Shots

Olive Thomas, who left for New York last week, was given several little farewell parties before her departure. Jack Pickford, her husband, shared the honors.

George Siegman, formerly of the D. W. Griffith Company, has returned from war, and has been engaged to direct Priscilla Dean at Universal. George saw active service in the trenches, even to the extent of being gassed.

Helen Holmes, of the railroad thrillers, will support Eddie Polo in his forthcoming serial for Universal.

The all-star cast for "A Little Brother of the Rich," to be produced for Universal by Lynn Reynolds, includes Frank Mayo, J. Barney Sherry, Kathryn Adams and Lillian Leslie.

Lewis S. Stone has deserted the screen after making one picture, and has signed a contract to play leading roles in a newly organized stock company under the management of Thomas Wilkes at the Majestic Theatre.

James Clemens, former assistant to Al E. Christie, has been promoted to the office of stage manager for the Christie studios.

John Ince is directing the new Bert Lytell picture, "One - Thing - at - a - Time O'Day," at Metro.

Henry Walthall has finished "The Long Arm of Mannister" under the direction of Bertram Bracken at the National studio.

Verne Hardin Porter has resigned from the scenario staff of the Ince Company.

Katherine MacDonald has gone to New York to purchase new gowns for her second production, "The Bleeders."

Samuel Goldwyn left for New York this week to consult with the heads of the New York office on future Goldwyn productions.

Frederick Warde, stage and screen star, recited Henry Van Dyke's poem, "God of the Open Air," at the daybreak services on Eagle Rock, near Pasadena, on Easter Sunday.

Colleen Moore, who supported Charles Ray in "The Busher," is again Ray's leading lady in a new picture from an original story by Julian Josephson.

The Monroe Salisbury Company has returned from Keene Camp in the San Jacinto Mountains, where scenes were made for "The Open Road."

Ruth Roland spent a few days last week in the Santa Cruz Islands, just off the coast of southern California. The Roland players hunted wild goats for a diversion between scenes.

Carmen Phillips is supporting H. B. Warner in "The Pagan God."

Harry Houdini, the handcuff king, arrived in Los Angeles last Sunday night, and will begin work in an Arthur B. Reeve mystery story at the Lasky Studio about May 1. Mrs. Houdini accompanied the actor.

Lester Cuneo, formerly of the Harold Lockwood Company, is expected to come home from France in May.

Edwin Carewe has returned to Metro from a two weeks' stay in New York.

Clare Alexander has been engaged to play leading parts in L-Ko comedies.

Lila Lee made personal appearances in connection with the showing of her late picture, "Puppy Love," during its run at the Grauman Theatre.

Dwight Cleveland, formerly of the Vitagraph scenario force, has been put in charge of the reading department at Universal City.

Harry Carey has completed his tour of the theatres in the West, and is vacationing at his ranch near Newhall while waiting for his new story, "A Man of Peace," to be put in shape for filming.

Agnes Vernon, former Bluebird star, is playing opposite William Desmond in "Bare-Fisted Gallagher."

Jack Mulhall is leading man for Emmy Wehlen in "Family Trees," being produced by Herbert Blache at Metro.

Arthur Hoyt, formerly with Universal, is now at the Fox Studio in Hollywood.

Theodore Kosloff, the Russian dancer, whose vaudeville tour closes in June, and who is now filling an engagement at the Orpheum, is considering an offer to star in pictures in Los Angeles during the coming year.

Marguerite Clark will begin work about May 1 at the Morosco studio under the direction of Walter Edwards in the Clyde Fitch comedy, "Girls."

Josephine Hill, who played the role of "Cuddles" in "School Day," when Lila Lee deserted the stage for the screen, is now co-starring with Neal Burns in Universal comedies.

Fatty Arbuckle is negotiating for a large block of stock in the Vernon Ball Club.

Roger MacKinnon, Australian actor, recently with the Anzacs in Gallipoli, the Dardanelles and in Egypt, is supporting Madge Kennedy in her new Goldwyn picture.

Director Vin Moore has started on a new L-Ko comedy featuring Dot Farley.

Little Zoe Rae and Lena Baskette are supporting Mary MacLaren in "The Weaker Vessel."

Jack Cunningham, continuity writer at Brunton, is using up his first vacation in months by making motor trips over southern California. Last week he went to San Diego, and this week he is going to San Francisco.

The William S. Hart Company have gone to Sacramento to make scenes for a new picture.

Harry Pollard has again assumed the role of director of the Billy Parsons comedies.

George Beban is making a personal appearance tour in the East and Middle West.

Maxine Elliott Hicks plays the part of a little consumptive girl in Dorothy Phillips' new picture.

Maxwell Karger, Metro director-general, celebrated Easter Sunday by making his first trip in an aeroplane.

Tom Santschi has been engaged for a leading part in the Monte M. Katterjohn story soon to be filmed.

Rita Stanwood, wife of H. B. Warner, will appear with her husband in films produced at the Hampton Studio.

Frank E. Woods, superviser of Lasky productions, is building a home on a ranch near Hollywood.

Eileen Percy, Joseph Kilgour and Bull Montana are three important members of the cast of Bert Lytell's new picture, "One-Thing-at-a-Time O'Day."

Margaret Loomis, one of the Ruth St. Denis dancers, has been engaged to play a leading part in a Lasky picture to be directed by George Melford.

Film Board Warns Showmen to Scan Their Contracts

IN order to prevent any possible misrepresentations on the part of unscrupulous salesmen, the Minneapolis Film Board of Trade has addressed a letter to all exhibitors of the territory cautioning them to scrutinize their contracts carefully before signing the dotted line. The letter follows:

To All Exhibitors:

The Minneapolis Film Board of Trade was established for the purpose of eliminating numerous bad practices on the part of the exhibitor, as well as on the part of the exchange and salesmen.

It has been called to the attention of the board that salesmen throughout the territory are making certain promises and concessions verbally to the exhibitors in violation of their instructions from their managers.

Therefore, we request and urge every exhibitor when signing a contract with a salesman that any concessions or agreements made must be made a part of the contract and written in the contract as the exchanges will not recognize any verbal promises whether it be for advertising material, pictures or stars. If you are made any promises be absolutely sure that it is in your contract.

It is further called to our attention that certain salesmen throughout the territory are misrepresenting to the exhibitors that they are going to have certain stars on their program, and in view of this fact the exhibitor is hoodwinked into signing a contract expecting these stars.

If a salesman promises you certain stars, please see that the names of the stars appear in the contract, as this is an unfair advantage some of the salesmen are using against other companies as well as to the detriment of the exhibitor.

Robertson-Cole to Release Big Pictures During Summer

IN pursuance of its policy to further in every way the interests of the exhibitor, Robertson-Cole has decided to issue some of its biggest productions during the summer months when the showman, handicapped by the weather, finds the sledding hard and unremunerative.

Instead of holding off until the fall, when most big offerings are issued, Robertson-Cole will begin the release of the Beatriz Michelena features through Exhibitors Mutual during the month of May. This decision was reached last week when it was decided to introduce the Michelena series with "Just Squaw" and to begin releasing in May.

In addition to the Michelena series, Robertson-Cole promises exhibitors a series of unusual photoplay productions featuring one of the handsomest and best known women on the stage or screen. The first of this popular favorite offerings will be made during the summer.

Within the next fortnight Robertson-Cole expects to be in a position to announce the name of the star, the plans it has made for her, and the name of her initial release which is now nearing completion.

Chicago News Letter

by Jas. S. McQuade

ILLINOIS FILM MEN FORM ASSOCIATION

New Body Appoints Three to Head of State Campaign Against Buck Censorship Bill

DURING the closing days of the week of Monday, April 14, the Motion Picture Association of Illinois was formed in a quiet way, and to avoid any charge of factionalism on the part of existing organizations in the trade here, Peter J. Schaefer, Illinois director of the Motion Picture Exhibitors of America; Lewis F. Jacobson, general counsel, and Dr. Sam Atkinson, field secretary for Illinois, of the same organization, were appointed to take charge of the state campaign against the passage of the Buck censorship bill, which awaits the action of the House of Representatives at Springfield.

As the result of the deliberations of these men, a conference of exhibitors from all parts of the state was called for Monday afternoon, April 28, at the Hotel Morrison, and invitations to attend were sent out accordingly. The object of this conference was to formulate a plan of campaign of education throughout the state opposing all harmful legislation against the moving picture business and, more particularly, against the passage of the Buck censorship bill.

Conference Precedes Convention.

This conference was arranged as a preliminary meeting to the convention that was held the following day, Tuesday, April 29, at the same hotel, at 11 o'clock a. m. This convention was devoted especially to the formation of plans to reach the masses of the people of Illinois and acquaint them fully with the mal-influence of the Buck bill on their favorite amusement. The convention was attended by various representatives of the moving picture business, including exhibitors, film exchange managers and employes, moving picture operators and supply men.

To spread widecast the evil that would be wrought on moving picture amusement by the passage of the Buck bill and to awaken the people of Illinois to the attempted infringement of their rights by this bill, the convention arranged that slides, trailers, pamphlets, etc., and "four minute men" would be sent to every moving picture theatre in the state, so that voters in Illinois may notify their representatives in the legislature what action is expected from them when they vote on the Buck censorship bill.

Must Fight to Defeat Bill.

Dr. Atkinson, field secretary for Illinois, at the time of writing, expressed himself to the writer as being much encouraged by the outlook thus far; but he also realizes that the Buck bill is an administrative measure and that it will require tremendous efforts, backed by public opinion, to defeat it.

Every exhibitor in Illinois is besought to join his fellows in solid ranks to assist in the defeat of the Buck state censorship bill. In season and out of season he should acquaint his patrons with the true object of the bill, which is to deprive them of the right to think and judge for themselves in the matter of amusements and to bestow that right on the holder of a political position, who can hold it only by the consent of the people themselves.

Illinois always has been proudly American and no American of this type has yet learned to permit a creature of his favor to become the master of his thought and judgment. He who would lead must also serve. Keep Buck and his bill in place.

Ike Schlank of Capitol Resigns as Its President

IKE SCHLANK, president of the Capitol Film Company, Inc., with home offices in the Merchants Bank Building, Indianapolis, has resigned that position, but still retains his stock and interests in the organization. It is said that the president of a prominent bank in Indianapolis, who is financially interested in the company, will succeed Mr. Schlank.

C. Eddy Eckels, advertising manager of the Capitol, was in New York last week attending to the business interests of the concern. He is well known in newspaper circles of the Middle West, and when newspaper publishers recognized that moving pictures merited a department for themselves Mr. Eckels originated and conducted the first department of that kind on the Cleveland Plaindealer. He afterward started, in succession, similar departments for the Chicago Journal and the Chicago Post.

For the past two years Mr. Eckels has been associated with J. E. Willis, under the firm name of Willis & Eckels, with offices in the Consumers Building, this city, in the production of Filmcraft, which has been recognized by exhibitors as a valuable aid.

"Betrayal" to Open at Illinois May 5.

Opening May 5, at the Illinois Theatre, "The Betrayal," a historical photoplay directed by J. A. Barry, will begin an indefinite run. The business di-

Pauline Frederick's Utterly Oblivious of the Strife Going On in the Picture Adjoining.

Such is life in the movies. Anyhow, Pauline is seen in "The Fear Woman," while on the left Owen Moore fights in "The Crimson Gardenia," another Goldwyn.

rectors of this quietly heralded superfeature are J. J. McCarthy and Theodore Mitchell, who had charge, for D. W. Griffiths, of "The Birth of a Nation" and "Intolerance," numbered among his finest masterpieces in cinematic art.

Mr. Barry was Mr. Griffiths' personal representative for several years, and the production has been financed by the Lenox Producing Corporation, of New York, which has been engaged in its filming for a year and over, it is said. Its appearance at the Illinois will mark its first presentation on the screen before a public gathering.

The Illinois was the scene of the initial triumph of "The Birth of a Nation," in Chicago, and is considered the leading dramatic house in the city.

Major Funkhouser's Case Delayed.

The legal fight started by Major Funkhouser some time ago for reinstatement as second deputy superintendent of police and, incidentally, as head of the municipal censor board in Chicago, has been delayed for one week by Judge Torrison, to allow time for the attorneys of the Civil Service Commission, which ousted him, to prepare an argument to quash the writ of certiorari, which calls for the production of the records of the trial in court. If the writ is quashed that will probably end the matter; but, if sustained, the entire proceedings of the trial will be reviewed by the court.

Samuel S. Hutchinson Talks of America's Productions

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., when seen one day last week, was highly pleased over a letter which he had just received from a leading English exhibitor, who owns a large circuit of houses in the "tight little isle." The letter was written in jubilant vein over the great success that is being made by American's productions in his theatres, and facts and figures were quoted to sustain the writer's statements. The letter concluded with the following paragraph:

"It's easy to understand the popularity of 'Flying A' pictures. They're pictures with the spark of genius."

"A tribute like this is immensely gratifying, not only to me but to every member of our organization," said Mr. Hutchinson. "It means widespread recognition of the way in which every department of our forces is working in co-ordination to make the American's picture as nearly perfect as we can make them.

Aim to Creat Works of Art.

"Our aim is to create works of art; or, as our English friend puts it, 'pictures with the spark of genius'—pictures that will live, simply because they deserve to live. We have believed in composite genius—or special aptitude—in our studio management, in our stars, in direction and photography, in stories and casts, in lighting and settings, etc. It is the combination of all these which gives the 'spark of genius' to any picture.

"The picture theatre goers of America know pretty definitely what kind of pictures they like and just as definitely what kind they dislike. After years of close observation and study I can say, without boasting, that we are now able to gauge the public demand pretty accurately. This special knowledge enables us to avoid the type of picture that will be handicapped from the very outset by its nature. We concentrate on the class of pictures which the peopie are eager to see, because that policy means co-operation all around, among patrons, exhibitors, distributors and company."

Pictures Must Be Entertaining.

On being questioned as to the kind of stories that are most likely to please, Mr. Hutchinson replied: "As I see it, the big idea in pictures today is entertainment, with a capital E; but that entertainment must be of high grade, avoiding the slapstick stuff that once passed muster, and it must be clean and wholesome throughout. By that I don't mean sticky-sweet stories nor the kind that wave a moral in your face, like an old-fashioned fable or a Sunday-school book. I think our writers have given abundant proof that it is possible to turn out red-blooded dramas, crammed with entertainment, and clever comedy dramas that draw spontaneous, hearty laughter, without being guilty of any offense."

Here Mr. Hutchinson was asked if the policy just outlined was satisfactory from a business standpoint and he answered:

"Well, since the measure of success in this business is quality of picture plus quality of bookings, the answer would certainly seem to be 'Yes.' Not only are 'Flying A' productions being booked in many theatres, but they're being seen in some of the highest class houses in every city. In New York they can be found at the Rivoli, the Symphony and in the theatres on the Marcus Loew circuit; in Chicago at the Riviera and the Woodlawn; in St. Louis at the Pershing, Jefferson and other houses of the Consolidated Amusement Co.; in Minneapolis and St. Paul at the Reuben & Finkelstein houses; in Denver at the America and the Strand; in San Francisco at the Tivoli and the California, and so on.

Stars' Names Household Words.

"In all these and in many other important theatres throughout the country, the names of Mary Miles Minter, William Russell and Margarita Fischer are household words.

"Wasn't it Carlyle who defined genius as 'the transcendent capacity of taking pains, first of all'? There isn't a person in the American organization who isn't a post-graduate in the art of painstaking. From one release to the next, American pictures show how sincere is the collective aim for increasingly better pictures and the efficiency of the means adopted to secure that result."

Mr. Hutchinson then declared that the volume of business has fully doubled in bookings since this time last year, notwithstanding that the product has been reduced one-half in the same time. In other words, the cash receipts for one-half the number of pictures are more than double what they were last year, at this time.

"'Better pictures' will be the watchword for the year entered upon—high grade, clean pictures, with stories of heart interest, the accent being on 'clean,'" said Mr. Hutchinson, as the interview closed.

"Red Lantern" Big Hit in Chicago.

Metro's latest feature production, "The Red Lantern," with Nazimova as the star, was given its first showing in Chicago at the Ziegfeld Theatre, Saturday afternoon, April 26, after a great gathering of enthusiasts, who were impressed that this is the greatest screen appearance yet made by that notable artiste. Manager Smith, of Metro's Chicago office, sent out invitations to attend, with the result that many admirers of the great actress were turned away. The Linick, Jacoby enterprises, which control the Ziegfeld, will present this great production for one week.

"The Unpardonable Sin" Breaks Records.

Louis Jones, manager of the Randolph Theatre, informed me that "The Unpardonable Sin," with Blanche Sweet, broke all records at that house during its first week's run. The receipts for that week exceeded the best week's showing of "Cannibals of the South Seas" by $2,000. The general admission is 25 cents, but a few choice seats are always filled at $1 per seat.

Woodlawn Theatre News Is Launched.

The Woodlawn Theatre News, published monthly by the Woodlawn Theatre Co., with E. J. Ryan as editor, made its initial appearance Saturday, April 26. On this date, last year, the Wood-

Not the Finger of Accusation, but the Hand of Mute Appeal.
Making one of the pathetic moments from "Whom the Gods Would Destroy," the Macauley production released by First National.

lawn was opened, and to assist in reminding the Woodlawn patrons of its second birthday as well as to keep them in close touch with the policies of the management, the attractive little sheet has been launched.

The news matter will be confined to the Woodlawn and to its coming attractions, and the advertisements will be restricted to the business houses in the Woodlawn district. The circulation will be 15,000 for each monthly issue, and it will be confined to the homes in the Woodlawn territory.

Corporal Nyhagen Returns; Wants Old Customers Back

THE writer had a pleasant call last week from Corporal R. A. Nyhagen, a strapping, young six-footer, straight as an arrow, with the familiar hardiness on his cheeks which indicated service in France, under the proud colors of Uncle Sam. Corporal Nyhagen served one year in France, in the heavy tank service, in battalion 306, under Major Crutcher, which was included in brigade 306, under the command of Colonel Ware.

As Corporal Nyhagen modestly explained, his battalion had only a little brush with the enemy, under the British, near LeCatalet. His brigade was preparing to go up into the Argonne region when the armistice was declared, much to the disappointment of the boys, as that put an end to the chance for glory to which they eagerly looked forward.

Before joining the colors, Corporal Nyhagen had been engaged in theatre chair repairs, in Chicago, at 14 East Jackson Boulevard. He established the business two years ago and had created a successful trade when the call of war claimed him. Now he will begin all over again, trusting that his old customers will renew their orders.

Corporal Nyhagen is giving preference, in employing help, to mechanics who have seen active service in France, and doubtless this will, as it should, lead to still more liberal patronage from Chicago exhibitors generally. His advertisement will be found in this issue, in the picture review section.

AD WRITERS MUST KNOW PRODUCTIONS

Publicity Departments Are Not Furnished with Enough Data to Get Best Results, Says Raver

By Harry Raver.

APROPOS the controversy over the best advertising for motion picture products a good deal is said pro and con as to the intelligence, or lack of intelligence, displayed by advertising men in spending their appropriations. Something also might be said about the character of the advertising.

There is a tendency on the part of producers to leave advertising and kindred matters too completely in the hands of advertising departments which have not been furnished with adequate data and then to wonder why there is something wrong with the advertising. Thus, too much advertising is superficial—based on imperfect knowledge of the product advertised.

Many an advertising manager knows less about the pictures he is spending thousands to exploit than does the shipping clerk or his organization, simply because it is taken for granted that being an advertising manager he must necessarily know all about it. It is not enough that this gentleman know the names of author, producer, star and director. Yet from his product it would appear that often this is all he does know of the production. The rest is fluff.

Departments Should Be in Close Touch.

The advertising and publicity departments ought to be in close touch with and thoroughly informed on every stage of production in order that they may be able to ripen their publicity ideas before picking them.

Too often these important departments know practically nothing of the work they are called on to publicize until a short time before release date, when a mass of material is dumped on somebody's desk with the injunction to "get busy," whereupon the department engages in a wild scramble for words that will circus the picture instead of being able to push actual selling points—to use fact instead of fancy.

It seems to me that exercise of the same degree of personal contact and co-operation by the producer in connection with his advertising and publicity campaigns that he invariably accords less vital processes involved in the presentation of his wares would save him much money and bring other good results.

I am opposed to flambuoyant or misleading publicity material. The nearer one comes to telling the absolute truth about a picture, the more likely it is that the production will realize its full merits and this is all that can be legitimately asked.

When Advertising Is Not Good.

I do not believe that advertising in publications which merely carry motion picture departments can be considered good advertising. My experience is that exhibitors do not read these publications and that the money spent for such space may be regarded as an investment for good-will.

The best advertising is truthful advertising. That advertising medium which can be depended on to print truthful reviews is the best advertising medium.

It is with great satisfaction that I look forward to the sale and merchandising of my own new Four Star series of Augustus Thomas' plays. Through our distributors, the W. W. Hodkinson Corporation, we have provided ourselves with a picture merchandising and advertising specialist, a man who knows the exhibitor's problems from the ground up, and who is not only going to advertise the plays properly but also help the exhibitor sell them to a largely increased audience.

This is what I mean by advertising co-operation on the part of the producer and distributor—where they actually help the exhibitor sell the pictures he buys.

"Eileen, It's Hard to Tell You This, but Don't Believe Bill Russell: He Is 'Some Liar.'"

Well, anyhow, Eileen Percy, in the scene at the right, is going to fight it out with the star of the American feature, "Some Liar."

HOLD JOINT MEETING ON TRADE RULES

Exhibitors Agree to Regulations of Washington's Association of Exchanges Following Discussion

WASHINGTON CITY'S exchange managers are going to adhere to the trade rules recently adopted by their association. This decision follows the joint meeting held by them with a large delegation of exhibitors from Virginia. It is said that this meeting was something of a stormy session, although when it was over exchange managers and exhibitors alike went to a nearby bowling alley and proceeded to have a few friendly games.

There were a great many exhibitors in the Virginia territory who did not comprehend the meaning of these rules. They protested against their adoption until a joint meeting could be held. This was agreed to by the managers' association and the exhibitors were invited to a dinner at Harvey's. President Smeltzer, manager of the World Film Exchange, greeted the guests, stating that the meeting was to be nothing but a co-operative one, and he explained that these trade rules were aimed at the bad exhibitor and that the good exhibitor had nothing to fear from them.

Protest Against Prepayment Rule.

Harry Bernstein, representing the Wells interests, responded and asked that each rule be taken up by itself and given full discussion. The exhibitors agreed that the rule providing for the payment of transportation charges by them was fair, and there was no controversy over this rule, but a storm of protest came against the prepayment requirement involving the sending of films C. O. D. where no check had been sent to the exchange to cover the cost of the show.

The managers told their guests that the good exhibitors would have nothing to fear from this requirement, for the good exhibitor, the man who attends to his business in a businesslike way, will have his check in the exchange on time, and after long discussion it was declared that the regulation was a reasonable one.

Abolish Verbal Agreements.

It was agreed by both sides that verbal agreements should no longer be recognized. The exchangemen pointed out to the exhibitors that contracts always passed hands before service was started and that they should see to it that all promises and agreements are made a part of their contracts before signing them. It develops that many controversies have arisen as the result of verbal agreements being entered into, very often by the salesmen covering the territory, regarding which the managers are not always apprised and they are sometimes of a nature that is not sanctioned by the home office.

There has long been a grievance committee of managers and exhibitors in Washington and the Virginia exhibitors suggested that a committee be formed having one member from Virginia, one from Maryland and one from the District of Columbia, selected from among the exhibitors, and three exchange managers. Whenever North Carolina is involved, the president of the exchange managers' association is to communicate with the president of the North Carolina league and have him appoint an arbitrator. In case of a deadlock in the committee, the six members are to select a seventh man.

To Wipe Out Delays.

The exhibitors urged that everything possible be done to get their shows to them on time. This is covered by the rule on delays and the managers are going to try and wipe out the practice of holding and bicycling films. Where an adjustment is in question and cannot be settled between the manager and exhibitor the matter is to be left to the grievance committee.

The five per cent. war tax on motion picture films was explained to the exhibitors and agreed to.

Those Who Were Present.

Those present were Harry Bernstein, Richmond, Va.; J. L. Spry, Culpepper, Va.; C. F. Geoghagen, Chase City, Va.; J. C. Weiss, Emporia, Va.; M. M. Collins, Covington, Va.; Val Steele, Alexandria, Va.; L. A. DeHoff, Baltimore, and the following exhibitors of Washington: Harry M. Crandall and Joseph P. Morgan, of the Crandall Amusement Company; Lawrence A. Beatus, manager of Loew's Palace, and Fred Klein, manager of Loew's Columbia. The exchange managers present were Robert Smeltzer, World Film; Oscar A. Morgan, Famous Players-Lasky; George F. Lenihan, Goldwyn; R. E. Wilson, Vitagraph; Herbert C. Wales, Universal; Sidney B. Lust, Super Films Attraction, Inc.; Sidney E. Kent, Triangle; E. R. Champion, Pathe, Inc.; Rudolph Berger, W. W. Hodkinson Corporation; Louis H. Bell, American; G G. Coleman and W. A. White, Capitol Film Company; Abe Dresner, Exhibitors' Co-operative Film Exchange; B. P. Rogers, Fox Film; D. F. O'Donnell, United Picture Theatres; B. C. Cunningham, of the First National, and Mr. Fuller, of Metro. Mr. Marks, of Metro; Mr. Hody, of Universal, New York; Lester Rosenthal, of Famous Players, and M. Levy, of Mutual, were also among those present. LINZ.

William S. Hart Studio Oversubscribes V Loan

THE William S. Hart studio at Hollywood oversubscribed its quota for the Victory Loan by 37 per cent. the first day of the drive and is now flying an honor flag. The studio's quota was $25,000 and Mr. Hart personally subscribed $30,000.

The pre-Victory Loan campaign in Los Angeles and its environs started off with a hold-up reminiscent of the days when road agents waylaid travelers along the Sunset Trail.

Hart stopped the special Victory Loan train at San Fernando and the engineer and fireman came down and grinned into the muzzle of his six-shooter. Twenty horses came to their haunches on the edge of the big crowd and things looked bad for the passengers until a whippet tank, which the train carried along was quickly unloaded and started after Bill and his desperate crew. The outlaws were compelled to surrender and then Bill rode the tank while its pilot made it buck. Hart made a typically good Loan speech.

Dedicates March to Pearl White.

A military march, "Pretty Girls of the U. S. A.," has been dedicated to Pearl White, the Pathe serial star, by the composer, Guilllaume Dauvers, well known French musician.

You Can Always Depend on Harry Morey to Beat the Odds, Destiny, or Anything Else Looking for a Licking.
The big Vitagraph star radiates vitality and energy in all his pictures and this is true of his latest, "Beating the Odds."

Lieut. Robert T. Kane.

Robert T. Kane, Producer, Back from France a Hero

BOB KANE—First Lieutenant Robert T. Kane, 91st (Wild West) Division, A. E. F.—is back from France and ready to take up his motion picture work where the war stopped it. He returned unheralded, the modest little ribbon bar of the Belgian Croix de Guerre on his breast, a citation entitling him to the American Distinguished Cross in his pocket and with three gold service chevrons and a wound stripe on the cuffs of his blouse.

When the war came to America, Bob Kane was among the most successful managing producers in the motion picture field. He was the organizer of and a director and officer in Paralta Plays, Inc., Paralta Studios, Inc., Paralta Productions, Inc., Selexart Pictures, Inc., Bessie Barriscale Feature Corporation, Kerrigan Feature Corporation, Walthall Pictures Corporation and Glaum Productions, Inc.

After the armistice was signed, Kane says he spent considerable time with European film men in Paris, London and Rome. These conferences impressed him particularly, he said, with the possibilities of the educational and industrial film in the European field, where he feels sure there will be a big demand following the conclusion of peace. He thinks the screen will play a vital part in the tremendous work of reconstruction yet to be begun.

Mr. Kane is reticent regarding his plans for the future. He said, however, that he would have an important announcement to make after a conference with his associates in New York, Washington and on the Pacific Coast.

Loan Flyers Use DeMille's Field.

For the big Flying Circus given in the interest of the Victory Loan in Los Angeles, Cecil B. DeMille contributed the use of his private flying field in Hollywood.

Asher To Be Mack Sennett's Personal Representative

E. M. ASHER, who has had charge of the film exchange branch of the business of the Turner & Dahnken Circuit since the formation of the First National Exhibitors' Circuit, Inc., and who has also directed the destinies of the T. & D. Tivoli Theatre, San Francisco, for several months, has given up his work with that concern, to become personal representative of Mack Sennett. He will assume his new duties early in May and expects to divide his attention in the future between Los Angeles and New York.

The offer of this important post came about two months ago, when Sennett disposed of the United States rights to "Yankee Doodle in Berlin" to Sol L. Lesser, and was closed recently when Sennett made a trip to San Francisco for the purpose. No successor has been named to Mr. Asher by the Turner & Dahnken Circuit, but it is planned to have one man devote his entire attention to the film exchange end of the business and another to manage the Tivoli Theatre.

E. M. Asher secured his early training in the film business with Sol L. Lesser at the old stand of the Golden Gate Film Exchange, an Eddy street, and soon became very popular among the trade. During Exposition Year he won laurels by promoting several unusual events, the most spectacular of which was Metro Day at the fair, when Francis X. Bushman and Marguerite Snow appeared in person. His success with the First National program and with the management of the Tivoli Theatre brought him into national prominence, resulting in the splendid advancement to first assistant to Mack Sennett, peer of funmakers.

Webster and Selznick Get Big Offices with Select

FOLLOWING the appointment of Sam E. Morris as general manager and Charles R. Rogers as director of sales of Select Pictures Corporation, announcement is now made of the men who have been chosen to succeed these two former branch executives in charge of Select's posts in the field.

The Cleveland branch, which was the headquarters of Mr. Morris, who also had jurisdiction over Select's Detroit exchange, has been placed in the hands of Sherman S. Webster, who was formerly Select's branch manager at Buffalo.

David J. Selznick has been given the position of New England manager, with headquarters at Boston, which has been made vacant by the promotion of Charles R. Rogers to be director of sales for Select. Mr. Selznick's appointment is also a promotion within the Select organization, as he has served in the Boston branch, first as salesman and then as assistant branch manager, and has earned an enviable reputation for his efficient and businesslike administration.

In assuming charge of the New England office, David J. Selznick announced that he had appointed Morris Safier to be sales manager in the New England territory, Mr. Safier being promoted from the position of salesman in the Boston branch.

W. W. Lewis III of Appendicitis.

W. W. Lewis, who for the last three years has been selling representative of the Nicholas Power Company, Inc., was suddenly stricken with appendicitis April 26, and removed to the New York Hospital where he was operated on.

Walter Stern Signs Important Contracts

WALTER L. STERN, for several years a familiar figure on Film Row, San Francisco, Cal., through his connection with the equipment house of G. A. Metcalf, has just signed two of the most important contracts of his young life. Without taking his many friends into his confidence he recently journey to Salt Lake City, where he was married to Miss Nettie Woolf, whom he met while stationed there in the service of Uncle Sam.

The honeymoon includes a trip to New ork, where Mr. Stern will confer with P. T. Edwards, manager of the United Theatre Equipment Corporation. Following a short stay there the couple will go to Chicago to make their home. Mr. Ster nhaving signed a contract to manage the branch of this equipment house maintained there. This contract is for a period of two years and is to be in force after May 5. This young salesman has made a great success in his chosen line of work in the San Francisco field.

Mrs. Irene Castle, Famous Dancer, to Wed Ithaca Man

MRS. IRENE CASTLE, internationally known dancer who recently signed a contract with Famous Players-Lasky to appear in its production of "The Firing Line," is to wed again. The fact that Mrs. Castle, widow of Vernon Castle, who lost his life in the aviation service in Texas, was to marry again was verified Thursday, May 1.

Mrs. Castle is to become the bride of Robert E. Treman, of Ithaca, N. Y. Mr. Treman, until recently a captain in the air service, is at present the head of a hardware firm in Ithaca.

Walter L. Stern.

INDUSTRY EXPANDING IN NORTHWEST

Duluth to Have $500,000 Theatre—Many Reports on Proposed Building Show Unprecedented Activity

LOOK BROTHERS, of Duluth, have announced plans for the erection of a new moving picture theatre to cost $500,000 on the site at present occupied by the St. Louis Hotel in Duluth.

This announcement is significant of progressive growth of the moving picture industry in the Northwest, coming as it does in the wake of a score of others telling of proposed building projects, including the plans of the Hamm-Finkelstein & Reuben interests for the erection of two colossal theatres this year, one in Minneapolis and the other in St. Paul.

With the construction of the three theatres accomplished, Minneapolis, St. Paul and Duluth, the largest cities in Minnesota, will harbor moving picture houses that will be without equal anywhere else in the Middle West.

Steel Corporation to Move Town.

W. J. Rezac, a prominent Minnesota exhibitor, has announced that he intends to build a modern theatre at Alice, Minn., as a result of the plans now under way to move the city of Hibbing, Minn., where he is now operating a moving picture house. The United States Steel Corporation has located ore under the city of Hibbing, and has purchased the entire town site. As a result, Hibbing will move as a whole to Alice, which is located just outside of the city limits of Hibbing.

In the Dakotas many new theatres are under construction, and others closed during the war have reopened for business.

Fred Helmers has reopened the Orpheum Theatre at Courtnay, N. D., closed since last April.

The picture house at Pingree, N. D., which was closed more than a year ago, will soon resume operations.

Bellfield is another North Dakota town which has been without movies for a year. The picture house there has reopened, and the manager reports good business. The public, he says, is hungry for amusement.

The Lyceum Theatre at Minot, N. D., H. Grimmer, manager, reopened its doors to the public with the showing of "The Heart of Humanity," and played to big business.

Charles Sawyer is building a new 400-seat picture theatre at Sioux Falls, S. D. It will be named the Liberty, and will open May 1.

Expansion Throughout Northwest.

A. W. Dibble, proprietor of the Rex Theatre at Hutchinson, Minn., following his purchase of the Idle Hour Theatre in that city from Jack Murnan, announced plans to build an addition to the Idle Hour.

Waldo B. Nielson has purchased a site at Fosston, Minn., on which he will commence the construction of a moving picture theatre within a few weeks.

The work of remodeling H. B. Smoots' Milo Theatre at Little Falls, Minn., is well under way. The seating capacity will be increased from 400 to 550, and many other improvements will be made. June 15 is the date set for the opening of the new Milo. Mr. Smoots is also the proprietor of the Victory Theatre at Little Falls.

Frank Koppelberger has already begun work on a new 1,300-seat moving picture theatre at LaCrosse, Wis.

Montana Also Shows Life.

New theatre projects are also springing up in the state of Montana, Miles City, Bozeman, Roundup and Wolf Point making some of the most recent announcements.

Owners of the Glazier Theatre at Wolf Point will build a new $30,000 house this summer.

Otto Schmidt, E. A. Kelnachnidt and other business men are behind plans for the construction of a new picture theatre at Bozeman to cost $100,000.

Thomas and Miholovich have begun the construction of a two-story picture house at Roundup.

The old Liberty Theatre at Miles City will be torn down and replaced by a new modern picture house.

A. H. Brown has announced plans for the construction of a $40,000 theatre at Mobridge, S. D. The new structure will be of brick, two stories high, and will have a frontage of 50 feet and a depth of 140 feet.

HOBART HENLEY STARTS OWN COMPANY

Newly Incorporated Producer Will Begin on Series of Features for Independent Sales

HOBART HENLEY has formed the Hobart Henley Productions, Inc., and has been signed by Frank G. Hall, president of Independent Sales Corporation. He will produce a series of special features for release through the distributing organizations, of which Mr. Hall is promoter and chief executive. The signing of Mr. Henley for a series of productions marks the third producing organization to be brought into being within the past three weeks by the interest which Frank G. Hall represents, the other two being the Charles Miller Productions, Inc., and the Gerald Bacon Company.

Hobart Henley.

Henley Has Amply Proved Ability.

It is Mr. Hall's objective to have associated with him only those producers and directors of motion pictures who have demonstrated that they are capable of giving the best in photodramatic plays. In signing Mr. Henley, Mr. Hall has taken into consideration his work with some of the leading stars of the screen, including Pauline Frederick and Mae Marsh whom Mr. Henley directed in some of their biggest successes. With Mae Marsh Mr. Henley directed "The Glorious Adventure," "All Women," "Money Mad" and "The Face in the Dark." With Pauline Frederick, he directed "One Week of Life," "The Peace of Roaring River" and more recently "The Woman on the Index." He directed Frank McIntyre in Goldwyn's production of "Too Fat to Fight," and this, too, was pronounced a masterpiece in the art of direction.

Mr. Henley is probably better known to the motion picture public because of his creation of the "Parentage," one of the most successful independent attractions of the past three years. In this work Mr. Henley demonstrated that he is not merely an average director following along in path as laid by others, but that he is creative—possessing the ability to take a human interest subject and make a big, heart interest drama of it. He is one of the screen's youngest directors and because of his varied experience in theatricals, having worked before the camera himself, Mr. Hall has every confidence in Mr. Henley's ability to produce pictures with big values for all concerned.

Begins Production at Once.

The first production to be made by the Hobart Henley Productions, Inc., will be begun in about three weeks. During the intervening time, Mr. Henley will spend his time going over likely scripts and selecting his cast of players as soon as he decides upon his first story. Phil Rosen, one of the best known cameramen on the Coast, has been engaged by Mr. Henley to assist him in this branch of the production work. Mr. Henley will have offices at 130 West Forty-sixth street and will probably use the Bacon-Backer studio.

Burke Returns from Tour.

James L. Burke, special representative for Frank G. Hall's picture interests, returned to the New York offices of Independent Sales Corporation this week after a two weeks' tour of the Film Clearing House exchanges covering the territory east of Denver. On this trip, Mr. Burke made special inquiries from representative exhibitors in this territory concerning the prospective and actual bookings on the Rothapfel Unit Program. He reports that all are awaiting the program with keen expectation. Mr. Burke reports, also, that special features are in big demand and that open booking is gradually forging ahead of the program.

FOUR NEW THEATRES BOOM NEW ENGLAND

Springfield's Two and One Each for Stamford and Ansonia to Cost Aggregate of $1,225,000

FOUR new moving picture theatres in New England, and these the forerunners of a new boom, will be erected in the near future, at an aggregate cost of $1,225,000. Two of the houses will be in Springfield, Mass., one in Ansonia and one in Stamford, Connecticut.

Fox House to Cost Nearly $700,000.

The largest and most elaborate of the four is the new William Fox theatre in Springfield. Plans are nearing completion for a house to seat 3,500, accommodating 1,950 on the orchestra floor and the remainder in the balcony. The total cost of the building will be from $650,000 to $700,000. An organ, costing $25,000 will be one of the features, and will be supplemented by an orchestra of 30 pieces.

A mammoth marquise will extend across the entire front of the building which will be illuminated at night by brilliantly changing lights. A new style electric sign will be operated by independent motors and will throw a variety of light from high-powered lamps advertising the feature picture. The cost of the illumination of the front of the theatre is approximated at $45,000.

The Adams style will prevail in the interior of the house. The ceiling will be vaulted and decorated with stalactite chandeliers of opalescent glass. The ventilating system will change the atmosphere of the auditorium every two minutes. The Japanese suite in the Fox Audubon, New York, will be duplicated in the Springfield theatre. John Zanft is directing the work in the absence of Mr. Fox.

New Theatre on Gilmore Property.

The other Springfield house will be built on the site of the Gilmore theatre block on Main street by a syndicate under the management of Abraham Goodside of Portland, Me. The theatre will seat 2,500 and will cost $200,000. Plans by G. Henri Desmond of Boston call for an artistic structure will every modern convenience. A number of innovations are promised for the interior of the theatre.

Houses for Stamford and Ansonia.

The Sam Weiss interests will shortly begin work on a modern playhouse in which will seat over 2,000, will cost Stamford, Connecticut. The house, which will seat over 2,000 will cost $125,000. A. Geronimo, manager of the Alhambra, will take the direction of the new theatre. All the features of a modern photoplay palace are promised for the new structure.

Ansonia, Connecticut, will have an ultra-modern moving picture theatre, according to A. Hoffman, owner of the Pastime, who will erect a new house at a cost of $200,000. The seating capacity of the new Hoffman theatre will be 2,000, and every known convenience for the enjoyment and comfort of the patrons will be installed.

$60,000 Picture House Is Part of Big Buffalo Boom

BUFFALO will soon have a new South Side motion picture house. Plans were recently issued to James S. Savage for a modern fireproof building, to be erected at a cost of $60,000.

The new structure will go up at 26 and 28 Triangle street. The interior decoration and equipment of the theatre will bring the total cost of the building to over $100,000.

Buffalo is in the throes of a general building boom, according to the list of plans filed in a single week for alterations and new constructions. The total cost brings the figures for the week close up to $200,000.

Dee Robinson Will Build Modern Theatre in Peoria

NOT content with being interested already in four places of amusement in Peoria, Ill., Dee Robinson of that city has leased for 99 years a large block of property at Main and Madison, and will begin forthwith the erection of a big, modern playhouse to seat 2,000.

Peoria boasts already that the new Robinson house will not be excelled by any in the country, not failing to include Chicago and New York in the list of places which will be outdone.

The new theatre will be built as a combination house, although moving pictures will be of primary importance. By the lease Mr. Robinson becomes the largest property holder on Main street, now controlling 270 feet frontage.

A Chicago theatrical architect is at work now with Fred Klein, Peoria's premier plan maker, drawing up the design of the new theatre. It will be equipped in most luxurious and artistic fashion, with a pipe organ, chimes, beautiful decorations, furnished smoking rooms and parlors, and every modern convenience.

These Will Be Freed "When Bonds Are Loosed."
Natives working in a scene from the Fischer production of the above name, to be released by Arrow.

How Much Should I Invest in the Victory Loan?

HOW much should I invest in the Victory Liberty Loan?" is a question not infrequently asked. Some persons seem to have the notion that the Government is asking every one to put all his available funds into the Loan.

This is not true. The Government desires nothing of the kind. It would be bad business, both for the country and for the individual.

The Notes of the Victory Liberty Loan are the soundest security in the world, gold obligations of the soundest nation in the world, and they yield a substantial rate of interest.

But it is also true that there are other investments which are sound and which yield a higher rate of interest. The Government does not desire the individual to refrain from placing part of his money in such investments. The Government is not selfish.

It would be bad business for the country if the individual investor was restrained from placing part of his money in business securities. These securities would decline for lack of a sustaining market. Lack of confidence would follow and new enterprises, essential to national prosperity could not be financed.

What the Government does ask is co-operation. It asks that the individual —every individual—place a just portion of his available funds in the Victory Loan.

Thus will the needs of the Government be financed, business can go ahead, and prosperity will be advanced.

Pearl White Aids Victory Loan.

Cheered by 1,200 officers and men of the U. S. S. Mississippi and an equal number of women guests, Pearl White, the Pathe serial star, stood in the balcony of the Hotel Commodore, New York, on Friday night, April 25, and pledged her best efforts to the cause of the Victory Loan.

It was Miss White's first public appearance as sponsor for the battleship Mississippi during the present loan drive and her enthusiasm gave impetus to the efforts of the bluejackets in their sale of bonds. Miss White was the guest of honor at the annual ball given by the crew of the Mississippi to their officers at the Commodore.

SHERRY ORGANIZES NEW SALES FORCE

Also Forms Alliance with Film Clearing House, Which Will Handle Distribution of Sherry Service

WILLIAM L. SHERRY, head of the Sherry Service, has decided to again cover the United States with his own salesmen. In addition he has just formed an alliance with the Film Clearing House, Inc., which will handle the physical distribution of all pictures released through the Sherry Service, including the De Luxe Pictures, Inc., productions starring Doris Kenyon, Frank A. Keeny, productions starring Catherine Calvert and the Edgar Lewis and Gilbert A. Anderson features.

Before the ink was dry on the contract signed by Mr. Sherry and Frank C. Hall, president of the Film Clearing House, Inc., Mr. Sherry had dispatched half a dozen members of the N. Y. office to every part of the U. S. with instructions to engage the best salesmen and managers in every principal city.

From this date the completely reorganized Sherry sales force will cover all territory under the personal direction of Mr. Sherry, who intends to devote close attention to the needs of the exhibitor and who invites personal correspondence with regard to the same.

"Under the new plan," said Mr. Sherry, in discussing the reorganization," I hope to get away from the atmosphere of remoteness that prevents close cooperation between the head office of the picture play organization and the exhibitor —an atmosphere that hampers both and may easily be dispelled if a little more attention is paid to the human elements involved.

"To insure closer intimacy with exhibitors I am urging them to keep in personal touch with me by letter. If there is reason for criticism of any department of my organization I want to find it out and the best source of information I know of is the exhibitor whose interest that organization is designed to serve.

"I propose to reply in person to all such communications and in this way to establish an understanding based on community of interest, which will benefit all concerned.

"If my salesmen do not call on the exhibitor I want to know that. It is difficult to remedy conditions that are not known to exist but easy enough when the condition is once brought to my attention. My policy is to cultivate intimacy with the other fellow's point of view, and correspondents will find me in a receptive as well as communicative mood."

The productions released exclusively by the Sherry Service include twelve features, five of them new releases which have not until now been offered for booking. These latter include the De Luxe Pictures production "Twilight," starring Doris Kenyon; the Frank A. Keeney production, "Marriage For Convenience," by E. Lloyd Sheldon, featuring Catherine Calvert; "Love and the Law," an Edgar Lewis production of the highest merit; "Calibre 38," another Lewis product, and the five-part western drama "The Son-Of-A-Gun," from the studios of the Golden West Producing Company, featuring G. M. Anderson.

GARSON PICTURE OPENS IN NEW YORK

"Unpardonable Sin" Expected to Run All Summer at Broadway Theatre, Renovated for the Occasion

FRIDAY, May 2, marks the opening of Harry Garson's much heralded production, "The Unpardonable Sin," starring Blanche Sweet, at the Broadway Theatre, New York, for an indefinite engagement. This also marks the opening of the Broadway under new management.

The theatre has been renovated, recarpeted, decorated and painted both inside and out for this occasion, and those who are familiar with this playhouse will scarcely recognize it as the famous old Broadway Theatre.

"The Unpardonable Sin" comes to New York with the solid endorsement of the public in many other cities. At the time the picture was ready for a New York showing no theatre was available, so Harry Garson gave the preliminary showing at his own theatre, the Broadway Strand, in Detroit. The public acclaimed the production as one of the few big things of the screen, and the result was the breaking of all box office records for any opening anywhere by either a legitimate production or moving picture. All the more remarkable was the fact that state rights buyers flocked to Detroit, with the result that nearly all territorial rights were disposed of in a short time.

Broke Records in California.

The next opening to follow was the California Theatre in San Francisco, where again all records for that theatre were broken, to be followed immediately at the Kinema Theatre in Los Angeles with like results. What is most remarkable is that the picture played to nearly $16,000 in that city during Holy Week.

Breaks Record in Chicago.

The next opening was at the Randolph Theatre in Chicago, when the house record was again broken—and you can't blame the Garson people for sitting back with a confident smile in regard to New York, where the picture is expected to run all summer.

Nearly all territory has been disposed of, the last sales reported being Colorado, Wyoming, New Mexico, Utah and Nebraska by the Merit Film Company of Denver; Texas, Oklahoma and Arkansas by E. H. Hulsey, of the First National Exhibitors' Exchange, Dallas; Georgia, Florida, Alabama, Virginia and North and South Carolina by Charles F. Schwerin, of Atlanta.

Blackton Buys A Porter Novel.

J. Stuart Blackton has purchased the world motion picture rights to "Dawn" from the pen of Eleanor H. Porter, author of "Pollyanna" and a score of other well-known novels.

"Dawn" is the story of a blind boy whose courage leads him through the gulf of despair into a final victory gained by dedicating his life to the service of blinded soldiers.

Our Own Page of Styles Presents the Immaculately Gro omed Elliott Dexter and Charlie Ray in a Breakfast Coat.
Elliott's in his Artcraft, "For Better, for Worse," and Charles is seen in his Paramount, "Greased Lightning," so it's all in the same family.

SENNETT'S WATER NYMPHS ON TOUR

Bathing Beauties Make Sad Sea Waves Sadder by Hitting the Trail with "Yankee Doodle in Berlin"

By Giebler

OF course the scheme of sending the Sennett Bathing Girls on tour with the "Yankee Doodle in Berlin" film as doped out by Mack Sennett and Sol Lesser, is a good scheme. Personal appearance of the players is always good. If the public likes to see one of its favorites in the flesh, what will the public say when it sees six of them at once, and in bathing suits?

The question has its other side, however, its humanitarian side.

What of the girls?

The Sennett Bathing Beauties have been working in beach and bathing stuff until they are almost as much mermaids as mere maids.

Will it not be cruelty to nymphs to take these girls away from the sad sea waves? I spoke to Sol and Mack about it.

Absence Will Make Sea Waves Sadder.

"Look here," I said, "how are you going to get by with this stuff? These girls are pretty nigh amphibious, and you propose to make dryland troupers of them, jump them from crag to crag of the show circuits of the arid east, west, north, south and middle west. You'll have to carry a tank of water as you would for trained seals."

"Don't worry," said Mack. "There's lots of water in the country. The prohibitionists say there's enough aqua pura to quench the thirst of the entire population, and leave enough for waterfalls and things like that."

"There's a big lake at Chicago," said Sol, "and look at the Mississippi River."

One Look at Mississippi Enough.

"I have looked at the Mississippi River," I replied. "Lots of folks have looked at it. People with bathing in their minds go down and look at it, then turn right around and make a dash for the kitchen sink. The Mississippi River won't do, the girls would stick in the mud the first time they tried to make a dive. Lake Erie may be all right, but the Mississippi won't do!"

Mack and Sol's idea went over big here in Los Angeles. The people simply ate it up.

"Yankee Doodle in Berlin," with Bothwell Browne vamping the kaiser, and the Crown Prince and Hindenburg gave 'em the laughs, and the bathing girl stuff gave 'em the looks.

Eager Eyes Fill First Rows.

A lot of people who wouldn't think of sitting any closer to the screen than the eighteenth row any other time, followed the usher right down front and stayed there.

There is a multiplicity of situations in the film that will be labeled funny by the most confirmed grouch, and about half a dozen that are positively riproarious.

Charlie Murray, Cock-eyed Ben Turpin, Phillis Haver, Ford Sterling, Mal St. Clair, and the whole bunch of Sennett laugh-mongers hit the bulls eye with a regularity that is almost monotonous. Laughs overlapped. Chuckles, giggles and chortles got mixed up and were born as snorts of laughter.

Girls' Appearance a Dessert.

The girl part of the show came last, as a sort of dessert, and the girls were beautiful, clever and appealing. The picture of three of them is printed herewith—the other three are just as classy and just as "sassy," but they had to be left off for this reason: it is only fitting that the pictures of Mack Sennett and Sol Lesser, the parents of the new idea, should also adorn this story, and it would not do to have too much beauty all on one page—it would look too good to be true.

There are good advertising possibilities to the combination. I can see exhibitors all over the country getting out the paint pot and making banners, something like this:

"Yankee Doodle in Berlin, and Six Sennett Sand Witches. See them here today." "Not Mermaids, But Mere Maids." "Sennett Beauties in Bathing Suits That Never Saw the Sea."

Have a Sand-Witch?
Here's a trio of samples served with Mack Sennett's "Yankee Doodle in Berlin."

Mack Sennett.

Sol L. Lesser.

Hicks Succeeds Cubberly at Famous Players-Lasky

JOHN W. HICKS, JR., manager of the Minneapolis Goldwyn exchange for the last nine months, has been selected succesor of J. F. Cubberly as manager of the Minneapolis branch of the Famous Players-Lasky Corporation. Mr. Cubberly has taken over the management of the Minneapolis First National Exchange following the resignation of E. R. Pearson.

Mr. Hicks started his moving picture career as an exhibitor at Sedalia, Mo., where he operated two theatres. He drifted into the distributing end of the business. He was for a time associated with A. D. Flintom as office manager in St. Louis. Later he was with the General Film Company in Omaha, Kansas City and Oklahoma City, and with Famous Players in Omaha.

L. E. Davis, who has been acting as special representative for Goldwyn's home office since leaving the Government bureau of films two months ago, is Mr. Hicks' successor as Goldwyn manager in Minneapolis. Mr. Davis was with Mutual before entering government service.

The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of May 5.)

WE desire to list in this department the attractions at all theatres throughout the country, where bills change no oftener than twice a week. There is no charge. First run has nothing to do with the case. If you run weekly or one "split" per week, send your bookings in time to reach us by Wednesday preceding the showing. We use only dates following our week of issue.

For our convenience and to insure regular insertion send us bookings in advance, including several weeks. They will be considered in confidence and we will use only one week at a time. The bookings listed below are for week starting May 5.

Eureka, Cal.

Orpheum (J. Lindsay Brown).—Grace Darmond in What Every Woman Wants (Exhibitors Mutual); Lee Kiddies in Tell It to the Marines (Fox).

Indianapolis.

Circle (S. Barrett McCormick).—Elsie Ferguson in The Marriage Price (Artcraft); Mabel Normand in The Pest (Goldwyn).

Los Angeles.

Broadway (T. L. Tally).—Constance Talmadge in The Romance of Arrabella (Select).

Grauman's.—Bryant Washburn in Something to Do (Paramount).

Philadelphia.

Fairmount (H. M. S. Kendrick).—William Farnum in The Man Hunter (Fox); Dorothy Gish in Peppy Polly (Artcraft); Sessue Hayakawa in Heart in Pawn (Exhibitors Mutual).

Winnipeg.

Gaiety (H. N. Jernberg).—John Barrymore in The Test of Honor (Paramount).

Province (H. N. Jernberg).—Charles Ray in The Sheriff's Son (Paramount).

Minneapolis.

Garrick (J. K. Johnson).—Fannie Ward in Common Clay (Pathe).

Detroit.

Majestic (Geo. E. Guise).—Mabel Normand in A Perfect 36 (Goldwyn); Florence Reed in Her Code of Honor (United).

Regent (Tom H. Ealand).—Dorothy Gish in Peppy Poly (Artcraft).

Orpheum (Tom H. Ealand).—William Faversham in The Silver King (Paramount).

Madison (John H. Kunsky). — Elsie Ferguson in Eyes of the Soul (Paramount).

Washington (John H. Kunsky).—Stolen Orders (World).

Adams (John H. Kunsky).—Alice Joyce in The Cambric Mask (Vitagraph).

Liberty (John H. Kunsky).—Fannie Ward in Common Clay (Pathe); Alice Brady in Marie, Ltd. (Select).

New York City.

Broadway (B. S. Moss).—Blanche Sweet in The Unpardonable Sin (Garson).

Strand (Joseph Plunkett). — Anita Stewart in Mary Regan (First National).

Rivoli (Hugo Riesenfeld).—Nazimova in The Red Lantern (Metro).

Rialto (Hugo Riesenfeld).—The White Heather (Maurice Tourneur).

Harris.—Salvation Army picture, Fires of Fate (Paramount).

Eighty-First Street (A. F. Shackman).—Truax and Huff in Oh! You Women! (Paramount); Anita Stewart in A Midnight Romance (First National).

Fox's Audubon (Ben Jackson).—Elsie Ferguson in Eyes of the Soul (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's Academy of Music (Charles Wuerz).—Theda Bara in The Siren's Song (Fox); Enid Bennett in Partner's Three (Artcraft); Bryant Washburn in Something to Do (Artcraft); Louise Glaum and Charles Ray in The Wolf Woman (Effeno).

Fox's Bay Ridge (William Waldron).—Charles Ray in The Sheriff's Son (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's Bedford (Harry W. Moore).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Comedy (David Schaefer).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Crotona (Phillip Levy).—Anita Stewart in A Midnight Romance (First National); Madlaine Traverse in The Love That Dares (Fox).

Fox's City (Sam Fried).—Olive Thomas in The Follies Girl (Triangle); All-star in A Place in the Sun (Triangle).

Fox's Folly (Harry Lipkowitz).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Jamaica (John Spagna).—Theda Bara in The Siren's Song (Fox); George Walsh in Help! Help! Police! (Fox).

Fox's Ridgewood (A. H. Anderson).—Mae Marsh in Spotlight Sadie (Goldwyn); Anita Stewart in A Midnight Romance (First National).

Fox's Star (Arthur E. Smith).—Charles Ray in The Sheriff's Son (Artcraft); Anita Stewart in A Midnight Romance (First National).

Fox's Terminal (Fred. M. Shafer).—Theda Bara in The Siren's Song (Fox); Sessue Hayakawa in The Courageous Coward (Mutual).

Metro Scenario Department to Be Given More Room

SINCE his arrival in New York from California, where he went to see a projection of Nazimova's new super-feature, "The Red Lantern," and consult with other Metro officials on special plans of exploitation and distribution of this spectacular production, Richard A. Rowland, president of Metro Pictures Corporation, has been very busy laying out final plans for the enlargement of the new Hollywood studio in accordance with notes he made on his visit.

"The scenario department," said Rowland, "will be the first thing to receive attention. It must be given more room to meet the requirements of the plans which we have laid out for our new production policy."

New Additions to Force.

As soon as the quarters of this department have been altered according to the sketches sent to Maxwell Karger, director general of Metro, there will be several new additions to the already efficient force. Experienced motion picture critics, who have gained a varied experience in reviewing the silent drama from its babyhood to its present stage of development, will be added to this staff.

Pleasant surroundings and plenty of light, says Mr. Rowland, are essential to the reader or writer for the screen, as well as in any other artistic endeavor, and it is Metro's intention to tear down one of the small new structures three-story concrete building providing spacious individual offices for each of the scenario staff.

Metro now has in its literary department a group of well-known screen writers including June Mathis, Luther A. Reed, A. S. Le Vino, A. G. Kenyon, and George D. Baker. The last mentioned, however, is also one of the biggest and most skillful directors the screen has ever known, but he still offers his technical knowledge of the photodrama to the adaptation of screen vehicles for Metro stars. He is a tireless worker on long hours.

D. L. Faralla Is Appointed Controller for Selznick

ANOTHER promotion in keeping with President Lewis J. Selznick's statement at the Select convention last week, that in the future all advancements will be made from the ranks, is the announcement that Dario L. Faralla, Deputy Controller of Select Pictures Corporation, has been appointed Controller of the new Selznick Pictures Corporation.

Mr. Faralla is a graduate of the Royal Technical Institute in Rome and holds the degree of European C. P. A. After coming to American he was made head accountant and manager of the Tocci Bank. Later he was with the Pathe Exchanges as auditor, and from that office he went to the Unity Sales as head auditor.

Graduate of Italian Institute.

Mr. Faralla first joined Mr. Selznick in February of 1917, remaining in his employ until the time of the organization of Select Pictures Corporation, at which time he was appointed to the post of deputy controller of Select in association with Controller J. A. Derham.

Then came the organization of Selznick Pictures Corporation, and a few months later the acquisition by Mr. Selznick of 100 per cent. of the stock of Select Pictures.

In the future Mr. Faralla's duties will be confined to the finances and accounts of Selznick Pictures, while Mr. Derham remains in the position of Controller for Select.

Troy Will Have Another Photoplay Theatre Soon

ACCORDING to present indications, Troy, N. Y., is to have another big moving picture house. A deal was consummated recently for the sale of the Odd Fellows' property on River street near Fulton, and although no definite announcements have been made, it is understood that the property will be the site of a new motion picture theatre.

Truman C. Ives, of the Ives Realty Company, through whose concern the sale was made, said that there were no announcements at present, but it was learned from other sources that the Odd Fellows' Hall would be razed soon and a theatre erected on the site.

Odd Fellows Hall was destroyed by fire two years ago and was never rebuilt. Owing to its central situation it has always been considered an ideal location for a playhouse.

NEW YORK TOWNS ARGUE SUNDAY SHOWS

Communities Alive Over Possible Action of Their Governing Boards—Priest Says Sunday Movies no Sin

Albany, April 28.

JUDGING from the many letters which are being received these days, virtually every community throughout the state is taking an active interest towards ascertaining whether or not its residents will be permitted to enjoy Sunday motion picture shows, now that the Governor has signed the bill which makes it permissible for each community to decide for themselves through their governing board.

In Rensselaer, a city occupying the opposite bank from Albany, the city fathers have already made it clear that they do not want Sunday shows. This statement was made even before any petition was presented to the common council.

Churches Still Object to Shows.

Common councils in other cities, through the press, have made it plain to residents that they will take no action except where petitions are presented to them. The churches have also actively engaged in carrying on propaganda against Sunday movies being permitted. At the annual meeting of the Madison County W. C. T. U. in Canastota a few days ago, the Rev. A. C. Horseman, responding on "Sunday Movies," said that the law amounted to but one thing after another towards ultimately unfitting people for service through Sabbath desecration. He also claimed that in towns where moving pictures are shown on Sundays, boys from the country drive into town to attend these instead of the churches.

Sunday Movies No Sin, Says Priest.

Rev. Father M. R. Burns, of Watertown, one of the leading priests of northern New York, and one whose words are followed by thousands in that section, was recently asked the following question, as calling for an explanation of the Catholic church on Sunday movies:

"Is it a sin in the eyes of the Catholic Church to attend a motion picture show on Sunday?"

"No, it is not a sin to go to a good motion picture show at any time," said Rev. M. R. Burns, "but it is a sin to see a bad motion picture show on Sunday or any other day. I am not opposed to any poor man seeing a Sunday motion picture show or a ball game for recreation and amusement, providing he does his duty toward God. If the city would subsidize all its motion picture shows and baseball parks and not make Sunday exhibitions a matter of commerce, I feel that no objections would be heard, but if proprietors of theatres are permitted to give Sunday exhibitions and charge admissions, will not the merchants, the clothiers and grocers claim the same right, and with a certain amount of reason? However, it is not a sin for a person to attend a motion picture exhibition on Sunday, and in fact I rather approve of it, providing commercialism is not permitted to creep in."

GRANT.

Spokane Operators Hold Dance.

Under the auspices of the moving picture operators of Spokane, a dance was given in the Masonic Temple, April 23, which was attended by several hundred, including the theatre managers and their wives. The committee of arrangements for the ball was composed of: W. H. Shepherd, Kenneth F. Damon, K. V. Van Arsdel, E. Parrott, J. R. Dixon and V. C. Hill. Pictures were taken of the dancers and are to be shown in some of the picture houses later.

Quebec Exhibitor Fined $40 for Opening Sunday

AN echo of the fight being waged by exhibitors of Sherbrooke, Quebec, against the local enforcement of the Lord's Day act which compels the Sherbrooke theatres to close on Sundays was heard on April 25 when Judge Mulvena fined Adelard Bayeur, proprietor of the Premier Theatre, $40 and costs for opening his theatre on a recent Sunday.

Announcement has also been made that there are twenty-three charges against Rudolphe Vallee, proprietor of the Casino Theatre, Sherbrooke, for alleged infraction of the Lord's Day Act. Discussion in these charges was heard on the same day, but the case was adjourned for later hearing.

It is urged that local confectionary stores, news stands and other places of business are open for business every Sunday, and that no action is taken against any "offenders" except the local exhibitors. It is also argued that theatres in other cities of the Province of Quebec are open on Sundays and the law applies to these theatres as well as to those of Sherbrooke.

Legal Battle Over Film Coater's Right to Quit

Rochester.

THE second round in what promises to be one of the most important legal battles in the history of the film industry was fought in the Supreme Court here on Saturday. The Eastman Kodak Company, through its attorneys, argued before Justice A. J. Rodenbeck, to have an injunction made permanent, restraining Harry Warren from entering the employ of the Powers Film Products Company.

According to the Eastman people, millions of dollars spent in research work and developing motion picture film to its present stage are involved in the action. If the injunction is not made permanent, it is assumed that employes under contract with the Eastman Company might be tempted by higher salaries offered by rival concerns. A short time ago a temporary injunction was secured by the Eastman Company, restraining Warren from leaving the employ of the company.

The Powers Company was represented by George A. Ingraham, formerly presiding justice of the Appellate Division of the First Department. The Eastman Company was represented by Walter S. Hubbell, well known Rochester attorney. The Powers Company is said to have offered Warren more money than the Eastman Company was paying. He entered the employ of the Powers Company and then the Eastman people secured the injunction.

Justice Rodenbeck reserved decision.

Warren a Skilled Worker.

Warren is a skilled film coater and was getting $25 a week from the Eastman Company. The Powers Company offered him $50 a week. Mr. Hubbell argued that the Eastman Company had spent millions of dollars in carrying on research work and that the training of film coaters requires many months.

The argument of Attorney Ingraham was that the action of the Eastman Company was confiscatory and indefensible in attempting to keep a monopoly on expert workmen.

Select Pictures Sues Australasian Company

THE Select Pictures Corporation has commenced an action in the United States District Court against the Australasian Films, Ltd., to recover $216,000 for alleged breach of contract entered into last December under the terms of which the defendant company acquired the sole and exclusive rights to distribute the releases of the plaintiff company in Australia, New Zealand, Tasmania, the Fiji Islands, and British New Guinea for a period of three years.

Under the terms of the contract the plaintiff alleges the defendant corporation contracted to accept at least one release weekly for the year commencing April 1 last and agreed to pay the Select Pictures Corporation $4,500 for each release. It is alleged the defendant company repudiated the contract on April 19, by refusing to select further releases.

The plaintiff company claims that it has been and is unable to contract with other film distributing concerns or individuals in the territory covered by the contract and contends that by virtue of the alleged breach of contract the Select Pictures Corporation will sustain damages aggregating $216,000.

Konta, Kirchway, France & Michael represent the plaintiff company in the action.

Orral Humphrey Retires; Plans to Take Up Ranching

ORRAL HUMPHREY, for many years a stage player and recently of the screen, has announced his retirement from screen life. He will take up active ranching on his property in Happy Valley, Cal.

Mr. Humphrey was for many years a leading man on the legitimate stage and was a Morosco lead at Oakland, Cal. He has had a wide experience in the motion picture field, having played in heavy and comedy parts as well as having done some directing. He was assigned to the part of chief villain for the Universal forthcoming serial, "The Midnight Man," in which James J. Corbett is starred. The "Beauty Comedies" were created to present Mr. Humphrey in light comedy, and as a director he produced "Are Waitresses Safe?" for the Keystone.

BALTIMORE BALL DRAWS HUGE CROWD

Maryland Exhibitors' League Stages Brilliantly Successful Affair—Dinner Is Part of Program

MORE than five thousand persons jammed into the Lyric Theatre, Baltimore, on Friday night, April 25, to attend the fourth annual moving picture ball given under the auspices of the Exhibitors' League of Maryland. Despite the crowd inside, fully half as many more outside clamored vainly for admittance. The crowd began to gather long before the doors had opened.

Dancing began at nine o'clock, but so crowded was the floor that but little dancing could be done. The gay-decked walls of the old opera house reverberated with the happy roar of an adulating populace as the stars appeared. The voice of the crowd gave noisy homage to Eugene O'Brien, Taylor Holmes, June Caprice and Leah Baird, and other stars.

League Officers Introduce Stars.

Thomas D. Goldberg, second vice-president of the league, introduced the stars from the stage and Louis Schlichter, president of the league, made the presentation speeches.

During the dancing, colored lights were thrown with a wierdly wonderful effect on the throng, with the result that to the eye the dancing thousands formed an undulating sea of ever-changing, blending color.

Shortly after midnight many of the merrymaking filmites repaired to the dining hall, where covers had been laid for two hundred. During the dinner entertainment was furnished by talent secured by Louis A. DeHoff, manager of the New Theatre. Harry W. Nice, assistant state attorney, acted as toastmaster.

During the course of the banquet many speakers were introduced. Among those who delivered short addresses were Eugene O'Brien, David Selznick, O. D. (Nick) Weems, Louis Schlichter, James Nelson, Sunday editor of the Baltimore American; General W. Bladen Lowndes and William F. Broening, who was hailed as "Baltimore's next mayor."

The banquet broke up about 3.15 o'clock Saturday morning, April 26.

Those Who Were There.

Among those who attended the banquet were: Frank A. Hornig, Mr. and Mrs. Louis Schlichter, Mr. and Mrs. Frank H. Durkee, Charles A. Hicks, Charles B. Eyer, Harry Cluster, I. Berman, Julius Goodman, Thomas D. Goldberg and sister, Walter D. Pacey, Milton Caplon, O. D. Weems, Mr. and Mrs. Harry Reddisch, J. Rabinowich, Guy L. Wonders, Solon L. Wonders, E. C. Sandell, Bernard Depkin, Jr., W. A. Busch, W. Timmons, Wallace High, Charles Nolte, J. F. Ritterpush, A. Albers, F. C. Neber, J. Louis Rome, L. A. DeHoff, W. E. Stumpf, C. B. Councilman, Joseph Brodie, H. Morstein, A. G. Buck, Harry Webb, Mr. and Mrs. Sidney B. Lust, Louis O. Maas, Mr. and Mrs. D. F. O'Donnell, Mr. and Mrs. Morgan, Mr. and Mrs. Rogers, J. J. Payette, W. F. Hayner, Mr. Champion, Louis J. Frederick, Mr. Kent, L. Rosenthall, Frank Price, Jr., Mr. and Mrs. M. Siegel, Mr. McSchane, N. C. Haefelle, Maurice Silverman, H. M. Siegel and Charles Schnieder.

The officers of the Exhibitors' League of Maryland are: Louis Schlichter, president; Eugene B. McCurdy, first vice-president; Thomas D. Goldberg, second vice-president; William E. Stumpf, treasurer; Morris A. Rome, counsel; Charles B. Eyer, secretary.

Personnel of Committees.

Those on the committee which had supervision of the ball were: Frank A. Hornig, chairman; Thomas D. Goldberg, Julius Goodman, J. Louis Rome, J. Rabinowich, B. Rosenbauer, Walter D. Pacey, George Hoeffer, Frank H. Durkee, E. C. Sandell, William E. Stumpf, Milton Caplon, Ervine Levine, Martine Berger, Charles B. Eyer, Louis Schlichter and Louis A. DeHoff.

Movie Ball in Providence Was Magnificent Affair

IT WAS a gay and gorgeous assemblage, a brilliant galaxy, a noted gathering, a magnificent spectacle and everything else. Referring, of course, to the Grand Ball held at the State Armory in Providence, R. I., April 24, under the auspices of Local 223 I. A. T. S. E. Governor Beeckman and Mayor Gainer were present, together with many stars, managers, and big men of the film corporations.

At nine o'clock Governor Beeckman and Mayor Gainer led the procession of stars to the stage where each one was introduced by Colonel H. Anthony Dyer and called upon them for a few remarks.

The list of movieites includes the names of Mr. and Mrs. Randolph Bartlett, Mr. and Mrs. Lewis J. Selznick, Olive Thomas and Eugene O'Brien of Select Picture; George Fecke, of World Films, Boston; Montagu Love and Madge Evans, two World stars; Catherine Calvert, Dorothy Dalton, John Emerson, Anita Loos and John C. Flinn of Famous Players-Lasky; Jane and Catherine Lee of Fox.

A number of feature dances were on the program, including the Shadow, Balloon, Snow and Moving Picture Dances. The committee won a lot of praise for the fine gathering it assembled. Samuel Taylor, William A. Sholes, James A. Foley, Edwin W. Anthony, Charles J. Duffy, and Camille C. Turcotte, members of the committee were ably assisted by Richard H. Gamble, moving picture police censor of Providence, who worked to secure the attendance of the many stars.

The proceeds of the ball were divided between the Fatherless Children of France Fund and the Moving Picture Machine Operators' Sick Benefit Fund.

Frances Marion Writes Official Film.

The service of American women during the war was truly remarkable, and the Government is about ready to tell of this work in motion picture by a photoplay written by a woman.

Frances Marion, one of the most noted women photoplay authors in the world, has completed the great Government film, depicting American women in the war, and has returned to the East from Los Angeles, where she spent several weeks working on the film. Miss Marion passed several months under fire in France, and she was one of the first American women to cross the Rhine after the armistice was signed.

Assisting her in making the pictures were Lieut. Wesley Ruggles, of the Signal Corps, U. S. A., and Harry Thorpe, formerly a cameraman for Douglas Fairbanks.

Miss Marion will write a number of plays for the Famous Players-Lasky Corporation in New York.

Kansas Exhibitors to Hold Big Organizing Convention

THE Kansas State Exhibitors will hold a convention in Hutchinson, May 18, 19 and 20, for the purpose of perfecting a hundred per cent. organization. Four big, vital, important questions are to come up before the convention to be thrashed out. The amount of response from advance notices sent out has been far above expectations and it is really believed that the exhibitors have awakened to the fact that if they intend to exist they must be at the meeting and help organize Kansas.

The Chamber of Commerce and Rotary Club of Hutchinson have both agreed to help boost this convention and have planned big entertainment for the visitors. The exchanges supplying this territory have also agreed to give their support in making this one of the greatest state conventions ever held by the motion picture industry.

Hutchinson merchants have agreed to finance a trip for the girl who wins in a movie popularity election to be staged in order to give her a chance to get into pictures.

Universal Auditors Hold Meeting.

A call meeting of the auditors of the Universal Exchanges, Inc., was held recently at the Congress Hotel in Chicago. G. M. Davidson, superintendent of the Universal Exchanges, and Joe Schnitzer, general sales manager, both of New York, attended the meeting. The auditors who were present: G. B. Howe, F. W. Talbert, F. W. Barlett and A. F. King, all traveling auditors, and Art Schmidt, of Cleveland, and Joe Friedman, of Detroit.

The matter of improvement in the operating system was discussed as well as topics relative to the general sales. The five exchanges making the best showing in collections in a period of four weeks were awarded a prize.

Government O. K.'s "Bolshevism" Film.

Whatever misunderstanding the Government authorities had in regard to "Bolshevism on Trial," the special which is being distributed through Select, it was cleared away when several Government officials saw a special showing of the film last week at Keith's Theatre in Washington and announced that they had no objection to the release of the picture. This removes any question as to whether the Government will take any action to prevent the exhibition of the film.

TO BREAK GROUND FOR NEW STUDIO SOON

Famous Players Plant in Long Island City Will Occupy 140,000 Square Feet—Cost Put at $2,000,000

THE Famous Players-Lasky Corporation will soon break ground for its new studio and laboratory in Long Island City, which will occupy respectively the entire square block bounded by Sixth and Seventh and Pierce and Graham avenues, and the block front on the north side of Pierce avenue from Fifth to Sixth avenues. The structure will cover all told over 140,000 square feet of ground area.

Owing to the fact that the detail plans and specifications of the laboratory are farther advanced, that building probably will be started first.

The square block will be covered with the latest type of glass enclosed studio as well as open air stages. The studio building will be strictly fireproof, of reinforced concrete construction, and will contain dressing room facilities equipped with shower baths, toilets, and all of the latest conveniences. Suites will be provided for the directors and their assistants, and each director will be furnished with individual projecting rooms equipped with the most modern type of facilities for properly inspecting productions.

To Move Scenes Mechanically.

Large scene docks equipped with modern machinery will be installed to handle all scenes and sets mechanically. A light and airy scenario department, casting department, modeling department, wardrobe rooms, property rooms, etc., will be installed.

Among the notable features will be a completely equipped modern theatre for the demonstration and showing of films to executives and players, a complete and up-to-date restaurant for the exclusive use of players and employes, a refrigerating plant, a sanitary barber shop, hair dressing parlors, libraries, reading rooms, locker rooms, turkish baths, green rooms, club rooms, gymnasium, etc.

Estimated at $2,000,000.

The studio building will be equipped with the most modern sprinkler system and elevators will be provided for the quick and easy handling of all scenes and properties. The roof of the studio will be so constructed as to provide floods of natural daylight so as to make it possible to take scenes practically from sunrise to sunset without artificial light. Modern ventilating and air cooling systems will be installed.

On the block front adjoining, there will be erected a three-story building to be devoted exclusively to laboratory purposes. This building will also be fireproof and modern in every respect, and will contain every known contrivances for the proper developing of film.

The group of buildings and open stages will cost, as estimated, about $2,000,000.

Design of Famous Players-Lasky Studio in Long Island City.

Cincinnati Exchange Body Is Doing Excellent Work

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce has been holding interesting weekly meetings at that institution. The exchange men's association has been in existence about six months and has been doing excellent work, which will prove of lasting benefit to both the exchanges and the exhibitors.

The purposes as set forth in the constitution and by-laws are to adjust complaints between the exchanges and exhibitors which may originate with either side; to secure co-operation between the two branches of the industry; to work for the improvement of transportation facilities; to promote legislation favorable to the industry and oppose any of an opposite nature; and to do all things possible for the uplift and improvement of the moving picture business.

Exchanges in the Association.

Eleven of the exchanges are represented in the membership, and earnest efforts are being made to induce all of them to join. These efforts are meeting with much encouragement, and gratifying results are expected to materialize in the near future. The following exchanges are members of the association: Famous Players-Lasky, Goldwyn, Triangle, First National, Select, Mutual, Vitagraph, Pathe, Metro, World Films, and Standard Film Service.

The officers are: President, Jack Stewart, of Triangle; vice president, George Wilson, of Standard; secretary, C. V. Zimmerman, of the Cincinnati Chamber of Commerce, and treasurer, Beecher E. Hess, Cincinnati Chamber of Commerce.

Three Goldwyn Players Aid Naval Loan Campaign

THREE of Goldwyn's stars are co-operating with the Navy in the naval Victory Loan Campaign.

Three of the biggest dreadnoughts of the great fleet that kept Germany bottled up in Kiel harbor have the services of these players to swell their receipts in the effort the navy is making to fill the peace chest for the government. Madge Kennedy is helping the Oklahoma, Mabel Normand is putting all her effort into work for the Delaware, and Geraldine Farrar, just ending her season at the Metropolitan Opera House, has given her name and effort to the Wyoming.

Co-operation of screen stars in the big task isn't entirely thankless aside from the satisfaction of doing it. The star whose ship heads the list when the records are all in will be permanently named by Secretary Daniels as "The Little Sister of the Navy."

Chicago to See "The Betrayal."

Arrangements have been completed by the Lenox Producing Corporation with Klaw & Erlanger for the Illinois Theatre, Chicago, for the engagement there of "The Betrayal," a historical motion picture drama by J. A. Barry, which will be presented for the first time at that theatre on May 5. Mr. Barry and associates have been working on the story for the past year. It deals with one of the most vital topics now before the world.

"The Betrayal" will be set for a run in Chicago and after its engagement there will be taken to New York. J. J. McCarthy and Theodore Mitchell have gone to Chicago to take active charge of the local engagement, which will be handled upon the same large scale that has marked previous feature productions with which they have been identified.

Philadelphia Sees Loan Films Sundays.

As a result of the objections registered by Philadelphia ministers against Sunday exhibitions Secretary Glass, of the Treasury, announced that he would not interfere with the Victory Loan Pictures, "The Price of Peace," which were shown in Philadelphia on Sundays. Secretary Glass said the telegram ended the matter as far as he was concerned. "The Treasury Department," said Mr. Glass, at Washington, "is most certaintly not in favor of desecrating the Sabbath, or violating local Sunday laws anywhere in the loan campaign, but we have adopted a policy of leaving all local details to local loan committees, who are best able to judge what shall be done or not done."

BIG GAME PICTURES FROM WILD AFRICA

Outing-Chester Has Cottar Jungle Films Unsurpassed in Daring of the Huntsman

THE most daring scenes of a hunt in the African jungles that have thus far been filmed are contained in the Outing-Chester films which are being released through the First National Exhibitors' Circuit. These pictures were photographed by Charles Cottar, the celebrated hunter, and are being presented as "Cameraing Through Africa." In addition to many scenes in which wild animals of the jungle can be seen cavorting in their own haunts, there are pictures of thrilling charges of rhinocerii, leopards and lions. There is decidedly no fake about any of these scenes; on the contrary they are startlingly realistic, and some of them illustrate accidental happenings, the finish of which never appeared in film for the reason that the cameraman had to quit the job in a hurry. One of these instances is in the case of the unexpected charge of a rhinoceros. Another scene ends abruptly with the leap of an angered lion. The actual killing of some of these beasts is shown in the film, shot down in the act of charging.

The first of this two-reel series presents many animals of the African plains, including the water buck, the impalla, buffalo, zebras, giraffes, lions, and the Greater Kudu, rarest of the animal kingdom of Africa. The second breaks into the Congo country and introduces us to the natives on the way. The king of the Toro district with his band delivering native harmony, and also a war dance in which befeathered heads and partly clothed bodies perform the motions of the dance, are present in the opening scenes. One of the features of the reel is a large group of hippotamus taking a bath. Dog-faced baboons in large numbers persisted in keeping as far from the camera as possible, or in trying to hide in the trees. A leopard hunt supplies some thrills, and the charging Rhino before mentioned challenges anything of the kind that has ever been seen.

The photography in this series of pictures is not of the clearest, but is of the same quality as that seen in former African films. This is, of course, partly due to the lack of facilities for developing the film. The titling of the films by Katherine Hilliker never fails to emphasize the salient points, nor to bring out the comedy that sometimes lurks in an African jungle.

Here's a Rakish Scene from "A Place in the Sun."
With Margaret Blanche in the English picture released by Triangle.

Latest Ford-Goldwyns Cover Fish, Mountains and Roads

A TRIPLET of Ford-Goldwyn Educational Weeklies present a variety of subjects all of which are interesting. The titles, not particularly illuminative, are "Good Roads." "Going Up" and "Can the Poor Fish."

The first number, "Good Roads," does not give suggestions on road building as might be expected, but discusses the question of why it is a national duty to make good roads and keep them in condition. The various phases of life which are helped or hindered according to the state of the roads, are touched upon, and illustrations of roads such as many of us have seen in rural districts compared with the concrete or asphalt roads of modern times.

"Going Up" illustrates the difficulties of climbing a mountain in the winter time with an automobile. Mount Hood is used in the illustration, showing the Government camp, at which point the climbers arrived with the automobile. From here they are obliged to go afoot over slopes and glaciers of gradual incline finally arriving at the cabin of the forest ranger who keeps watch for forest fires in that district. A view of the crater of the old volcano embodied in the mountain of earlier years is shown, and other attractive views of Mount Hood.

"Can the Poor Fish" was photographed on Puget Sound and shows by diagram and also by closeup views just how the salmon are lured into a trap successfully prepared through experience with salmon kind. The unloading of the fish at the cannery, and the detail work of canning the fish is given a graphic description in the film.

School and Church Equipment Booming.

According to W. A. Stone, of the Service Film Company, the business of supplying schools and churches with projecting machines has taken a big jump forward. Within the past few weeks the following have been furnished with projectors for educational purposes: Rose City Park School, Portland, Rev. Heist, Astoria Methodist Church, Rev. Thompson, Vancouver, Wash., Public Schools; Astoria, Oregon, Public Schools; Wasco, Oregon, and High School, Roseburg, Oregon.

When questioned the purchasers stated that the machines would be used to show educational and religious subjects and not for the purpose of competing with established picture shows.

National Board's New List Ready.

The National Board of Review of Motion Pictures through its Social Service Department, the National Committee for Better Films, has in preparation a new edition of the "Garden of American Motion Pictures," which will list the best pictures submitted to the Board during the twelve months ending April 1, 1919. It offers a wide variety of selection from all the companies, from which to make up special programs for the family group, for juvenile, or for strictly adult entertainment.

Several improvements are being made in this over previous issues. As heretofore, the pictures are grouped by distributing companies, but are arranged in order of release dates, which are given first, to facilitate selection with reference to age and price. Another innovation is the inclusion of the source of the picture when it is drawn from standard or current literature, a magazine story or stage play.

It is anticipated that, in addition to the use which this catalog should find among exhibitors, it will fill a decided need among churches, recreation centers, and other social organizations, as well as the committees cooperating with theatre managers, for whose benefit its periodic publication was, several years ago, originally undertaken.

Church Service Is Its Specialty.

A new organization for the purpose of supplying Bible and entertainment films to churches has been formed by Rev. Paul Smith, well known in connection with "The Finger of Justice," the morality film which was the cause of more or less controversy throughout the country during the past year. The organization will be known as the International Church Film Corporation, and in addition to supplying film service it will aid the churches in securing projection equipment, including screens, darkening apparatus for the windows, and stereopticon attachment.

Exchange Men See Two New Films.

Delegates to the exchange managers' section of the First National convention witnessed screenings of "The Thirteenth Chair" and "Mary Regan" on Tuesday and Wednesday evenings April 22 and 23, respectively.

Miles' projection theatre was used for the purpose and the audience was exclusively First National. "Mary Regan" was rushed through by Louis B. Mayer especially for the occasion, that the head salesmen of the First National organization might have their first "look" at it. Both showings were started at 11 o'clock in the evening just to round out a full day's work for the delegates.

CONNECTICUT DOING GOOD BUSINESS

World Man Reports Picture Theatre Attendance Satisfactory Throughout State—Visits Film Men

By Nat Bregstein.

THE last time I visited Bridgeport, Conn., there wasn't elbow room on the streets. Since the armistice has been signed, I believe that the population in Bridgeport has decreased by 25,000, and there is plenty of room there now. As this was a floating population, it didn't seem to effect the attendance at the moving picture theatres. Among the biggest show houses in town is the Poli Theatre, running a combination of vaudeville and pictures. Mr. Saunders, the manager, says this house is crowded all the time.

About two blocks below, on the main street, we have the Strand Theatre. This house is a 900-seater, has an orchestra of six pieces, and uses Fox, Mutual, World, Metro and Vitagraph. P. T. Kontos is the manager. Another down-town house is the Empire. This theatre has a big sign reading "Foto." A stranger not knowing this was the Empire Theatre would take it for the Foto Theatre. This house seats 1,000. It is a first-run theatre, with admission of 11 and 17 cents. Artcraft, Paramount, Select and Mutual, are the services used. D. J. Lustig, former newspaperman, is in charge and says that Mr. O'Rourke, the owner, takes over the Park Theatre, opposite the Empire, on May 25.

Splendid Business Reported.

Liberty Theatre is a neighborhood house, with admission price of 11 and 17 cents, and uses Metro, Select, World, Fox, Pathe and Specials. Cohen and Friedman are the owners. Splendid business is reported. West End Theatre is another neighborhood house, seating 1,200. It is a very neat theatre, and runs Artcraft, Paramount and Goldwyn. Has admission price of 17 and 22 cents. C. Lund, the owner and manager, is a wide-awake exhibitor and informed me that he makes a study of what his patrons want in the way of movie attractions, and books accordingly. The Roma Theatre is a little house seating 350 and has an admission price of 5 and 10 cents; uses Bluebird, Fox, Paramount, Pathe and General. Joe Canistraci is the owner.

New Haven Important Center.

Meadow street, New Haven, is a very important film centre these days. Most all of the exhibitors in Connecticut find their way there sooner or later. At the Paramount office Mr. Scully is the manager. He reports business great in Conn. for all Paramount Productions. Right next door we have the Triangle. H. D. Posey, manager, claims a booking on Poli Circuit for all Olive Thomas specials. Eddy Leighton, formerly a booker at this office, is now connected with the sales department. The Gordon & Mayer office is another busy exchange. This office has First National productions, Jewel and Universal special attractions, and "Hearts of Humanity," which will be put over as a road attraction.

Fanny Mitten, for many years with the American Feature Company of Boston, is now at the New Haven office of Gordon & Mayer. At the Universal office, New Haven, N. Josephs says he will shortly make alterations on account of the increased business. He claims all serials and comedies are going big. The American Feature Film Company, of Boston, also maintains an office in New Haven at 131 Meadow street. W. Scully, manager, reports Metro productions going big. Among the film salesmen from New York are S. Farber, of the Film Clearing House, who makes his headquarters in New Haven. Mr. Farber claims a booking for the 10, 20 and 30 series and "Wanted for Murder" in most Connecticut towns, including the Poli Circuit. Another salesman from New York is A. Interrante, representing the Goldwyn Distributing Corporation. He claims a good business for Goldwyn all through Connecticut. Harry Germain, just out of the army, is handling short subjects. He makes his headquarters in Rosen Film Delivery office, Meadow street, New Haven.

Theatres Always Full.

Most of the exhibitors in New Haven are doing an excellent business. The largest theatres are the Palace, Olympia and Bijou. The Olympia seats 3,000, runs First National and is doing a splendid business. At the Bijou Theatre D. Garvey, the publicity man for Poli Circuit, says that although the floating population has left New Haven, business is just as good as it ever was. J. L. Fernandez, proprietor of the Eden Theatre, Waterbury, Conn., says he believes that productions are getting better. The Eden is 750-seater, admission 10 and 20 cents. It uses Metro, Paramount, Fox, Triangle and Vitagraph. A peculiar thing about this theatre is that it has no screen, and Mr. Fernandez informed me that what I was looking at is nothing but a blank wall with a composition on it which he did not wish to disclose to me.

The Palace Theatre, New Britain, opened last week under the management of Jean Belasco. This house has been remodeled, has a nine piece orchestra and is up-to-date in every respect.

Hartford is holding its own in the movie line. The Strand Theatre seats 1,800, admission price 11 to 45 cents. Mr. Young, in charge, says the Strand will have a new stage setting and will add several musicians. Good business is reported. The Majestic seats 1,400, admission of 11, 17 and 28 cents. This is a Paramount first-run house, and has a twelve-piece orchestra. H. M. Pierce is the manager. At the Liberty Theatre we have a house seating 1,600, admission price of 11 and 17 cents. Herman Goldman, manager, reports a good business. The house uses Select, Fox, Jewel, Film Clearing House, Select and World. The Crown Theatre seats 800, and has an admission price of 11 cents. D. E. Lorenzo, manager, reports good business with Fox, Triangle, Universal, American Feature, General, Metro and First National.

The World's Classified advertising is a quick and low-priced means to business ends. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

Ethel Clayton Got Into Her Machine and Then Went Out and Bought All Those Clothes at the Right.
But the star of the Paramount, "Vicky Van," doesn't seem satisfied. Anyhow, we like her better in the outfit at the left.

GOLDWYN EXPANDS EUROPEAN BUSINESS

Distribution Will Be Established in New Nations Upon Signing of Peace in Enemy Countries

THE Goldwyn Pictures Corporation announces that with the signing of the treaty of peace at Paris Goldwyn pictures will be sold in all the countries of Europe that have been cut off from distribution by the war. Goldwyn distribution will be established in Czecho-Slovakia, Jugo-Slavia, Germany, Austria, Poland, Bulgaria and Roumania, and all the lesser countries of the Balkans. Arrangements for distribution with a newly formed American company have been completed, and as soon as the treaty is signed at Paris the new venture will be initiated. Further details will be made public at that time.

The step means the extension of American methods in pictures, American ideals and Americanism in general to those whose need has been clearly shown by the war. Goldwyn executives have been guided by this ideal, and not only by the promised extension of their business, when it was decided to undertake the responsibility of extensive European distribution.

With the opening of Goldwyn distribution in the new countries Goldwyn will have established its system in every important trade center and country in the world.

Goldwyn Issues Statement.

Samuel Goldwyn has issued a statement with reference to the new step about to be taken.

"The picture industry is too important a contribution to the life of the world to be viewed merely as a business, and it has been one of the first principles of Goldwyn to assume that it would be a good business only if it served the world as a great institution of civilization. Europe enters on a new phase of history with the signing of the peace treaty and it is appropriate that the motion picture should play a great part in the regeneration of nations and the reconstitution of their forms of living.

"I think that the producers of motion pictures have for a long time taken too humble a place in the larger affairs of the world. Newspaper publishers and editors everywhere assume their importance in the general scheme of civilization, and rightly, and yet the motion picture touches humanity in a thousand places, where the newspaper reaches it in a hundred. The world of tomorrow, the tomorrow on which the sun is just beginning to rise, will demand more and more of the screen, more intelligence as well as greater beauty.

Picturemakers Men of Ideals.

"What we are doing in definitely assuming the burden of a widespread European distribution is with that in mind. To the lives of the millions who have been scarred by the ravages of war, whose habits and beliefs of ordinary life have been uprooted, we are trying to bring the ideas and ideals of honor and courage, the vitality and energy and chivalry which is at the bottom of American manhood and womanhood, and which Goldwyn pictures have always striven faithfully to represent.

"It would be foolish to hide that we believe this is a good business stroke. We expect it to be successful; that is why we have given so much attention to it. But we would like the world that stands outside the motion picture and views it still as a novelty to realize that the men who are engaged in it are men of ideals as well as men of practical affairs. We want to do our share in making life worth living, and we believe it is a great one."

Buffalo Exchanges Oppose Cut in Express Service

BUFFALO film exchanges are opposed to the recent discontinuance by the American Railways Express Company of the pickup and delivery service after 5 o'clock in the afternoon and on Sunday. The film men stated at a meeting of the Public Service Commission that when the express company discontinued the service April 1 it was necessary for them to go to the expense of hiring teams to deliver such goods formerly delivered by the express company.

The express company claims that the recent advance in cost of labor and materials has caused the concern to curtail all unnecessary service. Night and Sunday pickup and delivery service, they said, was not a paying proposition and never can be placed on a paying basis.

C. A. Weeks, of Zane Grey, Back from Trip to Coast

C. A. WEEKS, treasurer of Zane Grey Pictures, Inc., and of Great Authors Pictures, Inc., returned to New York last week after a visit to Los Angeles, where he conferred with Benjamin B. Hampton, president of the two companies, and personal supervisor of producing activities. While on the coast Mr. Weeks viewed "Desert Gold," the first of the Zane Grey features, and "The Westerners," Stewart Edward White's story, which has been selected to inaugurate the Great Authors productions. Both are to be distributed through the W. W. Hodkinson Corporation.

"In these works," Mr. Weeks says, "Mr. Hampton has brought to fruition a plan he has entertained ever since he first became associated with the industry; and that is to present the stories of popular authors in pictures with all of the elements that give them their appeal in book form. They are to be 'starless' pictures, in so far as featuring any particular player is concerned, but the entire cast of each will be made up of players who enjoy star honors and popularity. Real stories, interpreted by real players and presented in real productions about sum up our policy.

"'Desert Gold' and 'The Westerners' exemplify in a convincing manner what the author means to the quality of pictures."

Donovan to Direct for World Films.

Frank P. Donovan, the "Don" of the Macdon Pictures Corporation, who has been writing and directing that company's comedy pictures, has resigned from that company, and will make a series of pictures for World Film Company.

Tom Mix and George Walsh, Two L'il Fox Fellers, Must Be Watched Over Very Carefully.

Else some bold person might slap one of them. Tom's at the left in "The Coming of the Law," and George is seen on the right in "Help! Help! Police!"

SHOWMEN SHOULD KEEP LOOKING AHEAD

Says Henry Reiss: Give Suburban Patrons the Best and Build New Clientele for Dull Times

DON'T sit back and wait for the regulars to come to your suburban house. Go out and get new business." This is the business slogan of Henry Reiss, manager of the West Broadway and Ideal theatres, of Louisville, two good suburban houses with a wide territory to draw from.

These houses have enough "regulars" to insure them sufficient patronage with little effort, but Reiss believes that the suburban house that does not make an effort to get additional business is letting golden opportunities slip by. It is not only missing patronage that will add to present profits, but it is also overlooking that important duty of a successful manager, the building up of a clientele so large that it will carry the house successfully through any dull seasons or periods of degression that may come at any time.

Builds Business All the Time.

When Reiss gets a special feature he lets all the people know about it in what is strictly his territory and he also lets them know about it in territory that is beyond his ordinary limits. For the Tarzan pictures and "Virtuous Wives," he personally circularized his field and he went far beyond the regular boundaries. He did a fine extra business as the result of his foresight and efforts.

Mr. Reiss believes also in two-day runs for suburban houses on big features. He ran "Shoulder Arms" two days and had such fine business that he added another day. And "Shoulder Arms" had twenty-five days before in Louisville.

"Give the suburban house patrons the best to be had," says Mr. Reiss.

"Charge increased rates. They will pay it cheerfully. Create new patronage and enlarge your circle of 'regulars.'"

There are four surburban houses within a mile of Mr. Reiss' West Broadway and Ideal theatres, but he is going steadily ahead. He is a real showman and a mighty good judge of box office values. His brother, Martin Reiss, is associated with him in the management of the two houses.

Tom Mix Picture Draws 70% of Town's Population

THE drawing power of Tom Mix has been growing with each new Mix picture, according to reports from exhibitors which are being received by the Fox Film Corporation. Each new Tom Mix release, it is stated, results in an increase in the number of houses booking Tom Mix and also in a flood of telegrams and letters from exhibitors praising Tom Mix as a box office attraction.

An example of Mix's strong hold on the public was given recently in the little town of Prairie du Rocher, Ill. In this town one of Tom Mix's pictures, "Fame and Fortune," played a one-night engagement, and out of the 500 inhabitants of the village, 350 saw the picture at one sitting. Thus Mix drew 70 per cent, of the town's total population in one day.

Canadians Discuss Theatre Regulations with Officials

REPRESENTATIVES of twenty-five picture theatres of Montreal, Quebec, recently held a conference with the members of the Montreal Administrative Commission to discuss matters relative to the city's announced intention of enforcing theatre regulations more strictly in the future.

The chief discussion arose over the subject of keeping the aisles and entrances of theatres free for passage. The exhibitors contended that the aisles of local theatres are never blocked, because the filling of the aisles would interfere with the vision of those in the seats. It was also urged that the gathering of a crowd in the rear of a theatre and in the entrance did not constitute a danger, because such people would reach the street, in the event of any confusion, before the seated patrons would reach the doorways.

The city officials announced that it was their duty to enforce the bylaw regarding the blocking of entrances in the interest of the public, and that they intended to issue instructions to see that the law was observed to the letter.

At the conclusion of the conference, the exhibitors announced that the instructions of the police would be obeyed without hesitation. The exhibitors had been invited to the conference by the Administration to talk over the matter before orders were issued.

Alan Edwards, World Star, Has Had an Unusual Career

A RATHER remarkable career is credited to Alan Edwards, who is June Elvidge's leading man in "The Social Pirate," a World Picture. Mr. Edwards, after graduating from Rutgers and Princeton, took up stage work. He has been under the management of Winthrop Ames, Charles Frohman, Messrs. Shubert, Oliver Morosco and other equally well known producing managers.

Mr. Edwards has played with Jane Cowl, Helen Ware, Florence Nash and scores of other stars. He has been prominent in the cast of such stage successes as "Our Children," "Prunella," "Arms and the Girl," "Melting of Molly," and "Mrs. Bolting's Daughters."

In pictures he has played leads to Viola Dana, Olga Petrova, June Caprice and Mary Miles Minter. He has worked for Edison, Fox, Metro, Universal, Famous Players and Paragon.

While at college he was known as the best all around athlete in America. He was on the football team, baseball, basket ball, roller skating and water polo teams. For six years he was a member of the Seventh Regiment, N. Y. N. G.

He drove a car in the Vanderbilt Cup Race at Savannah, and also at Indianapolis. He credits himself with being the first picture artist who took up aviation, not in the office of the publicity director, but in actual experience on aviation fields.

You See, They Had Kissing Prohibition in Doug Fairbanks' Town, So He Has to Pay the Penalty.
Judging from the looks of the rope Doug thinks it's a knotty problem in his Artcraft, "The Knickerbocker Buckaroo."

STAGES CLIMAX OF GOLDWYN SPECIAL

Toronto Showman Stops "Eternal Magdalene" Just Before End and Players Enact Closing Episode

FOR the presentation of "The Eternal Magdalene," the Goldwyn special release, at the Regent Theatre, one of the large downtown theatres of Toronto, during the week of April 21, Manager Will M. Elliott literally made a big hole in the picture for the purpose of staging a dramatic scene as a chapter of the film story. The picture was stopped at a point just before the climax and the subsequent episode was portrayed in person by two characters who used the lines of the spoken play as arranged by Mr. Elliott. For this scene, the stage setting was made all-black and the stage was kept darkened. Two spot lights were used on the two characters and the effect, to say the least, was startlingly wierd. The stunt made a distinct hit and it was the first time that a Canadian exhibitor had tried the plan of breaking a picture for the presentation of a scene with living players. Two local persons were used in the playlet. They were costumed in keeping with the pictured characterizations and their acting led right into the resumption of the feature. In other words, one whole chapter was lifted right out of the feature for the sketch.

Advertising Unique.

There was still another new stunt which was sprung upon patrons of the Toronto Regent for which the responsibility rests with Manager Elliott.

The advertising in advance of the release of "The Eternal Magdalene" was also unique. It consisted of a black-and-white display of the teaser type. The regular wording of this advertisement was "The Eternal Magdalene—Do You Know Her?" with the name of the Regent Theatre at the bottom. In a white space various questions were asked from day to day, such as "Behind you she lurches, in queenly finery, clasping the bony, icy hand of fate. Do you know her?"

Newspaper Refuses Advertisement.

It is significant that the Toronto Daily Star refused to carry any advertising of the Regent Theatre for the presentation of "The Eternal Magdalene" on the ground that the theme was not proper, although the Ontario Board of Censors had readily passed the picture. The Star had been carrying Regent Theatre advertisements regularly, but drew the line against "The Eternal Magdalene." All other Toronto newspapers readily used the offered advertising matter.

Demand for Laboratory Equipments.

The Bass Camera Company, well known dealers in motion picture cameras, reports a heavy demand for complete laboratory equipment. The demand for cameras used in producing weekly pictures has been greater than any previous year. They report having equipped a complete studio and laboratory for a company organized in Mexico City. The demand amongst large manufacturers for motion picture equipment is an evidence that the commercial interests of the United States are rapidly beginning to realize the enormous advertising value of the motion picture. This report is an indication of the ever increasing popularity of motion pictures for commercial or amusement purposes, etc.

France Has Ideal Locale for After-the-War Picture

WHEN the motion picture men who have served with the American Expeditionary Forces in France return to this country, it will only be to turn around and go back again, according to Lieutenant Courtney Ryley Cooper, of the United States Marines, who has just returned from a trip to the battlefields of France. And the reason for all of this is, according to Cooper, that France possesses locations for motion picture photography that cannot be equalled in the United States.

"There is a quaint beauty about France that one doesn't find elsewhere," says Cooper. "Then too, the day of the after-war-story is here—and where can that story be truthfully told in pictures outside of France? All the studio work in the world cannot reproduce the fiendishness of Belleau Wood, where the Marines fought; the queer, mounded farms of Brittany, or the shell-torn regions of the Argonne. There is only one way to reproduce them—and that is to go to France. Otherwise, the foreign producer will have the real article, and the American picture company only the imitation."

Courtney Ryley Cooper
Lieutenant in Marines at a dugout in Belleau Wood.

Cooper formerly was scenario editor for Norma Talmadge, and for William J. Flynn in the writing of "The Eagle's Eye."

Buss Takes Over Easton's Strand.

C. D. Buss, who left the Third Street Theatre, Easton, Pa., to join the Signal Corps, and who was discharged from the service some months ago, has taken over the Strand Theatre, Easton, and is back in harness again. The Strand is a 700-seat house, modern in every way, and there is a fifty-foot plot in the rear available for enlargement when the proper time comes. Meantime Mr. Buss has his eye on some other nearby towns and hopes soon to have a circuit of several houses within a convenient radius. Mr. Buss is a veteran showman and probably will forge ahead. He did wonders for the Third Street, and with his present associates in sympathy with his aims, he should make himself a power in Eastern Pennsylvania.

Want Censor Member in Pittsburgh.

A movement is on foot to have a member of the Pennsylvania Board of Censors stationed in Pittsburgh. That the proposition seems to be destined to success is noted in the fact that a bill providing for an additional member of the board has already passed the State Senate.

The F. I. L. M. Club, of Pittsburgh, has sent a letter to the State lawmakers, pointing out the necessity and advisability of having a representative of the Censor Board in this city.

This communication is relative to Senate Bill No. 510, introduced by Senator William M. Mearkle, of Allegheny County.

War Trade Board Withdraws All Enemy Trading Lists

ALL enemy trading lists heretofore issued or compiled by the War Trade Board have been withdrawn, effective April 29, according to an announcement just made by Chairman Vance C. McCormick. All disabilities heretofore attached to trade and communication with persons included in these lists have ceased to operate.

The lifting of these restrictions does not modify or affect in any respect, however, the present restrictions against trade and communication between the United States and Germany or Hungary, nor does it authorize trade with respect to any property which heretofore, pursuant to the provisions of the Trading with the Enemy Act as amended, has been reported to the Alien Property Custodian or should have been so reported to him, or any property which heretofore the Alien Property Custodian has seized or has required to be conveyed, transferred, assigned, delivered or paid over to him.

This action is taken by the United States Government concurrently with the Allied Governments. The latter, with the United States, have reserved the right to reissue the enemy trading list and to revive the various disabilities that were attached to trade and commerce should such action become necessary.

Mabel Normand on Song Cover.

Mabel Normand, the Goldwyn comedienne, is furnishing inspiration to music publishers; for her latest photograph appears on the cover of "Kentucky Dream" by S. R. Henry and D. Onivas. The publishers of this song claim that Miss Normand's picture on the cover will greatly increase the sale of the music.

Northam to Show British Pictures at Loew's Roof

ON behalf of a group of leading British film producers, W. Arthur Northam will give exhibitions of British films at Loew's New York Roof, at 11 o'clock on the mornings of Tuesday, Wednesday, Thursday and Friday, May 6, 7, 8 and 9. The trade is invited.

Mr. Northam says that British manufacturers are endeavoring to ascertain the demands of the American market, and that the showing of these films is but one indication of their intention to supply its requirements. He asks that every person who attends the showing give frank and fair criticism of the offerings, and during the exhibitions, slips will be given out upon which he hopes the comments will be written. Mr. Northam, who is stopping at the Knickerbocker Hotel, states that he will be glad to entertain propositions for the purchase or rights to the pictures.

Among the subjects to be shown are "The Kiddies in the Ruins," a three-reeler made from Plubot's famous French cartoons; "God and the Man," six reels, Ideal Film Company; "Nearer, My God, To Thee," a five-reeler made by Hepworth; "Uncle Remus—Brer Rabbitt," a split-reel cartoon; "God Bless Our Red, White and Blue," six reels; "Cheerie Chums—Well, I'll Be Blowed," a cartoon; "A Soul's Crucifixion," five reels, and "Cheerie Chums—Hot Stuff," a cartoon by Dudley Buxton.

Marguerite Clark Arrives on Coast.

Marguerite Clark, the Paramount star, has arrived in Los Angeles.

She was met at the train by Charles Eyton, manager of the Morosco studio; Walter Edwards, who will direct her first picture on the Coast, and others.

Miss Clark will begin work in the course of a week under Walter Edwards, the director, on Clyde Fitch's comedy "Girls." The work will be done at the Morosco studio. Miss Clark's stay on the coast is indefinite. This is the first time in four years that she has been in California.

"Fires of Faith" Opens at the Harris.

"Fires of Faith," the special production made by the Famous Players-Lasky Corporation in co-operation with the Salvation Army, will open its New York run at the Harris Theatre, Monday evening, May 5. This picture, produced in California and New York, presents hundreds of people in its various scenes which, through the narrative on which it is based, depict the work of the Salvation Army both in war and in peace.

Commander Booth will be present on the opening night.

Laemmle Urges Employes to Buy Bonds.

Universal has scored a high percentage in subscribing to the Fifth Victory Loan and reports from the Loan committee show that the employes have responded quickly. Carl Laemmle, president of the Universal Film Company, sent a letter to each of the employes of the firm reminding them of the loan and the fact that the victory of the United States was due to the untiring efforts of the men who went across the sea.

Fred A. Valle.
Who will go abroad in the interest of Poli's.

Whalen's "Great Sardine" Sells Bonds at Poli's

JEFF WHALEN, former vaudevillian, but now in the film business, answered the burning question, "When is a sardine not a sardine?" in his "Great Sardine" act at Poli's Million Dollar Palace in New Haven, when he showed how Houdini could be out-Houdinied for the benefit of the Victory Loan. The answer to the sardine question is, "When it's in a packing box."

Manager Fred Valle, of Poli's, placed the Whalen sardine act at the head of his bill. The act went on as being staged by the Jesters, an organization made up of film salesmen, managers and exchange men of New Haven. When the sketch opened with a request by Mr. Whalen for a sardine can from the audience every one wondered what the connection between Houdini and sardine was. Mr. Whalen then explained that his assistant would escape from the sardine can and thus take the "Who" out of Houdini.

Since no sardine can could be found in the audience, Mr. Wahlen decided to use a packing box, so as not to disappoint anyone. The packing box had a large hole in the back, but no one accused the New Haven Houdini of taking advantage of the situation. After the "escape," Mr. Whalen and a number of actors on the bill sold bonds to the house.

After the show actors, Jesters and all motored to the Shoreham Inn, Shoreham, Conn., and wished "Bon Voyage" to Mr. Valle, who is about to go abroad in the interest of Poli's. Manager Scully, of the Paramount office, won the prize for fancy dancing at the Shoreham. The prize was the privilege of "blowing" the crowd.

Add your MITE
to
the Nation's MIGHT
Invest
in the Victory Loan

Gerald Bacon Is Signed for Big Hall Productions

GERALD F. BACON, producer for stage and screen, has signed with Frank G. Hall, president of Independent Sales Corporation, to make a series of special features for release by Independent Sales through the Film Clearing House. Mr. Bacon will start work on the first of the series within two weeks. He announces that he has virtually completed negotiations with the star of one of Broadway's most successful plays of the current season to portray the featured role in the first of the series of Bacon productions.

First Production "At Sunrise."

For his first screen play Mr. Bacon has the rights to Max Marcin's "Substitute Prisoner." Mr. Marcin is recognized as one of America's best known playwrights, his most successful play of recent years being "The House of Glass." The author's play will be produced and released under the title "At Sunrise."

For the work of adapting Mr. Marcin's play for screen purposes, Mr. Bacon has Basil Dickey, formerly scenario editor of International Film Corporation. Oliver D. Bailey, director of stage and screen productions, will direct the Bacon productions, his work to be under the direct supervision of Mr. Bacon. Mr. Bailey will be remembered for his direction of the stage productions, "Over Here," "Stitch in Time," "Traffic" and "Branded." His ability as a director for the silent drama, is represented in many screen successes.

Dye Buys Ft. Lauderdale Rex.

R. E. Dye, formerly in the theatre business in South Dakota, is evidently a member of the Seven League Boot Club. From South Dakota he has pilgrimaged his way to Fort Lauderdale, Fla., and has purchased there the Rex Theatre.

Mr. Dye, remembering from South Dakota days what paper served his interests best, wrote to resume his readership of the Moving Picture World. He will take full charge of the Rex about June 1.

Theda Bara Makes Big Bond Sales.

Escorted by the band of the 152nd Depot Brigade of Camp Upton, Theda Bara went to the booth of the Stage Women's War Relief, in Victory Way, Park avenue, New York, last Friday and sold $100,000 worth of bonds in less than an hour. This was the record sale at the booth since the opening of the loan campaign, and was especially notable because Friday was the coldest April day in years and the Fox star had to compete with a cutting wind and flurry of snow.

Duncan Returns to Lasky Fold.

Captain T. E. Duncan, who has been serving on the general court martial board at Fort McArthur for the past year, has just returned to the Lasky studio and is playing a part in "Secret Service," the Famous Players-Lasky production starring Captain Robert Warwick and directed by Hugh Ford. Captain Duncan was a stock player at the studio before entering the army and expresses great satisfaction at being back again on the lot.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"One Week of Life."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Suspense (Characteristic), Winkler.
1—T. Helen—Miss Sherwood. 1:45. Drinking Theme, Roberts.
2—T. LeRoy Scott. 4:15. Theme.
3—T. Lola Canby, devotee of art. :55. (Continue pp.)
4—T. Pauline Frederick as. 2:00. Melody (Moderato), Frimi.
5—T. Lola's studio feast. :55. Visions (Cantabile), Buse.
6—T. In the morning hours. 1:25. A La Mode (Popular one-step), Rosey.
7—T. The following day. 2:25. Mysterious Nights (Valse Dramatique), Berg.
8—T. An interrupted rest. 1:45. Love Theme (Melodious Andante), Lee.
9—S. Kids fighting. :20. Piano solo improvise to action.
10—S. Lola washing the kid's face. 1:50. Comedy Allegro, Berg.
11—T. That afternoon. 3:10. Theme ff.
12—T. Sunday, September 22. Love Song (Dramatic), Flegier.
13—T. A half an hour. 3:05. Theme.
14—T. After a night of torture. 5:05. Tragic Theme, Vely.
15—T. Meanwhile at Crystal Lake. 4:35. Tragic Suite, Luz.
16—T. Out of the night's. 1:45. Last Spring (Dramatic), Grieg.
17—T. Midnight. :20. Furioso No. 11, Kiefert (with ad. lib. ff tympany rolls).
18—T. Where are they? 3:25. Sinister Theme, Vely.
19—T. An hour later. 2:40. Dramatic Reproach (Andantino Expressivo), Berge.
20—Theme ff. 1:55 (to end).

"Sally's Blighted Career."

Released by Christie Film Company.

Prepared by Filmusic Studios.

1— At screening. 2:14. Popular One-Step (Moderato).
2—T. At Burr Centre. 1:39. Michigan, Irving Berlin; or How Are You Going to Keep Them on the Farm (Moderato), Donaldson.
3—T. Sally was a twelve o'clock. 1:08. Twelve O'Clock Feller in a Nine-O'Clock Town (chorus only), Von Tilzer.
4—T. The car looked all right. :45. A. B. C. Dramatic set No. I-C 3 (Andante).
5—T. Biggest night in the year. 1:23. You made me love you (follow action), J. V. Monaco.
6—T. Young lady, you have. 1:23. Intermezzo (Allegro), Arensky.
7—D. Girl on platform alone. :40. Everybody Shimmies Now (chorus only) (Allegretto), Gold and Porray (play to action).
8—D. Father stops Sally. 1:17. Bon Vivant (Allegro), Zamecnik.
9—D. Chorus dancing. 2:07. Popular One-Step (Allegretto) (watch for falls).
10—T. Si feared the city's pitfalls. 1:23. Howdy (Moderato), Ted and Josh.
11—T. All was hustle and excitement. 3:01. Sensation Jazz (Allegretto), L. Walker.
12—D. Girl starts toe dance. :27. Pizzicato Polka (Moderato), Delibes.
13—T. Where are your bloomers. 1:49. Plenty of Pepper (Allegretto), H. Bien; followed by "Everyhody Shimmies Now."
14—D. Sally falls off runaway. 1:32. Comedy Allegro (Berg Series) (Allegretto).
15—T. Time Lock Tim was making. :17. A. B. C. Dramatic Set No. 6 (Mysterioso) (play Mysterioso without repeats and follow with Hurry).
16—D. Tim sees officer. 1:47. A. B. C. Dramatic Series Set No. 13 (Allegro).
17—T. There's a reward of five thousand. 1:54. Sparklets (Moderato), Tobani.
18—T. Si, we're going home. Michigan; or, How Are You Going to Keep Them on the Farm (to end).

"Blackie's Redemption."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Boston Blackie—Bleeding Hearts (Andantino Sentimento), Levy.
1—D. At screening. 1:45. Misterioso Dramatico No. 22, Borch.
2—D. Clock face, 11:05. 2:45. Theme.
3—T. For crime the world is the field. 3:15. Mandarin Dance, Kempinski.
4—T. No bungling, Yegg. 2:00. Theme.
5—D. When detectives enter. 2:30. Dramatic Tension, Levy.
6—T. I'll be waiting for you, dear. 1:30. Agitato No. 37, Andino.
7—T. It was the irony of fate that. 3:15. Dramatic Finale No. 63, Smith.
8—T. He's ill without a doubt, doctor (storm effects). 1:45. Andante Appassionato, Castillo.
9—T. He hasn't eaten a thing. 2:30. Jerpetual Motion (Allegro Agitato), Borch.
10—T. I've got another job for you (storm effects). 2:15. The Crafty Spy (Misterioso), Borch.
11—T. Just before dawn (shots). 1:15. Gruesome Misterioso No. 31, Borch.
12—T. No Mary, they didn't even. 1:15. Theme.
13—T. We've got to disappear (telephone bell). 2:45. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
14—T. While Warden Sherwood sets his. 1:45. Plaintive (No. 17, A. B. C. Dramatic Series).
15—T. A week later. 2:45. Dramatic Tension No. 36, Andino.
16—T. Drop that gun, Warden. 2:45. Dramatic Agitato No. 38, Minot.
17—D. When Blackie drops gun. 2:00. Theme.
18—T. It was a cold trail boys. 2:30. Constance (Moderato Cantabile), Golden.
19—T. Retribution (explosion—glass crash). 2:30. Turbulence (Allegro Agitato), Borch.
20—T. You thought I was in prison. 2:00. Agitato No. 69, Minot.
21—T. On board the steamer for Honolulu. 1:00. Theme (to end).

"The Best Man."

Released by W. W. Hodkinson.

Prepared by George W. Beynon.

Theme—Souvenir (Andante), Geehl.
1—T. At screening. 3:30. Prelude Kind Manfred (Lento), Rienecke.
2—T. Gordon's bachelor apartments. 3:30. Entr'acte Clarice (Valse), Loud.
3—T. Celia Hathaway. 1:00. Theme.
4—T. The Holman dinner. 2:00. Dramatic Tension, Borch.
5—T. We've been tucked. 2:45. Hurry, Ditson No. 4, Langey.
6—T. The lesser of the two dangers. 1:30. Wedding March, De Koven.
7—T. Craven fear foreshadowing. :30. Agitato.
8—D. Coming from church. 1:30. Andante Cantabile (Pathetic), O'Hare.
9—At the wedding reception. 4:00. Springtime (Waltz), Drumm.
10—T. Nine o'Clock. 2:30. Agitato, Ditson No. 1, Langey.
11—D. Hands clasp shoulder. 1:30. Theme.
12—T. Somewhere in Pennsylvania. 2:15. Intermezzo (Moderato), Huerter.
13—T. Striving to reconcile. 2:30. Le Retour, Bizet.
14—T. In the days. 1:00. Baby's Sweetheart Serenade (Allegretto), Corri.
15—T. The sleepy town of Milton. 1:15. How Ya' Gonna Keep 'Em Down on the Farm, Donaldson.
16— There's a long, long trail. 1:00. There's a Long, Long Trail, Elliott.
17—T. I'll drive you to Evans. 2:15. Serenade (Allegro), Frommel.
18—D. Sleuth arrives at Evans. 2:15. Reverie (begin at Lento), Drumm.
19—T. Another cog in the crooked. 1:30. Theme.
20—T. Pittshurgh. 2:30. Galop No. 1, Langey.
21—T. It's all right. 1:00. Come Along to Toy Town (from "Everything") (Moderato), Berlin.
22—T. Washington. 3:00. Cavatina (Moderato), Bohm.
23—T. But I must explain. 1:15. Theme.

"Getting Mary Married."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—
1—T. Mary's stepmother. 1:40. Theme.
2—T. With one last feeble effort. 1:55. A La Mode (French One-Step), Rosey.
3—T. While John Bussard. 2:55. Blushing Rose (Moderato Serenade), Johnson.
4—T. I don't want the money. 1:45. Dramatic Narrative, Pement.
5—T. The Bussards of Boston. 4:20. Love Song (Dramatic).
6—T. So poor little Mary. 1:45. Romance D'Amour (Moderato), Schoenfeld.
7—T. So this is Boston. 2:20. Visions (Intermezzo Characteristic), Buse.
8—T. James Winthrop, Jr. :35. (Continue pp.)
9—T. At four o'clock. 3:15. Ye Boston Tea Party, Pryor.
10—T. Is there another Miss Bussard? 1:55. Impish Elves (Winsome Intermezzo), Borch.
11—T. Jimmy Winthrop discusses. 3:45. Theme.
12—T. At last Jimmy. 3:40. Constance (Moderato Romance), Golden.
13—T. At the Plaza. 4:10. Scherzetto (from Symphonette Suite), Berge.
14—T. In the weeks that followed. 2:40. Theme.
15—T. It finally became necessary. 3:05. May Dreams (Moderato Romance), Borch.
16—T. Jimmy Winthrop's buying. 1:20. Piano solo (Improvise).
17—T. While the Bussard are waiting. 2:25. Characteristic Barcarolle, Conterno.
18—T. But when little Ledge. 2:25. Theme.
19—T. I can relieve you. 2:05. Flirty Flirts (Allegretto), Levy.
20—T. Have you the ring. 1:50. Theme.
21—T. Organ solo to action (wedding ceremony). :55 (to end).

"Greased Lightning."

Released by Famous Players-Lasky Corporation.

Prepared by Harley Hamilton.

Theme—Told at Twilight (Moderato), Huerter.
1— At Screening. 2:20. Au Fait (Allegretto), Ewing.
2—T. Andy Fletcher, the inventor. 1:40. Laughing Dove (Polka), Behr.
3—T. That's how she works with the treadle. 2:05. Tally-Ho Galop, Bernstein.
4—T. I've just got time to beat you. 3:15. 2/4 Galop.
5—T. Alice Flint, the banker's daughter. 2:45. Theme.
6—T. Endeavoring to make a pleasant job last. 2:20. Bowl of Pansies (Moderato), Reynard.
7—T. They're too slow. 2:25. Mon Plasir (Valse), Roberts.
8—T. You're going to be the first. 3:20. Admiration (Moderato), Jackson.

9—D. Appearance of Alice in street. 1:45. Theme.
10—D. Entrance of auto drawn by horse. 2:40. With Powdered Wig and Hoop Skirt (Minuet), de Severac.
11—T. He told me mighty plain. 2:25. Spring Flowers (Allegretto), Wood.
12—T. All fussed up for the Chautauqua picnic. 3:20. Hurricane Galop, Giesmann.
13—T. You quit this speeding. 3:45. Legend of a Rose (Allegretto), Reynard.
14—T. Why, it's Mr. Armitage. 3:35. Melodie, No. 3, Op. 42 (Andantino), Tschaikowsky.
15—D. Scene changes to town meeting. 2:05. Men of Sparta (Marziale), Zamecnik.
16—T. I've got to take old Flint and his. 3:20. Stars and Stripes, Sousa.
17—T. Meet my old friend Charley Willis. 3:00. Flirtation, Cross.
18—T. The next ee-vent will be. 3:20. Prestissimo Galop—Waldteufel.
19—T. There's two thousand dollars in that satchel. 3:30. Agitato No. 4, Minot.
20—T. I'm goin' after that money. 3:35. Allegro No. 2, Langey.
21—T. You've got to go back four miles. 3:40. Hurry No. 22, Lake.
22—T. "Hey" 2:30. Theme (to end).

"Eyes of the Soul."

Released by Famous Players-Lasky Corporation.

Prepared by James C. Bradford.

Theme—Eyes of the Soul—Fisher.
1— At Screening. 1:30. Petite Bijouterie (Tempo di Valse), Bohm.
2—T. At tbe, etc. 1:30. America Never Took Water (chorus), Hirsch.
3—T. Judge Malvin. 1:45. Ballet Faust No. 6 (Allegretto), Gounod.
4—T. This show is all right. 1:30. Baby Mine (Fox Trot—Moderato), Friml.
5—D. Judge and sister at table. 2:00. Charming (Tempo di Valse), Joyce.
6—T. On the way home. 2:30. Land of My Own Romances (Valse Lente), Herbert.
7—T. Dreams of next morning. 2:15. Fancy Free (Fox Trot-Moderato), Friml.
8—T. And dreams see? Close. 1:15. Love in Arcady (Allegretto), Wood.
9—T. Serg. Lawrence Fitzgerald. 1:30. Allies' March to Freedom (Tempo di Marcia), Tosti.
10—D. Auto hits chair. 2:30. Theme.
11—T. At the boarding house. 1:30. Pack Up Your Troubles (chorus), Powell.
12—T. When the Lusitania. 1:30. Take Me Back to Dear Old Blighty (chorus), Godfrey.
13—T. Late that evening. 1:30. Evening Song (Moderato), Martin.
14—T. The Judge was always writing. 1:15. Bluette (Allegretto Grazioso), Aitken.
15—T. And so. 2:30. Intermezzo (Allegro), Onivas.
16—D. Larry picks up banjo. 1:30. When the Great Red Dawn Is Shining (Moderato), Shaw.
17—T. After singing was over. 2:00. Never Let the Old Flag Fall, Kelly.
18—D. Larry playing banjo. 1:30. Theme.
19—T. At dinner that night. 1:45. Myrra (Tempo di Valse), Clutsam.
20—T. And Sunday is Larry's Day. 2:00. Caprice (Allegretto), Reisenfeld.
21—D. Enter dining room. 2:30. Theme.
22—D. Walking in park. 1:15. When You Come Back (Tempo di Marcia) (chorus), Frey.
23—D. Larry and Gloria sit on bench. 2:45. Theme.
24—T. At the rehearsal. 1:45. Frenchy (chorus), Piantodasi.
25—D. Gloria leaves dressing room. 1:30. Theme.
26—T. And so good-bye trenches. 2:00. Good-Bye France, Berlin.
27—T. And so. 1:15. Traumerie, Schumann.
28—T. And in fullness. 1:30. Slumber Boat, Gaynor.
29—T. The Sacrifice. 1:15. Theme (to end).

"The Courageous Coward."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Love Theme—One Fine Day, Puccini.
1— At screening. 2:30. Overture "Mikado" (Allegro Moderato—Andante con moto), Sullivan.
2—T. Rei, a fragrant blossom. 2:45. In a Chinese Tea Room (Andante con Grazia), Langey.
3—D. Rei introduced to Suki. 3:00. Love theme.
4—T. In the happy weeks that follow. 1:15. Morris Dance (Allegro Moderato—cut introduction), Noble.
5—T. Reports of Suki's success. :45. A Japanese Sunset (Sostenuto—Largo only), Deppen.
6—T. Constant friction between. 2:15. Dance of the Demons, "Prince Ador" (Allegro Energico Agitato), Rubner.
7—D. Rei enters Tangi's office. :45. Japanese Love Song (Allegro Moderato), Thomas.
8—T. Through diligent effort. 1:15. Le Secret (Allegretto con moto), Gautier.
9—T. And as a fitting celebration. 2:30. (Cue for jazz band) Popular Song, Hawaiian Dance, Jazz Selection.
10—T. While across tbe continent. 1:00. Popular Waltz.
11—T. Suki's dreams come true.
D. When boys rush in. 1:45. } Popular college songs.
12—T. Congratulations (note). 1:15. Love Theme.
13—T. Get out, this is not for. Tacet.
D. Phonograph playing. :30. Love Theme.
14—T. With motley splendor. Fox Trot (short).
T. Suki returns unannounced. 1:30. The Lady Picking Mulberries (Characteristic Oriental—Allegretto), Kelly.
15—D. Cafe Scene. 2:30. Aloma (Oriental Fox Trot), Joyce.
16—D. Suki entering the house. 2:30. Love Theme.
17—T. New Year's Eve is a golden harvest. :45. Dramatic Tension No. 44 (Moderato Agitato), Borch.
18—T. Chinatown conditions demand. 2:00. Noveletta (Moderato), D'Ambrosia.
19—T. Unaware of Rei's true motive. 2:30. Fuji Ko (Japanese Intermezzo—Allegretto), Shelley.
20—T. Tom's infatuation for the Japanese. 1:45. Dramatic Andante No. 24 (Moderato), Borch.
21—T. When words of tenderness find. :45. Simple Confession (Moderato), Thome.
22—T. Kirby has another plan. 2:45. Romance (Andante Dramatico), Grunfeld.
23—D. Edwards' body brought into the room. 3:00. Intermezzo (Dramatic Allegro), Arensky.
24—T. Suki is appointed to prosecute. 1:30. Dramatic Andante No. 39 (Andante molto), Berge.
25—T. Tbe murder trial of Slick Edwards. 2:45. Sinister Theme (Andante Molto Misterioso), Vely.
26—D. Suki reads note from Kirby. 3:00. Inflammatus (Andante molto agitato), Rossini.
27—T. With Suki removed Chinatown resumes. :15. Fox Trot (short).
28—D. Kirby and Suki. 1:00. Nipponese (Fischer) (Japanese-Andante Dramatic), O'Sullivan.
T. Tuki, they say you are a coward. :45. Same—Andante Appassionato.
T. Though shunned on all sides. 1:00. Same—Lento Andante.
29—T. A heart of steel now softened. 2:30. Cavatina (Dramatic Andante), Bohm.
30—D. Suki packing trunk. 1:00. Love Tbeme (pp).
31—D. When phonograph record falls on floor. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
32—T. My poor little song. 3:30. Love Theme (to end).

"The Scar."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme A—(for Frances)—Purity (love theme), Borch.
Theme A (for Cora)—Sinfulness, Borch.
1—D. At screening. 1:00. Theme B.
2—D. When Valdez enters. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
3—T. Del Teatro Grande. :15. Alborada (Caprice Espagnole), Andino.
4—D. When Valdez approaches Cora. Agitato No. 69 (Allegro Agitato), Minot.
5—T. You are my wonderful hero. 1:15. Tbeme B.
6—T. At dawn (shots). 1:30. Heavy Desc. Agitato (No. 8, Luz Photoplay Edition).
7—D. When Cora returns home. 1:30. Theme B.
8—T. Don't see her again, boy. 2:00. The Vampire (Dramatic Characteristic), Levy.
9—T. In Dixie Land Mrs. Reynolds. 3:45. Prudence (Entr' acte Novellette), Luz.
10—T. The seed of suspicion. 3:00. Dramatic Suspense, Winkler.
11—T. The next afternoon. 2:45. Theme B.
12—T. I am going away. (Shot.) 1:15. Heavy Dr. Desc. (No. 18 A. B. C. Dramatic Series).
13—T. Arrest that man, officer. 2:00. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
14—T. Think gentlemen I am disfigured. 3:00. Heavy Andante (No. 18, A. B. C. Dramatic Series).
15—T. The chain gang. 2:00. Theme B.
16—T. In New York several years later. 2:15. A Dream (Pathetic Andante), Borch.
17—T. I repay your losses. 1:00. Agitato Appassionate, Borch.
18—T. In the suburbs, Frances. 4:15. Nocturne No. 13 (from Chopiniana Suite), Chopin.
19—T. We'll use our right name. 1:45. Serenata (from Chopiniana Suite), Chopin.
20—D. When George sees Frances. 2:15. Theme A.
21—D. When scene fades to Cora. 1:30. Dramatic Agitato No. 38, Minot.
22—T. The lonely vigil. 1:45. Sinister Theme, Vely.
23—T. Faithful are the wounds of. 1:45. Theme A.
24—T. A relapse. 2:15. Romance D'Amour (Andante), Schoenfeld.
25—D. When George joins Frances. 2:15. Theme A.
26—D. When scene fades to Coralie. (telephone.) 1:45. Theme B.
27—T. Madam Cora allow me to present. 2:45. The Vampire, Levy.
28—T. And as the new indeterminate. 2:30. Appassionato, Borch.
29—T. The letter. 1:30. Theme A.
30—T. Cora's last card. 1:45. Dramatic Tension No. 36, Andino.
31—D. When George and Frances leave. 3:15. Gruesome Misterioso No. 31. Borch.
32—D. When police find letter. :30. Rondo (Excerpts Beethoven Sonata Pathetique), Berge.
33—T. I can't find in my. :45. Theme A.
34—D. When police enter house. 2:00. Vivi Finale (from Symphonette Suite), Berge.
35—T. I have just returned from. 1:45. Theme A.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Press Work.

REALLY good press work is not merely the writing of good advertising. In part—and perhaps the greater part—it is the ability to turn all things to the profit of the advertiser. Lately two scraps have been written up in this department. In one instance Steve Farrar was bucking an elaborate seven-reel production of the life of Roosevelt with a two-reel "feature," apparently made up of an assemblage of clippings from the news reels. He got away with it through adroit press work. He made people satisfied with what he had to sell. He had but one talking point, so kept talking about that, and he came through. On the other hand, A. C. Raleigh boosted his prices for a special picture, and when the other houses sought to make capital of the advance, instead of turning the tables on his opposition, he sought to get back with mere statements that the picture was a good one and worth the money. Mr. Raleigh is a good advertiser, but he is not a press man, because he does not know how to turn an attack to advantage; to make adroit use of the material at hand. Years ago a western act obtained a contract to play Keith's Union Square Theatre in New York; then the most desirable booking in the country. For weeks they advertised their date and begged managers and booking agents to "See us at Keith's" on a certain date. Then came the opening and they found they went on at half past twelve and twice between five and seven; hours when no booking man ever sat in the house. The other performers laughed at them, but the man who had the act was a press man and not merely an advertiser. He hustled up to the Clipper and advertised "We lead where others follow," in letters as large as his space would contain, following that with a smaller "Opening the show at Keith's Union Square Theatre." His press work carried him over. He made capital of what at first seemed to be a misfortune. Instead of losing the advance advertising, he made it give a punch to his last approach. Everyone talked about his advertisement and managers gave bookings on the supposition that an act that could pull such a stunt must be good. Not one actor in a thousand would have thought of a comeback. Most of them would either have shut up and have gone back west or would have sought to fight down the poor program placing with a denunciation of the management, but this thousandth man was a press man as well as player and he came through. It is the same way in your theatre advertising. If the other house tries to blanket you, get a comeback that will turn the laugh. That's what press work is.

Something to Copy.

Lately we spoke of the programs from the Star, Westbrook, Maine. W. C. Benson has kindly responded to our request for some samples on white paper instead of the colored stock he usually employs and we are able to give a better idea of the general style. The first cut shows the general plan of the front and back pages. The stock is 3¼ by 10 inches and is folded once to get a four page folder. We show two of the days from the inside page almost full size. This is no better than any average printer can do, if he can be persuaded to do it. The trouble is that most printers are not willing to take the trouble to get a small job just right. It will be seen that the titles stand out well, though the space is well filled, and the sheet has all of the display value of a five by eight page and twenty-four point type. If you will study it closely you will see that the

The Outside Pages of the Program of the Star Theatre, Westbrook, Maine.

printer has gone to some pains to work out a good combination of types, and if you will take this sample over to your own printer, he can give you precisely the same result if he is willing to take a little trouble. Mr. Benson writes that his town has no local paper so that he has been compelled to put his effort into programs and billboards. He adds that he has been considering the use of the Portland papers, but that the space is so high that he cannot afford enough to make a showing. Westbrook is a town a short distance

MONDAY, MARCH 10

Adolph Zukor presents SHIRLEY MASON and ERNEST TRUEX in

"COME ON IN"

Cleverly portraying what happened to a German spy who fell in love with a patriotic stenographer.

Spanuth's VOD-A-VIL Movies

Something new and novel, the world's biggest and best Vaudeville shown for the first time in pictures.

RED CROSS subject entitled **"Russia, a World Problem"**

Big V. Comedy, **"Pluck and Plotters"**

TUESDAY, MARCH 11

Metro Pictures Corp. offers FRANCIS X BUSHMAN and BEVERLY BAYNE in

"A PAIR OF CUPIDS"

The story of which centers around a frivolous butterfly of a girl whose only pleasure in life is gaiety and clothes, and a young business man to whom the world revolves around the word "business."

FRANCIS FORD in a new chapter of "THE SILENT MYSTERY"—*Some* mystery too—*Seen it?* Post Travel Picture

Comedy subject, "Fireman, Save My Child"

Part of an Inside Page from the Same Program Showing How to Get a Big Display with Small Types.

out of Portland and depends upon that city for its daily paper. Many also take the Boston papers, which are on hand in the morning. There are dozens of small towns in the Portland radius and he must pay for circulation in all of those towns if he uses the Portland paper, though only the people in his own town will respond to the Star advertising. The papers charge an advertising rate based upon their total circulation, though he uses but a small part of this. That is the trouble with general newspaper advertising for a local house. It costs too much per head to reach possible patrons, and it is better to confine the efforts to getting advertising matter to the patron direct through the use of a well printed program.

Simple but Good.

This three sevens from the Rialto, Washington, is all type, but it is a mighty good example of how to display the leading lines. The house, name, title, player and the selling line are in heavy type. The rest is set in twelve point. The all caps is bad, but the four lines in black will do most of the selling. The rest is clincher argument and it does not so much matter whether it is read or not.

MOORE'S Frank. 3730 **RIALTO** THEATER 9th St. at G

WILL PRESENT FOR THE ENTIRE WEEK OF MARCH 9TH

FIRST NATIONAL'S NEWEST FEATURE

ANITA STEWART

SUPPORTED BY JUANITA HANSEN, JACK HOLT AND A STELLAR CAST IN A MAGNIFICENTLY MOUNTED DE LUXE PRODUCTION OF MARION ORTH'S LATEST STORY—A

Midnight Romance

—IN WHICH THE TALE OF A MYSTERIOUS YOUNG WOMAN WHO WAS A TOILER IN DAYTIME AND A QUEEN AT NIGHT IS SO ARTISTICALLY TREATED BY THE "BELASCO OF THE SCREEN" THAT IT MUST BE CONCEDED

Lois Weber's Best Picture

Perfect Music—Distinctive Supplemental Films.

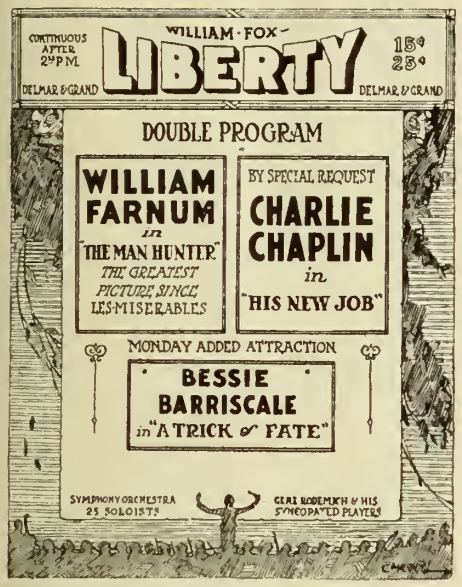
A Three Sevens That Sticks Up from the Page and Gives Its Message in a Glance.

At the same time, since the space is there to be used, it would have been better had an upper and lower case been employed. If we had written this we think we would have put a one point rule underline under "entire week of March 9th" under the house name. It would have helped a little. But the main point is that by keeping the minor matter down and the big lines up, the display is capitally done without attractors of any sort. Mr. Moore does with type what others vainly seek to accomplish with cuts and ornaments. He gets his space read the first thing on the page.

Hyman Is Here Again.

Edward L. Hyman, who used to run the Victoria, Buffalo, is now in charge of the Fox Liberty Theatre down in St. Louis. His program is a nice looking sheet, done in dark blue on buff paper. Mr. Hyman never would run a white program you could produce, which is one thing we hold against him, and the only thing, for he gets out a good program, though he is not jazzing this issue as he did the old Victoria program. Perhaps he is still feeling his way. The present issue is only a four pager and is gotten out twice a week to meet the changes. It is purely a house program and not a distributed organ, which accounts for its

tone, but even here he uses terse phrases and inviting descriptions. A two five and a halfs in the Sunday papers suggests



Two Five and a Halfs from St. Louis.

the Hippodrome orchestra, but gives a new treatment in the design with lines replacing mass coloring. The effect is excellent and should be shown your artist, if you employ one. It seems to be a special design, though it could very easily be made standard and mortised to let in type titles. This is hand lettered, but most of the lettering copies type designs, so nothing is gained in this direction by having the lettering done. The one advantage is that it lets in small letters in display instead of straight roman.

McCormicks.

Here are some of S. Barret McCormick's advertisements for "A Perfect Lady" and "Mickey." In the former he took three and four elevens. The display on the right shows how his colored advertisement looked. In colors the scheme was

A Three and a Four Elevens for Madge Kennedy.

green and orange red. The black band behind the girls at the top was omitted and they showed in green, overprinted with black, against the orange ground. The large figures were untouched save for the bands on the hat, which were done in green and the house signature showed green on black, with orange and green above. The space on the left is better in black and white. Both suggest the theatrical character of the story while featuring the minister to show where the interest comes in. It did not require the explanatory text to get that over, but as usual Mr. McCormick gives a strong selling talk. "Mickey" got rather smaller spaces, but three thirteens and three elevens are not so small, at that, except for McCormick. The space on the right seems to be the master for the colored display, but we have no sample of the colored advertisement, though we gather that the while white figures were done

Two Circle Displays for "Mickey."

in tint. In spite of the money Mr. McCormick spends for art work, you will notice that he never uses hand lettering. He knows that type and the simplest and

A Pair of Three Nines for the Circle.

clearest letters are the best, and no use of hand lettering could ever equal the selling value of his type talks, and those talks run more to six than to eight point, as a rule. So regular is his use of this form of advertising that it is now known

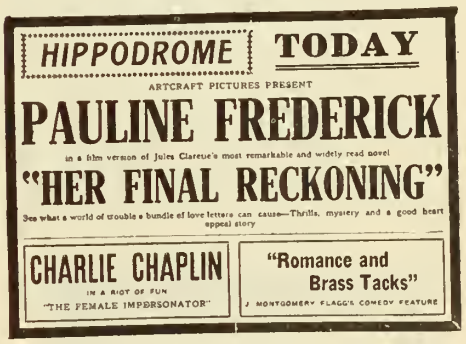
A Four Twelves Co-starring Griffith.

as "the McCormick style" wherever advertising is spoken of in the theatres, yet few houses copy him, though many could do so and with profit.

For "The Greatest Thing in Life" S. Barret McCormick suggest Griffith's greater triumph in the use of the heart design in all of his displays.. This is a nice instance of subtle suggestion. There is no direct reference to "Hearts of the World" save in one instance, but the heart carries its own suggestion. The smaller examples are each three nines, including the margin. In one the heart is in black and the other it is the white outline, with some black hearts in the margin. That on the right carries a top bank of type for the "only a chicken" incident, while the lower is devoted to the director, who is worked into each of the displays shown. The display on the left is rather more general than is usual with Mr. McCormick and in the four twelves he gets even more prominence, though we do not think that "spectacle maker" is a happy phrase since it suggests an optician rather than the creator of gorgeous pageantry.

Larger in Utica.

Clifford A. Carroll writes that the Hippodrome has gone in for larger spaces in the morning paper. Before the decision was made the morning and afternoon papers gave the best results, as the house opens at noon. The evening paper is better where the night business is concerned, but the morning paper will hold over until evening and help the matinee business as well, if the evening papers are not employed. We take it that small


HIPPODROME
TODAY
ARTCRAFT PICTURES PRESENT
PAULINE FREDERICK
in a film version of Jules Clareue's most remarkable and widely read novel
"HER FINAL RECKONING"
See what a world of trouble a bundle of love letters can cause—Thrills, mystery and a good heart appeal story
CHARLIE CHAPLIN
IN A RIOT OF FUN
"THE FEMALE IMPERSONATOR"
"Romance and Brass Tacks"
MONTGOMERY FLAGG'S COMEDY FEATURE

A Three Fives from Utica, N. Y.

cards are also run in the afternoon editions. The first example is a three fives, and the printer is at his old trick of filling the space just as full of type as he can get it. And he does his extras up in neat little panels and uses cross-page rule and does everything else that a trick printer can conceivably do, and Mr. Carroll lets him get away with it. In this instance there is some excuse for the large Charlie Chaplin, but none for the boxing in of the subjects and even less for the cross space rule just above. If Miss Frederick's name had been put in a smaller type, to hold it away from the margin and the title in a letter smaller by twelve points, it would have been more prominent on the page. It is not size, but relative size, that counts, and a smaller letter and some white space is better display than running the largest possible type and hitting right up against the panel rules. The same thing holds good of the two sevens, which is a proportion more generally used. Here about an inch and a half is taken for the underline and the printer keeps a pica inside of the panel. It is poor composition with harsh letters and a composition style that would find approval in the backwoods, but is pretty provincial for a town the size of Utica. The advertising manager of the paper should be ashamed to offer such results to his patrons. We would suggest a drawn signature for the top of the display, to be about the size of the present signature. Then get large, clear faces, but do not pick faces which com-

pletely fill the space. If there are small features, play them up, but keep them small. A twelve point is large enough for any one or two reel feature, as a rule. If there are two or three lines of descriptive matter in bank, set it in ten or twelve point Roman instead of bold face, and get some contrast. If Mr. Carroll wants to try an experiment let him

A Pair of Two Sevens in Which the Printer Has Fairly Stuffed the Type.

get the printer to set up "The Little Princess" with an eight point Roman "The" followed by "Little Princess" in an extended letter on the second line, omitting the quotation marks, which are not really essential. He will find that he can get a better display and he will not need more than the 36 points he now takes, using a 24 point **extended** for "Little Princess." It will probably look larger than the type he now has. Certainly it will look better.

Bleich on Prices.

George A. Bleich, of Owensboro, Ky., is one of the most adroit managers in the game, and his method of handling an increase in prices is worth studying. Mr. Bleich sends in some slides, of which this is the main argument.

Do You Think I Raise Prices Just Because a Show is Good?
Well, I don't! It's only when the cost of certain fine plays make it necessary.
If I must pay from $50.00 to $150.00 extra for special pictures you will agree that I am justified in asking a nickel or dime more.
Nobody's Kicking! I Merely Want to Tell You Why the Thing Is Done. —Bleich.

A Direct Price Argument Slide from George A. Bleich.

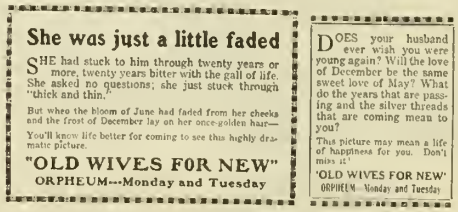
This is simple and to the point. Nobody is kicking, but he wants to make it clear, before someone does kick, just why some shows cost more than others. Building up on this, another slide reads:

Get this!
On Thursday I am offering you a whale of a show! One of the most enjoyable you have ever seen in this theatre.
Will Rogers in Rex Beach's
LAUGHING BILL HYDE
A big picture that is immensely good
"Fatty" Arbuckle in "The Sheriff"
The funniest thing he has ever done.
—Bleich.
THURSDAY IS THE DAY.
Don't quibble about the extra nickel that will be charged.

Another slide is the "The Squaw Man." Here only the "Prices 10 and 20c." alludes to the price, but after announcing it as something extra he adds "Let me persuade you to attend its showing. Do so on my recommendation.—Bleich." He has trained his patrons to know that when he says a picture is good it is above the ordinary and that recommendation beats all the rest of the argument, because it is backed up by years of square dealing with his patrons. Only lately we showed how he warned his patrons against the Caruso picture. That is but one of many similar incidents. The people of Owensboro know that he means what he says, and they bank on his word.

Steve Stunts.

Lately Steve Farrar had an idea he could clean up with "Old Wives for New," so some days ahead of the showing he started in to use readers. We show two of these in the first illustration. One is


She was just a little faded
SHE had stuck to him through twenty years or more, twenty years bitter with the gall of life. She asked no questions; she just stuck through "thick and thin."
But when the bloom of June had faded from her cheeks and the frost of December lay on her once-golden hair—
You'll know life better for coming to see this highly dramatic picture.
"OLD WIVES FOR NEW"
ORPHEUM—Monday and Tuesday
DOES your husband ever wish you were young again? Will the love of December be the same sweet love of May? What do the years that are passing and the silver threads that are coming mean to you?
This picture may mean a life of happiness for you. Don't miss it!
"OLD WIVES FOR NEW"
ORPHEUM—Monday and Tuesday

A Single and a Double Three for Advance Readers.

a single and the other a double three. Another display shows three fours directly under the advertisement of the

Another Reader Directly Below the Display of the Opposition House.

opposition, while Steve's own advertisement is a double 9½ on the opposite side of the page. Probably Steve figured that the other house would take a three and by making the reader a triple and his own display a single he shoved it where he wanted it without having to ask.

None of the readers repeats the text, though all work along the general lines, and each picks up just a single phase of the story to dwell upon instead of seeking to tell the entire story. This is the essens of the reader. It should always be confined to a single point. It should take up just one topic, handle that interestingly and stop with a "to be continued in our next" effect. Steve has used a reader campaign, or teasers, for several stories of late. Evidently he finds that it pays him to do so. Most always it does, if the story is the right sort, for this special advertising, if not too continuously done, suggests a better-than-usual play, and the very fact of the advertising carries weight, to which should be added the effect of the sharp presentation of one of several angles. Very few houses seem to realize this and most managers seem to prefer to add to the space for their daily advertisement for the underline. The effect is not the same even line. The effect is not as large, and the effect of the extra large space is not as inch reader or teaser. The difference bestriking as the addition of even a two-tween a teaser and a reader is merely that the former piques your curiosity where the latter engages your interest through the exploitation of some point of note. But sometimes Steve does more than a reader. Here are two displays from the same issue, and on the same page. That on the left is run in the upper left hand corner; a two nines. The one on the right was shown in the lower

ORPHEUM Last Time TONIGHT
THOMAS H. INCE Presents
William S. Hart
"Shark Monroe"
W.S. HART AIRCRAFT PICTURES
You Never Saw Hart In a Picture Like This—It's His Best
"House Cleaning Horrors"
STRAND COMEDY
Harold Lloyd Comedy
PATHE NEWS
TOMORROW NIGHT
The New ORPHEUM STAR, Lila Lee, in "THE CRUISE OF THE MAKE-BELIEVES"
SOME SHOW!
ORPHEUM
SATURDAY - - - MATINEE AND NIGHT
RUTH ROLAND in 'Hands Up'
PEARL WHITE in The Lightning Raider
First Episode of this Serial
Charlie Chaplin in A DOG'S LIFE
Three Reels
CHARLIE CHAPLIN in A DOG'S LIFE

A Split Display Totaling 35 Inches in Which the Current Story and Underline Are Separately Advertised.

right hand corner. It is not the immediate underline. That is carried in the main advertisement. This skips a day and advertises the Saturday features on Thursday. It will be noted that the first of the signed Chaplins runs with two serials. That looks like a pretty good clean-up bill for a Saturday in a small town.

The P. A.

You don't have to lie to be a good press agent, but you do need imagination. A press agent merely presents facts interestingly. He sees more in a statement than the average man and shows what he sees to that average man.

Prices.

No picture is worth ten cents, or twenty or fifty. It is worth what you make it. The picture one man sells for ten cents may be worth a quarter in another man's house—ten cents worth of picture and fifteen cents worth of showmanship.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal

Live News from Everywhere

CLEVELAND MEN HATED TO LOSE MORRIS

So They Gave Him a Dinner, a Desk Set, a Silver Cigarette Case and a Watch Before He Departed

SAM E. MORRIS, district manager of the Select Pictures for Cleveland, Cincinnati and Detroit, was entertained prior to his leaving for New York to become general manager of Select Pictures.

He was the honor guest at a dinner given by the Board of Motion Picture Exchange Managers of the Chamber of Commerce. At this dinner he resigned as president of the organization and was presented with a silver desk set and a cigarette case.

The employes of the Cleveland exchange presented him with a gold watch and a testimonial letter in which they expressed their regret at his departure and their appreciation of the interest which he had displayed in them.

He left April 28. Mrs. Morris will follow in a week or ten days.

Euclid Opens to Good Business.

The new Euclid Theatre had a very successful opening week, ending April 27. Thos. Carroll is manager, and the orchestra is directed by Max Faetkenheuer. The policy of two changes a week will be continued. The first attraction was "Eyes of the Soul" and "Blackie's Redemption."

Shier Quits, Then Resumes.

Fred Shier, pioneer exhibitor, has sold his Deucan Theatre on Broadway, Cleveland to W. W. Buck. Freddie then turned around and bought the Miles Square.

Brodsky Gets Back

Sam Brodsky, of the Argus Company, Cleveland, has returned from two weeks in the wilds of Ontario, where he filmed a big wood-pulp paper plant.

Adams Carries the Standard.

Charlie Adams, well known in the West, has come to Cleveland, and is now on the road for the Standard Film Service Co.

Klein Says They Are Waking Up.

Dave Klein, Triangle salesman in northern Ohio, reports many small towns just waking up, and business on the increase.

Meinhold Visits Cleveland.

Mr. Meinhold, representing Marcus Loew, was in Cleveland last week looking over the new Loew houses, the Mall and Alhambra.

Washington News Letter

RUDOLPH BERGER is back in civilian clothes and on the job again as a film exchange manager. Mr. Berger opened the Washington office of the George Kleine System and remained in charge of its destinies until he entered the army. He recently secured his discharge from the service and is now manager for the W. W. Hodkinson Company. He succeeds E. C. Stembler, who relieved former manager Crane when he was recalled to the New York office to take a bigger job.

The local Hodkinson office is to be an independent one, and it will no longer come under Philadelphia, this being a feature of the reorganization in the thirty Pathe branches from which Hodkinson distribution is to be made.

Beatus Gave Billie a Bouquet.

Lawrence Beatus, manager of the Palace Theatre, was selected by Marcus Loew to present to Miss Billie Burke a bouquet of American Beauty roses following her appearance before several thousand people who had gathered at the South front of the Treasury Department during the Liberty Loan rally. In the evening the star, with her husband, Florenz Ziegfeld, and Admiral Sims, Mr. and Mrs. Frank Wlison, John C. Flynn, in charge of the advertising work of the Victory Loan Committee of the motion picture industry, Mrs. Flynn, Oscar A. Morgan, manager of the Famous Players-Lasky exchange in this city, and Mrs. Morgan, were members of the theatre party at the Shubert Garrick, where "Nighty Night" was viewed.

Hepburn Joins Famous Players.

A new addition to the force at the Famous Players-Lasky exchange is D. Neil Hepburn, recently released from military service. Mr. Hepburn was first sergeant of one of the machine gun detachments with the Twenty-Seventh Division, crack New York outfit. He went over the top with his detachment in the drive starting on September 29. Two days later, while still in the drive, he was shot through the side. He also had the "privilege" of being gassed twice.

Shubert-Garrick Starts Show Later.

The Shubert-Garrick Theatre has just announced that the show will begin at 8:45 hereafter. Manager Edwards explains that this action is due to the fact that under the change of time it is still light at 8:30. With Victory Gardens a big fad, and opportunities offered for tennis, golf and other outdoor sports until a late hour each day, the theatre managers find that their patrons do not care to go indoors to see plays and pictures, unless they can do so after dark.

Sam Flax Is Now a State Righter.

Sam Flax, who has been in charge of special features at the Pathe Exchange, has resigned his position to enter into the state rights business. It is said he has joined with another exchange manager in the purchase of a western serial. Mr. Flax is the brother of Jake Flax, manager of the General Film's exchange.

Poor May! Little Thought She While Eating Her Morning Eggs That Night Would Bring the Clutching One.
Still, the title of May Allison's Metro tells us why. It's "Castles in the Air," so everything's clear now.

CINCINNATI PICTURE MEN AID THE DRIVE

Showing Slides, Distributing Films and Serving on Teams, They Are Putting Over Victory Loan

THE Victory Loan campaign is now in full swing, Cincinnati, as usual subscribing generously, more than one-third of the quota being reached the first day of the drive. This excellent showing undoubtedly is partly owing to the patriotic efforts of the picture house managers, who for two weeks past have been showing slides and films in support of the Loan. Besides these activities, the men in the business have devoted considerable of their time to the regular work of the committees and teams, many of them being members of the various teams, and all of them doing everything possible to aid in the work.

H. P. Wolfberg, of the Famous Players-Lasky Corporation, chairman of the committee booking the Victory Loan pictures in Ohio, Indiana, Kentucky and West Virginia, has been a very busy man for the past two weeks, distributing the films. The artists contributing the films used here are Geraldine Farrar, Dorothy Dalton, Charles Ray, George Beban, Charlie Chaplin, Dustin Farnum, Elsie Ferguson and Nazimova.

Good Programs and Good Business.

Patronage at the local houses continues to be remarkably good. Despite all counter attractions, such as boat excursions, baseball games, Liberty Loan activities, flying circuses, parades, etc., as well as warm and pleasant weather, the people flock in undiminished numbers to the picture houses. It is seldom possible at the evening or Sunday performances to get a seat immediately after purchasing tickets, and as a general rule a wait of from a quarter to a half hour is necessary. Excellent bills have been the rule at all the houses, and this policy on the part of the managers undoubtedly has served to overcome the natural tendency of the people to desert the theatres for the out-of-door pleasures. Prospects seem bright for the continuation of these conditions. All of the managers are having the cooling systems looked over and placed in perfect condition for the time when they will be needed.

The Walnut Will Be Camouflaged.

The art of camouflage will be resorted to in carrying out improvements scheduled to be made in the near future at the Walnut. Increased seating capacity and new decorative effects being desired, and the management not wishing to close the house, called on the architects, carpenters and plasterers to devise some means by which this work could be accomplished without closing. Camouflaged coverings will be used, behind which the work will be done while the shows proceed.

This house celebrated the opening of its fourth season with an elaborate "Spring Festival" program. Beginning Sunday, April 27, and continuing for one week, the program consisted of "The Veiled Adventure," "Johnny Get Your Gun," a new release of Prizma Films, "Women of France," a Victory Loan picture and the Pathe News. This program was put on with an orchestra of twenty-five pieces.

What the Theatres Are Screening.

This week's programs at the first-run houses include: "The Pest," at the Gifts; "Good Gracious Annabelle," at the Family; "The Sheriff's Son," at the Strand, and the Talmadge-Stone combination at the Walnut. The Royal has "The End of the Game"; the Alhambra, "The Fire Flingers"; the Orpheum, "A Man and His Money," and the Lubin, Martin Johnson's "Captured by Cannibals."

Pathe News Pictures Cincinnati.

A film of particular interest to Cincinnatians is shown at the Walnut this week. It was taken by the Pathe News photographer during the airplane fight and shows a panoramic view of Cincinnati, this being the first picture of this nature ever taken of Cincinnati.

Jones Will Build House in Brighton.

Garland R. Jones is having plans made for the erection of a moving picture theatre at 1114 Harrison avenue, Brighton, in the western section of Cincinnati. The building will be a one-story structure, 55 by 76 feet, and will cost approximately $9,000.

Lyric Will Go to Pictures May 11.

The Lyric will open for its summer season of pictures Sunday, May 11, under the management of I. Lisbon. The initial feature will be the Artcraft-Paramount production, "Oh, You Women."

The Cast Was Casting About for Something to Do

So it was obliged to have its picture taken. Such was the fate, en route to Florida for exteriors, of these members of the cast of "The Great Gamble," Pathe's serial with Anne Luther and Charles Hutchison, who are seated at the left.

Pittsburgh News Letter

Globe of Washington Will Be Enlarged.

EXTENSIVE improvements will be made to the Globe Theatre, Washington, Pa., house during the coming summer months, and will accordingly close June 15. At present the house has a balcony and a gallery. The present plans call for the removal of the gallery and the house will have but two floors, but the capacity will be increased from 800 to 1,300. The cost of the improvements will total $30,000. The Globe is owned by J. R. Forest and is leased by the T. M. Horton Company. J. W. Mercer is the manager.

Grelle Gets Carroll.

Harry Grelle, general manager of the Supreme Photo-Play Productions Company, Pittsburgh, has secured the services of Norman S. Carroll, to act in the capacity of special representative covering the states of Pennsylvania, Ohio and West Virginia with the picture "Mickey."

Mr. Carroll will be remembered as general manager of the Pitt Theatre, Pittsburgh, and by many of the big pictures he handled successfully throughout Pennsylvania, Ohio and West Virginia at $2.00 top admission price.

Moving Day Approaches.

Joseph Duke Harrison, architect for the Paramount Company, of New York, was in Pittsburgh, recently, going over the plans for the new film building in Forbes street. It looks now as if the work on the building will be completed about the middle of May, at which time there will be a general exodus from the building at 938 Penn avenue, when the Metro, Universal and Pathe will join Paramount in occupying the new film building.

Bonistall's Bunch Is on Bonus List.

Manager Bonistall, of the Pittsburgh Paramount, received word from the home office, that his branch is leading all others in number of contracts secured on "Oh You Women." This office is also on the bonus list and the various heads of departments will accordingly share in some extra cash. Three roadmen here are specializing on this production, E. M. Steuve, T. P. Kelly and T. P. McLaughlin.

Independent Display Company Moves.

The Independent Display Company, of which T. P. Miller is manager, moved Saturday, April 26, from 938 Penn avenue to 127 Fourth avenue, Pittsburgh. They now occupy four floors, giving them plenty of room, where heretofore they were badly cramped. The mounting department occupies the two upper floors and the office and salesrooms located on the first and second floors.

Regent Succeeds Strand.

The Regent Theatre, formerly the Strand, Washington, Pa., was reopened Monday, April 21, by John Connors, with "Don't Change Your Husband," for a three-day run. The picture went over big. The Regent is a 500-seat house and was formerly run by Clark & Elder. It had been closed for repairs and re-decorating since April 1.

Hagerty Succeeds Carroll.

Succeeding Norman S. Carroll as manager of the Independent Sales Corporation, releasing through the Film Clearing House, Pittsburgh branch, is W. J. Hagerty, who came from New York, Saturday, April 19. Mr. Hagerty's film experience was gained with the Famous Players and Triangle, with whom he was associated during the past two years.

Burkhardt Take Option on Imperial.

Mike Burkhardt, owner of the Imperial Theatre, New Kensington, has taken an option on the Strand Theatre in the same town and in case he closes the deal will manage both houses. Mr. Burkhardt is one of the best exhibitors in this section and has been very successful in his various ventures.

McCalmont Sells Burgettstown House.

R. V. McCalmont, owner of the Auditorium Theatre, Burgettstown, Pa., announces the sale of the theatre, including the property, to George Claire, a resident of the town, the new owner to take charge May 5. Mr. McCalmont intends starting a new house in another town and has several propositions under advisement.

And When He Steps on a Tack——!

F. C. Bonistall, manager of the Pittsburgh Paramount branch, is the master of seven languages: English, French,

Spanish, Portugese, Italian, Belgian and German.

Hullinger Joins Martin.

O. A. Hullinger, Jewel salesman for the Universal, has resigned his position and has associated himself with J. H. Martin, who is handling "The Finger of Justice" in West Virginia.

Universal Puts on New Salesmen.

Two new men have been engaged in the salesforce of the Pittsburgh Universal exchange. Frank Windstein, formerly of Fox and F. L. McNamee, a new man to the business. W. J. Fitzpatrick has resigned and his territory in the northwestern part of the state will be handled by A. H. Schnitzer.

Weiland Back with the Bacon.

Manager A. A. Weiland, of the Standard Film Exchange, Pittsburgh, has just returned from New York with several new films. He signed up for the new series of Jester Comedies; a serial, "The Masked Rider," and the Ham and Bud reissues.

Reiff Will Smooth 'Em Down.

Harry E. Reiff, assistant manager of the Pittsburgh Universal, has been delegated to settle disputes with exhibitors. Manager Stern will hereafter devote all of his time to the salesforce.

Personal and News Notes.

Henry Poke, owner of the Shiloh Theatre, Mt. Washington, Pittsburgh, has been confined to his home the past two weeks, seriously ill.

R. Coon, formerly of the Fox branch at Buffalo, N. Y., is now with the Pittsburgh branch of the same company.

The only movie house at Wilson, Pa., is reported as being closed.

The Avenue Theatre, Bloomfield, Pittsburgh, began matinee showings Monday, April 28.

Baltimore News Letter

Majestic Is Now the Arcadia.

THE Arcadia is the new name selected by Broadway Theatre management recently for the former Majestic Theatre, 320 South Broadway, which they have taken over. This house will be under the management of J. Louis Rome, who also manages the Broadway and Baltimore theatres. The theatre was reopened to the public on Easter Monday. It has been entirely redecorated, and the lighting, heating and ventilating systems have been renovated. New chairs and a new screen have been installed. Two new projection machines have also been purchased. The approximate cost of improvements is $2,500.

Lewy and Barry Shoot Airplanes.

Moving pictures of the airplanes which flew over Baltimore on Saturday, April 12, to open the Victory Loan drive, and details connected with unloading the machines at Camden Station, were made by Harry Lewy and his assistant, J. Aler Barry, of Baltimore. The landing of the machines at Halethorp and their maneuvers in the air were caught by the cameras at this point and at Patterson Park.

Saunders Visits Baltimore.

E. M. Saunders, sales manager of the Metro Film Company, visited Baltimore recently.

Silverman Now at the Wilson.

Dave Silverman, a member of the Operators' Union, Local No. 181, has returned from the navy. He is now operating at the Wilson Theatre.

Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.

SAN FRANCISCO HOUSES CHANGE HANDS

The Cory, Fairmont, Lyric, Regent, Bell as Well as the Burlingame Theatre Now Have New Owners

MANY transfers of moving picture theatres are being made, recent transactions consummated through the United Theatre Exchange being the sale of the Cory Theatre, 2241 Union street, San Francisco, from J. A. Wallach to W. F. Haussler; a one-third interest in the Fairmont Theatre Company, from O. B. Atkinson to William Godfrey and Harry Sack; the Lyric Theatre, on Fillmore street, from Sack & Rothchild to A. Fisher; the Regent Theatre, at Fillmore and Clay streets, from W. F. Haussler to William Corbett; the Bell Theatre, on East Fourteenth street, Oakland, from H. Taylor to C. Hellman, and the Burlingame Photoplay Theatre, Burlingame, from George Roy to C. F. Archibald.

Camera Man to Return to Air Service.

G. Smith, of Oakland, Cal., who has been in the air service of the navy department for the past two years, has secured a release from duty and is visiting friends and relatives at San Francisco. He found aerial photography very fascinating work and plans to return to this at an early date.

World Film News.

Manager Floyd St. John is delighted with the manner in which business has been growing of late and is now attempting to secure an adjoining store in order to relieve the present cramped facilities.

Jack Frazier, until recently with the All Star, has joined the selling staff of the World.

They Kinogrammed Meyerfeld.

Morris Meyerfeld, president of the Orpheum Circuit, recently completed his one-hundredth trip across the continent, and the last lap of the journey was caught by a Kinogram cameraman on the San Francisco ferry.

Famous Players-Lasky Notes.

T. M. LeBerthon, who has had charge of the publicity department for several months, has resigned and plans to engage in film publicity work at Los Angeles. He has been succeeded at the San Francisco office by E. N. Ayer.

W. A. Churton, auditor, has been transferred to the Seattle branch.

News of Stars and Producers.

Kitty Gordon, who recently came to San Francisco to establish her home, has forsaken studio work for the present and will appear at the Casino Theatre for an indefinite period in musical revues.

Pauline Stark and Jack Holt are expected here shortly to make pictures on the waterfront for "Romany Rye."

Pauline Frederick and a company of twenty-five will shortly engage in picture work here and in the East-Bay suburbs, according to an announcement from Los Angeles.

Joseph A. Eliason, of the Hermann Film Company, Los Angeles, was a recent visitor in San Francisco to make arrangements for the erection of a studio for the production of Chinese films featuring Moon Kwan, author, poet and actor. This concern has Margery Wilson, former Griffith-Ince Star, under contract for five features.

The Seller Film Company is engaged in production work at Calistoga, where a small studio has been fitted up.

Film News in Brief.

A. S. Aronson, home office representative of Goldwyn, recently visited the San Francisco office.

Charles Thall has resigned his position with the All Star Feature Distributors' Inc. and E. B. Williams is attending to his former duties.

Phil Weinstein is back as booker at the San Francisco Metro office after twenty months' service in the army.

Jack Scott, formerly with the Denver office of Pathe, has been made booker at the San Francisco branch.

The Lincoln Theatre, at Lincoln, Cal., was recently destroyed by fire.

John Norton is preparing to erect a moving picture house at Montague, Cal., to succeed the theatre that has been condemned.

The Science Film Company has been incorporated at San Francisco with a capital stock of $200,000 by G. W. Thomas, E. W. Gunther and Elizabeth H. Walden.

The building inspector at Oak Park, Cal., has ruled against the reopening of the Princess Theatre.

Many Bookings on "Topics of the Day."

The first release by Pathe Exchange of "Topics of the Day," selected from the press of the world, by the Literary Digest, will be made on May 4 and continued weekly.

No, He Isn't the Chef of a Pullman Diner.

He's a real African king welcoming the Outing-Chester man on the veranda of his palace in "Cameraring Through Africa."

HERB JENNINGS LETS HIS PATRONS KNOW

Toronto Bloor Theatre's Manager Does Not Believe in Hiding His Light Under a Bushel

MANAGER Herb Jennings, of the new Allen's Bloor Theatre, Toronto, did not allow Easter to slip by without presenting the compliments of the season to regular patrons of the house. Manager Jennings distributed a neat little folder, printed in purple ink, on the outside of which appeared the words, "Easter Greetings." Inside the folder were pictures of Easter lilies and an Easter chicken with the seasonly announcement —"The management of Allen's Bloor Theatre extends Heartiest Easter Greetings."

Announcement was also made that arrangements had been made for delightful children's matinees during the Easter vacation with the presentation of "A Romance of Happy Valley" during the first half of the week of April 21, and the presentation on Thursday and Friday matinees only of Mary Pickford in "Johanna Enlists," and on Saturday morning and afternoon only, of Marguerite Clark in "Uncle Tom's Cabin."

Tells the Children About It.

With the adoption by the Ontario Legislature of an amendment to the existing laws to provide for the admission of unaccompanied children to moving picture theatres for Saturday and holiday matinees, Manager Jennings arranged for the distribution of a special blotter among all school children of the district to announce special attractions for children's performances on the Saturdays of May and June.

The Imperial Maintains Regular Prices.

The Imperial Theatre, Ottawa, Ont., has made it a policy to maintain regular prices at all times, regardless of the importance of an attraction. The Imperial has been presenting some of the very best pictures on the market, but yet the admission prices are never changed. The scale runs at 10c and 15c for matinees and 15c and 25c for evening performances. The owner and proprietor of the Imperial is Harry Brouse.

Picture Advertising Looms Up Big.

The Ottawa Journal carried four full pages of moving picture advertising and reading matter in the issue of Saturday, April 19. One whole page was taken up with an announcement of the presentation of "The Unpardonable Sin" at the Regent Theatre, Ottawa, during the following week. Another whole page was devoted to announcing "Queen of the Sea," at the Imperial Theatre.

Ottawa Houses Enjoyed Good Easter

Two Ottawa, Ont., theatres played to big business during Easter Week. The Regent Theatre was packed for four days during the run of "The Unpardonable Sin," for which special prices were charged. The Imperial Theatre also had a fine week with Annette Kellerman in "Queen of the Sea," at regular prices.

Portland News Letter

Film Men Aid Loan.

AFTER a slight delay, due, say exchange men, to a misunderstanding as to who should do the work and a consequent shifting of responsibilities, the exploitation films for the Victory Loan are all booked and working. Apparently whoever had charge of the film arrangements at headquarters conceived the idea that Seattle was the only city in the Pacific Northwest, and left the Oregon territory to be handled from the Sound metropolis.

C. M. Hill, manager for the Famous Players-Lasky Corporation, was the patriotic exchange man who volunteered his services in getting the loan films started. Mr. Hill employed a booker especially for the work, and it was through his efforts, backed by the co-operation of the other Portland exchanges, that the films reached the state's exhibitors on time.

Hastings Is Back as Auditor.

Portland.—H. F. Hastings, well known for his bookkeeping activities for the old Portland Mutual office, has returned from overseas and is back in the employ of the Exhibitors Mutual in the capacity of Western Division auditor.

In the Army Hastings was mess-sergeant and had for his bunkie Bill Davis, now with Universal. They were in the thick of the fighting on the Western front.

Hood River Theatre Reopens.

After being closed for more than a year, the Empire Theatre, Hood River, has been reported by Art Kolstad, owner of the Liberty. Mr. Kolstad controls the theatrical situation in Hood River, and heretofore concluded that business conditions warranted keeping only the big house open. Increased patronage has compelled him to run both theatres.

Makes His Own Juice.

Portland.—B. J. Callahan, the sage of Seaside, was a recent visitor on Film Row, making his bookings for the summer season. In past seasons, Mr. Callahan says, he has had trouble with the power failing on big show nights, and he is now installing his own lighting system to obviate future necessity for refunding the patrons' money.

"Safety First" Was Not Safe.

"Safety First" was not safe in Gardiner. The Universal film of that name was destroyed in a film fire April 17. There was no other damage to the theatre reported.

Oregon Briefs.

The Orpheum Theatre, Klamath Falls, has reopened.

Pete Sabo has supplied new Power's equipment to the Portland Union Avenue Theatre.

S. LaRouge has opened a theatre at Ridgefield, Wash. He already conducts the Wonder Theatre, at Battleground, and the People's Theatre, at Yacolt, Wash.

The Service Film Company, Portland, heretofore conducted by W. A. Stone and Thomas Duncan, has branched out after new projector business, and new capital has been added to the company by S. S. and H. Neal East buying the interest of Mr. Duncan. Mr. Stone retains his old interest.

The Portland Paramount Artcraft office sent a report to the home office showing that for the week closing April 12, the local branch broke all records for booking and collections.

Recent visitors on Film Row were: A. H. McDonald, Eugene; W. M. Bestone, new owner of the Liberty Theatre, St. Helens; L. O. Lukan, Pathe exchange; L. A. Todd, Fox representative; W. J. White, Cottage Grove.

Reports have come in showing the recent openings of the following theatres: Opera House, Walport; Gem Theatre, Tillamook, and the Yoncalla Theatre.

Detroit News Letter

The Miles Does Well During Holy Week.

GUS GREENING, manager of the Miles, Detroit, says there is no such thing as a poor week in show business; and he proved it for the week of April 13th, which was Holy Week. This particular period of seven days was the best in the history of the house, breaking all past records for attendance. Mr. Greening booked an Exhibitors Mutual feature, "Hoop-La," and also a complete show of circus acts. He transformed his lobby into a side show of a circus, with fat lady, snakes, clowns, spielers, etc. He advertised strong in the newspapers, billboards and street cars, with the result that almost every mother and father in the city brought the children. It took several policemen every day to handle the crowds.

Moeller Gives a Dance.

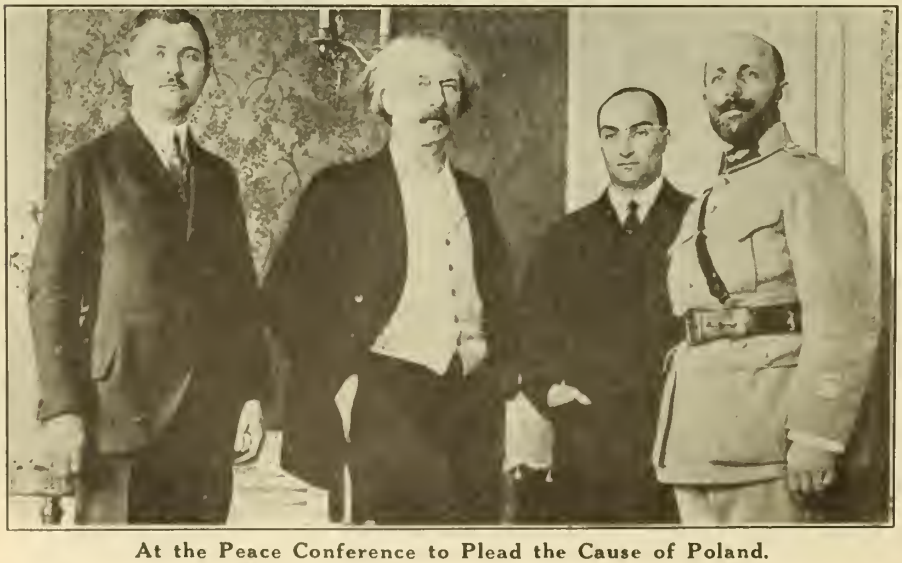
A. J. Moeller, manager of the DeLuxe Theatre, Detroit, pulled a good stunt at his house on Wednesday evening, April 23, in connection with a three-day engagement of "A Midnight Romance." First he gave a midnight performance, preceded by a dance in the foyer, which was arranged to resemble the ball room scene in the picture. The novelty had the whole East Side of Detroit talking, and there was a large crowd to participate.

Minter Gets Two More Pictures.

James M. Minter, who operates under the name of Super-Attractions Company, 53 East Elizabeth street, Detroit, has purchased from Harry Goldstein the Michigan rights to "The Accidental Honeymoon" and "The Struggle Everlasting." Mr. Minter also owns "Birth" for Michigan and is now negotiating for several other state rights attractions.

Niles Strand Will Be Enlarged.

Harry Angel and Robert Codd, owners of the Strand Theatre, Niles, announce that they will start remodelling the house sometime late in May, spending around $7,500 on improvements. They will in-



At the Peace Conference to Plead the Cause of Poland.
Premier Paderewski, second from the left, is shown at the Paris gathering of nations by International News.

crease the seating capacity to 750. During alterations the theatre will be closed. Messrs. Angel and Codd also operate the Lincoln Theatre, Owosso.

Dennison Succeeds Mead.

D. Leo Dennison, recent manager for the General Film, has been appointed Detroit manager for the W. W. Hodkinson Corp., succeeding Charles A. Mead, who will manage "Yankee Doodle in Berlin" for Mowatt and Diehl. Mr. Dennison is well known in the Michigan territory having been for many months Detroit manager for the Paramount.

More New Houses for Detroit.

Among the newest theatre enterprises being proposed for Detroit are those of the Ferry Field Theatre Company, who plans a new house on Grand River avenue; John H. Kunsky, who plans a new East Side theatre on Jefferson avenue; Warren and Cohen, who plan a 3,000-seat house just north of Grand Circus Park; Wadlow Brothers, who plan a new house on Hamilton Boulevard.

Butterfield Secures "The Birth of a Race."

Col. W. S. Butterfield, of Battle Creek, who operates a circuit of theatres in Michigan, has secured the Michigan rights for "The Birth of a Race." He has already booked it to John H. Kunsky, first-run in Detroit, and it will play the entire Butterfield circuit as soon as the vaudeville season closes.

"The Red Lantern" Is Going Well.

M. C. Hughes, Metro manager, reports that exhibitors are booking "The Red Lantern" for long runs. Already James Steele has booked it for a week for the Regent Theatre, Bay City; W. S. McLaren has booked it for four days in Jackson; Claud Cady, of Lansing, has it booked for four days, and Lew Barnes, of Kalamazoo, also booked it for four days.

Majestic Holds Over "The Better 'Ole."

"The Better 'Ole" was held over for three additional days at the Majestic Theatre, Detroit, although originally booked for the first four days of the week of April 13.

Short News Notes.

L. C. McConnell, former World salesman, has joined the force of the United Picture Theatres, Detroit.

John H. Kunsky has placed an order for two new Power's machines to be installed in the Alhambra Theatre, Detroit.

J. L. Chapman, Caro, Mich., has sold the Temple Theatre to Clarence H. Schuckert and F. H. Shuckert.

Harry Charnas, president of the Standard Film Service, was in Detroit recently conferring with Manager Jess Fishman.

Seigel and Feigensen, who own the Bernhardt Theatre, Detroit, have taken over the Irish, at Joseph Campau and the Boulevard, and have appointed Harry Breneau as manager.

Ira H. Cohen, Metro salesman, was robbed recently of $800 worth of diamonds. The theft was made from his apartment at the Hotel Addison.

C. N. Norris and Bernard Shanley are two new salesmen in the Vitagraph exchange. Mr. Norris came from Cleveland, while Mr. Shanley was former house manager of the Wenonah Theatre, Bay City.

Discloses Mysteries of the Telephone.

"How the Telephone Talks" is a feature of the Paramount-Bray Pictograph for April 27 that will delight and entertain every user of the telephone. By the aid of diagrammatic charts the artist illustrates just how the voice is carried over the telephone wires and transmitted to the ears of a person miles away. The diagrams explain the mystery of the telephone in a simple manner which will readily be understood by every picture fan.

INDIANAPOLIS HOUSES HAD BIG EASTER

The Afternoon and Evening Crowds Proved Too Great for the Theatres' Seating Capacities

INDIANAPOLIS picture theatres did an excellent business on Easter Sunday. Especially was this true of nearly all of the big downtown theatres.

The throngs seeking admittance to the downtown houses during the afternoon and evening could not be handled adequately, and it was estimated that several thousand more admissions could have been collected if the seating capacity of the theatres had been larger.

What the Houses Offered.

The Easter offering at the Circle was Nazimova in "Out of the Fog," the photoplay adaptation of the stage play, "'Ception Shoals." The program at the Alhambra featured Marguerite Clark in "Let's Elope," and included a Mutt and Jeff comedy, a news reel and appropriate music. The Colonial presented "The Lamb and the Lion" and Harold Lloyd in "Crack Your Heels"; the Isis had Bryant Washburn in "Something to Do" and a comedy film, "Lost, a Bridgroom"; the Regent had Anita Stewart in "Virtuous Wives," and the Keystone presented "Vanity Pool."

What has been said of the downtown motion picture theatres also applies to the neighborhood houses, many of these reporting the best Easter day business in years.

Carthage Is to Have a New House.

A new motion picture and vaudeville theatre is to be erected at Carthage, Ind., in the near future. Carthage is a progressive little town in Rush county and has long felt the need of a modern theatre building. The proposed structure will be built of brick and will have a seating capacity of about 1,000. The Odd Fellows' lodge will occupy the top floor of the building and the basement will be made into a dancing hall.

The Millers Will Open in Decatur.

Mr. and Mrs. B. E. Miller, of Niles, Mich., have leased the Terveer Building, at Decatur, Ind., and expect to open up an up-to-date motion picture theatre theatre there about June 1. Mr. Miller, who formerly operated a motion picture theatre in Niles, has just returned from Florida, where he spent the winter.

Giving Them the Air.

George Greenleaf, chief inspector for the Indiana State Industrial Commission, has been making a tour of inspection of theatres in the north part of the state recently. He said he found general conditions good, but was forced to instruct several of the exhibitors to improve the ventilating system of their operating booths.

Omaha News Notes

Peavey Has a Good Idea.

MANAGER C. L. PEAVEY, of the Famous Players-Lasky exchange in Omaha, has instituted smoker-showings for the film trade three days each week at the rooms of the Omaha Moving Picture Machine Operators' Union, 212 South Fourteenth street. From 10 A. M. to 12, on each Monday, Wednesday and Friday, he shows a feature and a comedy, the latest bookings, and at the same time passes around an unlimited supply of smokes. The idea has proved a winner.

Chenoweth Is Promoting News Films.

H. F. Chenoweth, of Lincoln, has established a motion picture developing and print-making plant over the Exhibitors Mutual exchange in Omaha, and is promoting the Central State News Motion Picture agency. He intends to make moving picture reels, showing happenings of local interest throughout the central states, and book his pictures in central cities and towns.

Strand Plays Up Local Hero.

Manager Harry Watts, of the Strand Theatre, Omaha, Neb., found the Pathe News Weekly of April 27 included a picture of Lieut. Allen Tukey, Omaha hero, being decorated with a distinguished service cross. He played up the idea in his advertisements. "I always use the local touch where I get a chance. It pays," he said.

A Conference to Put Dessert in "Desert Gold."

Russell Simpson, E. K. Lincoln, Zane Grey and Frank Brownlee confer on the Zane Grey picture to be distributed by Hodkinson.

J. B. JULIUS OF DES MOINES WILL BUILD

His New Theatre Will Seat About 1500 Patrons and Be One of the Finest Houses in the State

J. B. JULIUS, of Fort Dodge, will build a new theatre seating more than 1500 which will be ready for opening in the early fall. Plans have been drawn for the building which will occupy a site on the principal business street of the city, the realty has been arranged for and all that is holding up immediate action is the labor conditions.

Julius has been in the picture business in Fort Dodge for the past four years. He opened the Strand with Ed Awe, later selling out to Awe and purchasing the Majestic Theatre which he still operates. He has proven a shrewd showman and the new house will be one of the finest in Iowa.

H. M. Berman in Des Moines.

H. M. Berman, general sales manager of Universal, was a Des Moines visitor last week. He spent one day in conference with local manager M. J. Frisch and expressed himself well pleased at the progress Frisch has made since taking over the reins as manager last summer.

"Intolerance" Here at Last.

For the first time "Intolerance" has been shown in Des Moines in a picture theatre. A week's engagement at the Rialto of the Griffith special attracted large business and the picture gave general satisfaction. It was shown here two years ago as a road show at $2.00, playing four days to light business at that scale. The showing at 25c and 50c at the Rialto attracted large crowds.

Nazimova in Long Run.

Manager Abe Frankle, of the Rialto, has booked Nazimova for this house for a two weeks' run at 25c and 50c. He plans a big advertising campaign.

Good Newspaper Work.

During the engagement of "What Every Woman Wants," at the Palace, a two-page spread of ads connecting up on the picture proved effective publicity. It made a circus flash and business responded to the unique manner in which the subject was boosted.

Lego Out of Service.

Henry Lego, former owner of the Majestic, at Fort Dodge, who has been in the service in the accounting department at Camp Dodge, has been released and plans to embark in the picture business again. Lego plans a chain of theatres in smaller towns and already has his eye on two locations.

Heller at Marshalltown.

A. H. Blank announces the appointment of H. A. Heller as manager of the Strand at Marshalltown, Iowa. He succeeds J. Jolly Jones, Jr., who is reported to have organized a stock company to promote a new $50,000 theatre at that city.

Gottlieb Promoted.

Harry Gottlieb has been placed in charge of the shipping and inspection departments at Universal. He is one of Manager Frisch's most valuable men and his promotion is a deserved one.

Strike Still On.

The building strike involving all allied labor organizations is still on here and work is at a standstill. Two theatres have new machines on the ground waiting for the break in the strike to secure the services of electricians for installation.

Breezes from Salt Lake

Universal Gets Rialto.

UPON its completion not later than November 1, next, the new Rialto Theatre will be used exclusively for the exhibition of Universal motion pictures. The Universal Film Manufacturing Company has completed negotiations for the new house, which is being built in connection with the new Clift Building, Main street and Broadway. Announcement has been made that the Universal has taken over the lease of Edward Mehesy, proprietor of the old Rialto.

The lease is a favorable one, running for a long term of years. While the exact length has not been divulged, it is known that it provides the company with an outlet for its product in Salt Lake for years to come. The transaction is reported to have involved in the neighborhood of $100,000.

The theatre will have a seating capacity of about 1,200, and it is announced that a pipe organ to cost not less than $40,000 will be installed.

Quill Manages Strand.

L. Quill has been appointed by W. H. Swanson as house manager of the Strand and Liberty theatres in this city, which are under the general management of George Mayne.

Welcome Young Marcus.

Louis Marcus, district manager of the Famous Players-Lasky Corporation, is the proud father of a new son.

United Office May Be Transferred.

Announcement is made that the office of the United Picture Theatres of America which has been maintained here is to be transferred to Denver.

The Cast Enacts "The Onlookers" While the Directors Work.

Larry Semon and his assistant, M. S. Pebbles, harangue over a script of a forthcoming Vitagraph Larry Semon comedy.

Kansas City News Letter

Henneberry Buys Paint and Equipment.

TOM HENNEBERRY, manager of the Wagner Amusement Company, of Independence, Kan., with theatres in that town and also Fort Scott, Paola, and other towns, recently paid a visit to Kansas City to book up for the summer with the A. H. Blank Enterprise Company. He announced that the Snark, his Independence theatre, was to be completely remodeled, redecorated and newly equipped. The Belldorf, of Independence, has closed for the summer, and its airdome will be opened as soon as the weather will permit. The Best, of the same city, will continue its former policy of showing nothing but high-class pictures.

Miss Wright Is on the Right Track.

Miss Harriet B. Wright, manager of the Cosy, Topeka, has successfully exploited "A Midnight Romance," the costumes and stage settings of which appealed to the society people of the capitol city. She sent out engraved invitations to the ladies of Topeka, besides sprinkling numerous items with regard to the play through the columns of the daily papers.

Parks Is Now a Distributor.

J. L. Parks, formerly manager of the Seelye Theatre, in Abilene, Kan., has entered the distributing end of the moving picture business and has located in Omaha. He has bought the state rights for Iowa and Nebraska for "Tempest and Sunshine," which will be his first exploitation.

McAvoy Revisits His Old Territory.

Earl McAvoy, manager of the Mutual, is making a personal trip over his old territory in Kansas, visiting only the larger cities.

Personal and News Items.

A new theatre in Springfield, Mo., the Liberty, with James Allen as manager, has opened.

Manager Josephson, of the Victory, has contracted for first-run issues three days in the week.

E. J. O'Donnell, of New York, is in the city to secure and install a new manager for the United.

Harry Coppock, formerly Vitagraph traveling man in the Oklahoma territory, is now taking contracts for the same company in Southern Kansas.

Ray and Fair Begin Third Picture.

"Be a Little Sport" is the title of the third picture to be made for William Fox by Albert Ray and Elinor Fair. The picture is now in work at Hollywood under the direction of Scott Dunlap.

The story was written by Hale Merriman, and the scenario is the work of Joseph A. Roach.

In the supporting cast are Lule Warranton, George Hernandez, Leota Lorraine and Eugene Palette.

Last of Morrison's Westerns Titled.

"Kingdom Come" is the title given the last of a series of two reel Western dramas written expressly for Pete Morrison by Dorothy Rockford. The entire series was written by this authoress from whose typewriter such stories for the screen as "Motherhood," "The White Rosette" and "Redemption" have issued.

Why the Smile? We'll Tell You.

It's Pathe's "The Cry of the Weak" and Fannie Ward has just—nope, it's all off. You'll have to see it yourself.

Buffalo News Letter

Police Chief Endorses Sunday Pictures.

CHIEF James W. Higgins, of the Buffalo police department, is an ardent advocate of Sunday moving picture performances.

"I am strongly in favor of this class of Sunday entertainment," said Chief Higgins. "I say this from the point of view of a police officer. The Sunday program of motion pictures; that is, the proper class of films, serves more than one purpose. It offers an opportunity to young men to find some other source of amusement that shooting crap or hanging around corners."

Hippodrome Showed Soldiers.

A pictorial history of the movements of the 108th Infantry and the 106th Field Artillery, of Buffalo, from the time they left Camp Upton until their arrival at the Buffalo armories, was shown recently on the screen at Shea's Hippodrome three hours after the finish of the parade here. The Hippodrome camera man was with the boys since their demobilization.

Penitentiary Will Not Get Projector.

Recommendation of Prison Commissioner Wade that a moving picture machine be installed at the Erie County penitentiary has been vetoed by Supervisor Thomas H. McDonough, chairman of the penitentiary committee. Supervisor John C. O'Leary suggested that a moving picture machine be installed at the county home and hospital.

New Theatre Plans Are Filed.

Plans filed with the Bureau of Building, Buffalo, include one for a new fireproof moving picture theatre at 26 and 28 Triangle street. The plan was issued to James S. Savage. The theatre will cost $60,000.

Screen Concern Incorporates.

The Steel Velour Screen Corporation, of Buffalo, has been organized to manufacture moving picture screens. The capital stock is $100,000, and the incorporators are James Shea, L. F. Gilbert and F. W. McKinney, all of Buffalo.

Theatres for sale; theatres for rent and theatres wanted in The World's Classified Advertising Department.

CHARLES SEGAL BUYS ANOTHER THEATRE

Philadelphia Exhibitor Gets the Fifty-sixth Street House with Its Apartments and Stores

CHARLES SEGAL has purchased the entire block from Fifty-sixth to Fifty-seventh street, and from Pine to De Lancy, including the Fifty-sixth Street Theatre, apartments and stores situated on the site. The property was purchased from the Fifty-sixth Theatre Company.

Mr. Segal also owns the Apollo Theatre, at Fifty-second and Thompson streets, a large and up-to-date theatre, for which he has built up a very large and high-class patronage. He has been a pioneer in the business, having bought and sold more than a dozen theatres in every section of Philadelphia during the past twelve years of his successful exhibiting career.

Knapp Now Censors Chairman.

Harry L. Knapp, a dramatic editor of the Philadelphia Inquirer, has been appointed chairman of the Pennsylvania State Board of Censors. Mr. Knapp succeeds the late Frank E. Shattuck, who was also an appointee of the Governor. The local film industry, although generally well pleased over the appointment of the new chairman, does not consider the situation very much relieved, as Dr. Oberholtzer and Mrs. Niver can still control the final decisions made by their two-thirds vote.

Boyd Will Open Another House.

Mastbaum Brothers and Fleisher, representing the Philadelphia Trust Company, executors for the estate of Joseph Harrison, have leased the building at 722, 724 Market street to Alexander R. Boyd for a term of years. Mr. Boyd will open up a first class moving picture theatre after extensive alterations, costing over $50,000, are completed. Mr. Boyd is now operating The Family, The Arcadia, The Great Northern, The Virginia, in Atlantic City; Colonial, in Camden, and many others.

Karrer Leaves Fox.

Bill Karrer has resigned from the Fox Film Corporation and will devote his entire time to the operation of the Strand Theater, in Gloucester, N. J., with Jack Greenberg. Extensive alterations and improvements have been made on the Strand and a large organ installed. A strictly high-class policy with big features at high prices of admission will be inaugurated.

Richardson Gets Royal Reception.

Many notables in filmdom attended the annual convention of the Society of Motion Picture Engineers, which was held at the Adelphia Hotel, April 14, 15 and 16. F. H. Richardson, of the Moving Picture World, was given a royal reception by his host of friends and followers and the members of I. A. T. S. E. Local No. 307.

Mrs. Buhler Pushing Loan Work.

Mrs. F. W. Buhler, who was appointed chairman on the Women's Downtown Entertainment Committee for the Victory Loan, has apparently acquired her husband's genius to guide her throughout her patriotic endeavor. In addition to several theatres, she has secured the best talent obtainable in Philadelphia, who have volunteered their services in order to help sell Victory Bonds.

Triangle Exchange Get Banner.

The Triangle exchange was the first to receive the Victory Loan 100 Per Cent. Banner through the energetic solicitations of Bill Humphries, the manager, who turned in over $1,500 worth of subscriptions on the first day of the drive.

Short News Items.

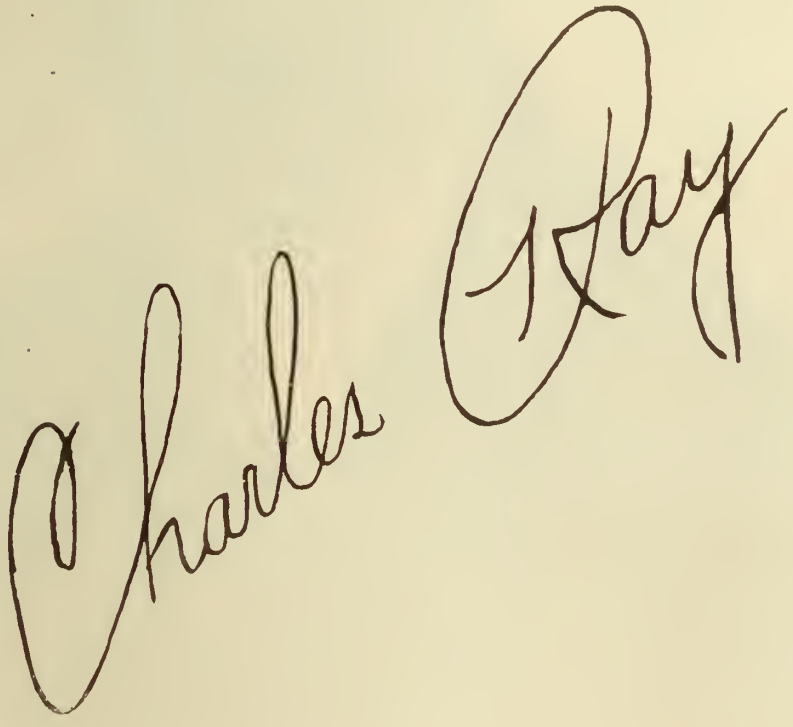
J. E. Farrow, former cashier of the Mutual exchange, who is stationed on the receiving ship at the local navy yard, recently visited his friends on Vine street. He expects shortly to be mustered out.

Manager Max Milder, of the Select exchange, has announced his engagement to Miss Ray Shirley, of New York. The date of the wedding will be given out later.

'Twould Wring Tears from the Sole of a Soul-Mate

Would this scene from "The Little Widow," a Paramount-Mack Sennett.

DAVID WARK GRIFFITH



Personal Representatives
WILLIS & INGLIS
LOS ANGELES

F. Richard Jones

Director of

"Mickey" and

"Yankee Doodle in Berlin"

FRANK KEENAN PRODUCTIONS, Inc.

Frank Keenan

Want Big, Strong, Timely Stories for Screen Presentation

STORIES

MUST BE

—original, interesting, clean and deal with modern life—

—of vivid men and women, and teem with vigor and virility—

— forceful in action and charged with dramatic and comedy possibilities —

—contain purposeful things of vital importance to the people of today.

FRANK KEENAN PRODUCTIONS, Inc.

Want the Theatre-going Public to Say:

"We are Safe in Seeing a Frank Keenan Picture. Our Money Is Well Spent."

THE FRANK KEENAN POLICY:

Absolute Integrity Between Producer and Author, and Protection that Extends to Every Idea, Angle and Twist, as Well as to the Story Itself.

ADDRESS ALL COMMUNICATIONS TO

FRANK KEENAN, President

FRANK KEENAN PRODUCTIONS, Inc.

Robert Brunton Studios

LOS ANGELES, CALIFORNIA

FAY TINCHER

AL. E. CHRISTIE

ELINOR FAIR

WILLIAM FOX PRODUCTIONS

Personal Representatives:
WILLIS & INGLIS
LOS ANGELES

JESSE D·HAMPTON PRODUCTIONS

WILLIAM DESMOND

J·WARREN KERRIGAN

HENRY B·WARNER

STUDIOS 1425 FLEMING STREET
LOS ANGELES, CALIF.

JOHN P. POWERS
General Manager

JULIUS FRANKENBERG
President and Producer

To the Trade:

WATCH FOR ARISTO PRODUCTIONS

It Will Pay You

Address All Communications

ARISTO PRODUCTIONS

310 Hollingsworth Bldg.
Los Angeles, California

The ROBERT BRUNTON STUDIOS

Have Made It Possible for Any One To Produce Feature Pictures Without Having To Own a Costly Studio

This has been accomplished by placing within the reach of the investing public a perfectly equipped and elaborate plant, covering 50 acres of buildings, and open locations, where pictures may be made by contract on the cost-plus or the flat-rate basis.

Here are a few of the features made at this plant, showing the wide range of production that is possible at these studios:

"THE ONE WOMAN"
"UPSTAIRS AND DOWN"
"THE TEMPLE OF DUSK"
"A MAN IN THE OPEN"
"INSIDE THE LINES"
"AND A STILL SMALL VOICE"
"PLAYTHINGS OF PASSION"
"A LAW UNTO HERSELF"
"MADAME WHO?"
"THE HEART OF RACHEL"
"MORE TROUBLE"
"A TRICK OF FATE"
"TODD OF THE TIMES"
"ARE YOU LEGALLY MARRIED?"
"DESERT GOLD"
"CARMEN OF THE KLONDIKE"
"THE SPITE BRIDE"
"THE MIDNIGHT STAGE"
"DIANA OF THE GREEN VAN"
"THE BELLS"
"ADELE"
"THE MAN OF BRONZE"
"WITHIN THE CUP"
"ALIMONY"
"TWENTY-ONE"
"THE WHITE LIE"
"JOSSELYN'S WIFE"
"GATES OF BRASS"
"TWO-GUN BETTY"
"THE WESTERNERS"

ADDRESS

THE ROBERT BRUNTON STUDIOS, Inc.

5301 TO 5601 MELROSE AVE. LOS ANGELES, CAL.

WILLIAM DUNCAN

CLARA KIMBALL YOUNG

Management of Harry Garson

New York Offices: 1211 Aeolian Bldg., 38 West 42nd Street

BERT LYTELL

Our partnership started four years ago—one office, one typewriter [rented], one assistant on more or less steady salary.

We worked hard and grew rapidly, and added to our office space and forces from time to time.

We found it necessary to once again enlarge our offices and add to our staff of competent assistants.

All our departments continue to grow, whether engagement, publicity, book and play, studio, film marketing, photographic, financing. A friendly rivalry exists between each department.

We are grateful to the producers, managers, exhibitors, directors, artists, cameramen and technical men who have given us such generous support and who have made our success possible.

It is our earnest endeavor to merit and increase our clients' patronage and confidence.

WILLIS & INGLIS

Wright and Callender Building
LOS ANGELES, CALIFORNIA

Trunk Lines: Main 7442, Main 7443—63134

MAURICE TOURNEUR

Produced the following:

"Blue Bird"
"Poor Little Rich Girl"
"Barbary Sheep"
"The Whip"
"Sporting Life"
"Woman"
"White Heather"

Maurice Tourneur Productions, Inc.

LILIAN DUCEY

Expert Continuity and Title Writer

MOST RECENT WORK

TITLED

"The Road Through the Dark"

BLANCHE SWEET

TITLED

"Cheating Cheaters"

CLARA KIMBALL YOUNG

TITLED

"The Unpardonable Sin"

BLANCHE SWEET

WROTE THE CONTINUITY OF

"Upstairs and Down"

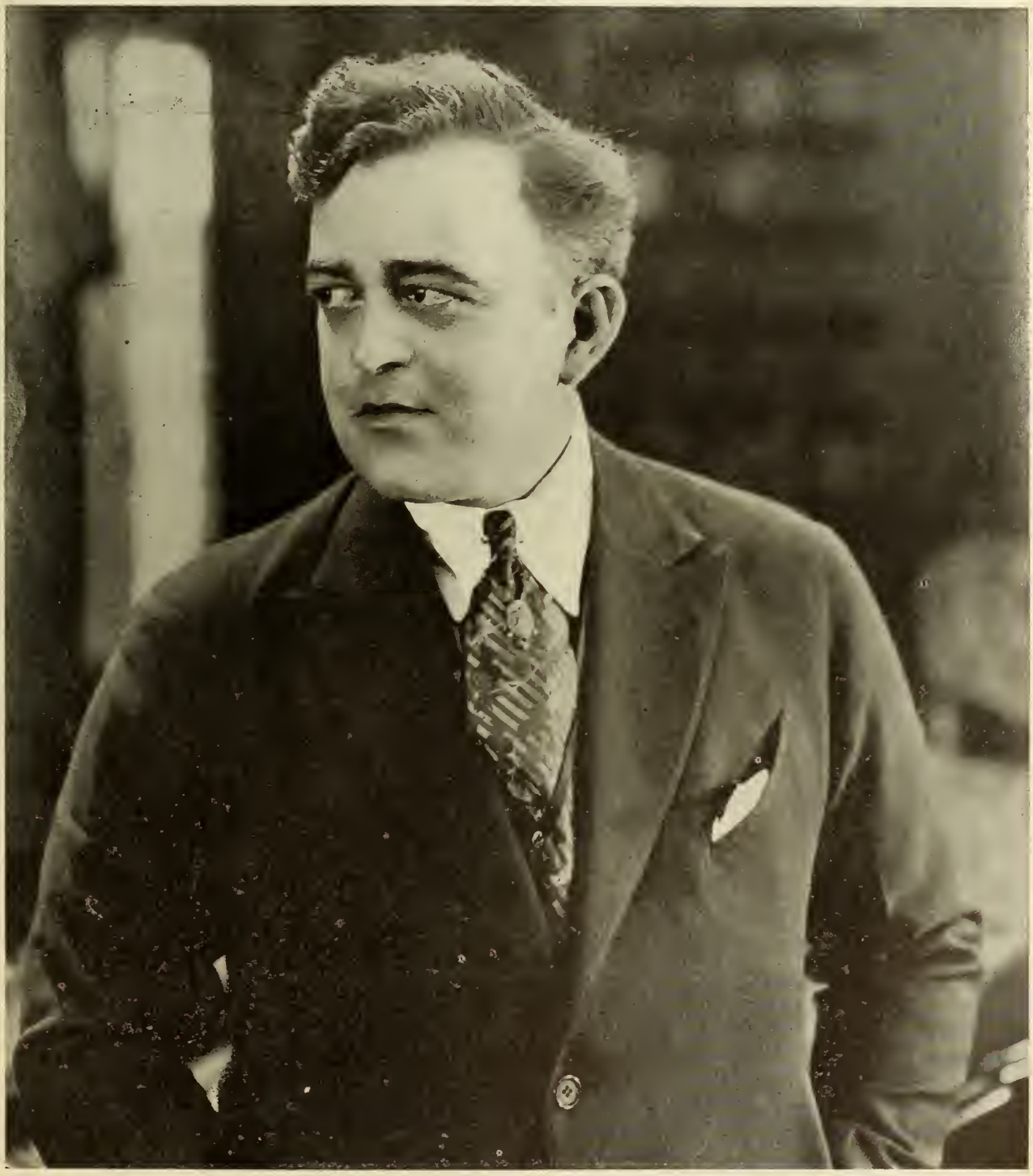
OLIVE THOMAS—Selznick

ALSO OF

"The Spite Bride"

OLIVE THOMAS—Selznick

Personal Representatives:
WILLIS and INGLIS
LOS ANGELES



VICTOR L. SCHERTZINGER

M.P.D.A.

Now directing Mabel Normand

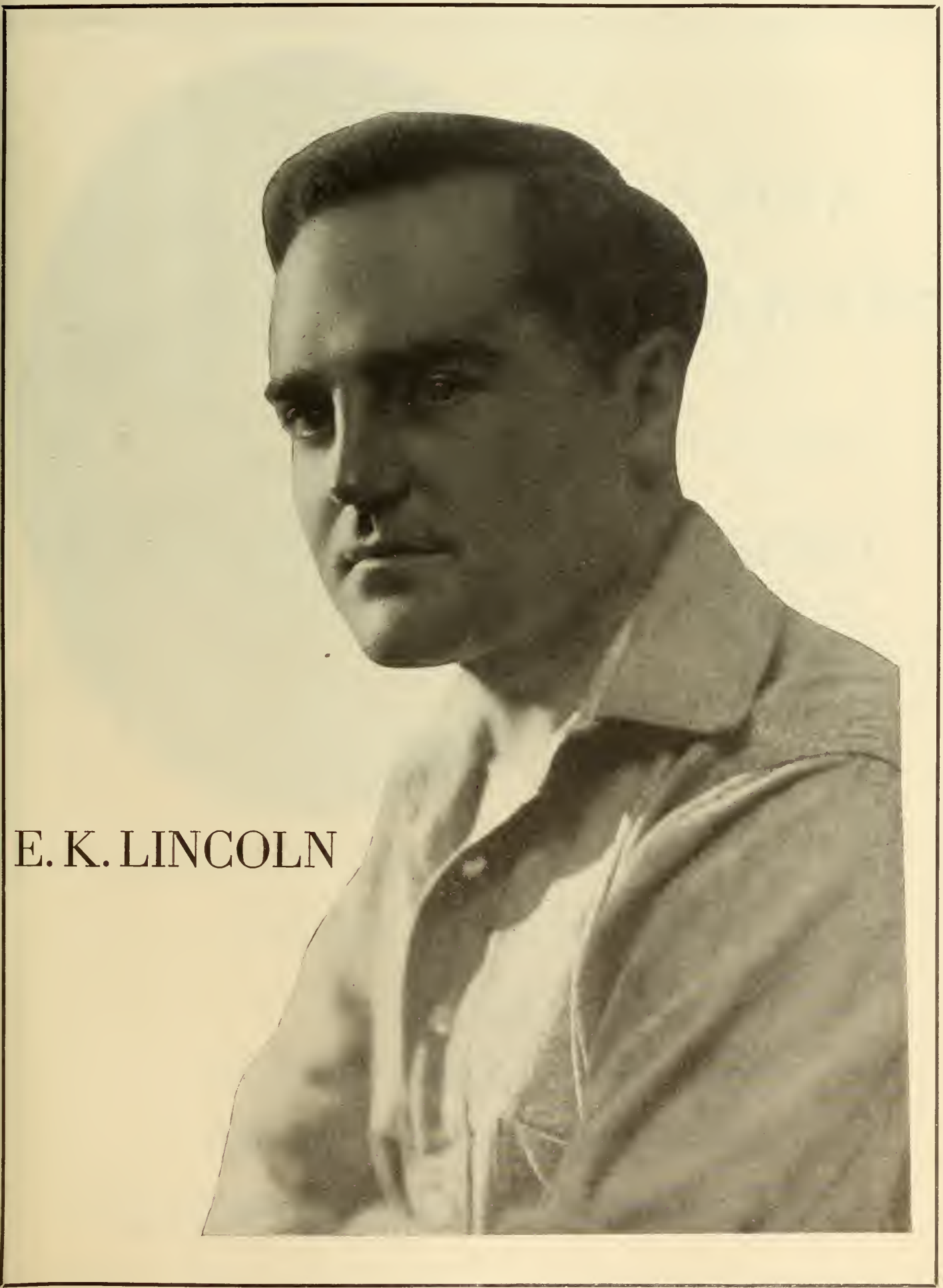
Goldwyn Studios

E. D. HORKHEIMER

PRESENTS

JACKIE SAUNDERS

THE SUNKIST STAR



E. K. LINCOLN

ANITA STEWART

Personal Direction

of

LOUIS B. MAYER

ANNOUNCES HER LATEST SUPER DE LUXE PRODUCTION

MARY REGAN

From Leroy Scott's Sensational Novel of Big Pleasure

"IN NEW YORK"

Produced under the

DIRECTION OF LOIS WEBER

Still Smashing Box Office Records { "VIRTUOUS WIVES" / "A MIDNIGHT ROMANCE"

ERNEST C. WARDE

Directing

FRANK KEENAN
PRODUCTIONS, Inc.

"WATCH MY SMOKE!"

Keep Your Eyes Peeled on

PETE MORRISON

DEPICTING WESTERN LIFE IN

TWO REELERS—AT PRESENT

Being Directed by

GEORGE HOLT—Universal Film Company

MAY ALLISON

EDWARD SLOMAN

Director

In Preparation

"THE WESTERNERS"

By STEWART EDWARD WHITE

B. B. Hampton Productions

MONROE SALISBURY

Appearing in

Universal Special Features

ERICH VON STROHEIM

From "The Heart of Humanity"

Now Directing

FRANCELIA BILLINGTON

and

SAM de GRASSE

Supported by All Star Cast in His Own Story

"THE PINNACLE"

For CARL LAEMMLE

A UNIVERSAL SIX REEL SPECIAL

WHAT ABOUT ME!

WHO?

JACK COOPER

Featured in Two Reel FOX COMEDIES

Personal Supervision of HAMPTON DEL RUTH

WILLIAM FOX SUNSHINE COMEDIES

LOS ANGELES, CAL.

HARRY MILLARDE

M. P. D. A.

DIRECTOR

William Fox Studios

LOS ANGELES, CAL.

Directed

JUNE CAPRICE
in
"Miss U. S. A."
and
"Every Girl's Dream"

PEGGY HYLAND
in
"Annie Laurie"
"Gambling in Souls"

MADELAINE TRAVERSE
in
"The Love That Dares"
Etc., Etc., Etc.

LILLIE LESLIE

Formerly with David Belasco

"Satan Junior"
with Viola Dana

"Johnny on the Spot"
with Hale Hamilton

"The Man Who Stayed at Home"
with Edith Story

Now playing under direction
of LYNN REYNOLDS

WALTER EDWARDS

Director

M. P. D. A.

FAMOUS PLAYERS-LASKY CO.

MOROSCO STUDIO

Directing MARGUERITE CLARK

JERRY STORM

Directing

CHARLES RAY

Thos. H. Ince Studios

JOHN LYNCH

Writer

Thos. H. Ince Studios
Culver City, Cal.

SIDNEY A. FRANKLIN

Directing Mary Pickford

CHET M. FRANKLIN

Directing "Fatty" Arbuckle

ALFRED ALLEN

"HELL MORGAN"

MANY OTHERS

FRANCIS MCDONALD

Leading Man

ROBERT ELLIS

ARTHUR ROSSON

director of

"Headin' South" with Douglas Fairbanks
"Forbidden Fire" with Louise Glaum

In preparation

"Romance of Cow Hollow"

with

TOM MIX

DICK ROSSON—Assisting

PAUL POWELL

Director

Now Directing Mary MacLaren
Universal Film Company

FRED FISCHBACH

Comedies

M. P. D. A.

ANTONIO MORENO

Vitagraph

RALPH - - - VERA

LEWIS

6267 Yucca Drive - - 577392

Los Angeles, Cal.

CLAIRE DU BREY

Leads and Heavies Latest Releases With:

Dustin Farnum in "A Man in the Open," Tom Moore in "A Man and His Money," Olive Thomas in "The Spite Bride," Henry Walthall in "Modern Husbands," Frank Keenan (picture not named).

MAL ST. CLAIR

"Director"

Mack Sennett Comedies

"The Little Widow"

Played Crown Prince in

"Yankee Doodle in Berlin"

OLLIE L. SELLERS

Producer

C. R. Macauley Photoplays, Inc.

Just Completed:

"Whom the Gods Would Destroy"

THE eight reel special feature of the year

R. CECIL SMITH

Scenario Writer

Five years with Thos. H. Ince.

Twenty
Produced Stories in
Last Year
on
Paramount Program

JIMMY AUBREY

itagraph
Comedian

CLARENCE G. BADGER

At Present
Directing MADGE KENNEDY

Goldwyn
Pictures Corporation

CLIFF SMITH

Director for

ROY STEWART

WILLIAM BEAUDINE

Directing

Christie Comedies

L. GUY WILKY

CINEMATOGRAPHER

Member

A. S. C.

Photographing

BESSIE BARRISCALE

DAL CLAWSON

CINEMATOGRAPHER

with

LOIS WEBER

Member A. S. C.

MARGARITA FISHER

American Film Co. Flying "A" Star

Serials?

"Jaccard Westerns"

JACQUES JACCARD

Author and Producer

MILTON MOORE
At the Camera

GEORGE HIVELY
Scenario Editor

From
Keystone to Sunshine

GLEN W. CAVENDER

Featured in two reels of
SUNSHINE
Personal supervision of
Hampton Del Ruth

WILLIAM FOX
SUNSHINE COMEDIES
LOS ANGELES, CAL.

HARRY RUSSELL

CHARACTERS
VITAGRAPH

NICHOLAS DUNAEW

Directing

Macauley Master
Photoplay Co.

HARRY HILLIARD

FRANK GOOD

Cinematographer

for

MADELINE TRAVERSE

FOX COMPANY

BERT APLING

240 S. Figueroa St.

Telephone—Pico 1807

"Cheating Cheaters"—Clara Kimball Young
"The Boomerang"—Henry Walthall
"The Best Man"—J. Warren Kerrigan
"Beyond the Shadows"—William Desmond
"Light of Western Stars"—Dustin Farnum

FRANK L. GEREGHTY

Assistant to

ERNEST C. WARDE

For Seven Years

"Ruler of the Road"..... Frank Keenan
"The Bells"..... Frank Keenan
"Vicar of Wakefield"..... Frederick Warde
"Prisoner of the Pines"... J. Warren Kerrigan
"Man Without a Country". Florence La Badie
"The Man in the Open"... Dustin Farnum

HENRY J. HEBERT

"Heavies"

FRED CROFT

Assistant to Howard Hickman

Bessie Barriscale Co.

LOIS WILSON

CORINNE TERNALE

Former Orpheum Headliner

Ingenue Leads

HOLLYWOOD

Telephone 577058

DAVID HOWARD

Assistant to Edward Sloman

B. B. Hampton Productions

JOHN G. UNDERHILL
427 South Figueroa Street
Phone: Broadway 462

BUTLER and BANKER
IN
"Burkeses Amy".....Mary Pickford
"The Better Wife"....Clara Kimball Young
"The Spite Bride"....Olive Thomas
"Daddy Long Legs"...Mary Pickford
"Wolves of the Night".William Farnum

"Just Returned from the Orient"
R. D. ARMSTRONG
CINEMATOGRAPHER
2716 Reservoir Street
Phone: 556258
Los Angeles, Cal.
AT LIBERTY

SPOTTISWOODE
AITKEN

ALBERT ROSCOE

TOPICAL TIPS

RELEASED WEEKLY
FOURTH RELEASE READY

A Short-Reel—Humorous Title Subject.

Celebrated sayings of Tom Bret and clever bits from the brightest newspapers of the world.

Exhibitors are eager for it—Positively the fastest selling states right film on the market. Only a few territories left. This is the last call. Wire us today.

. A yearly contract if you want it.

TOPICAL TIPS
Suite 2003 to 2011
220 WEST 42nd STREET
NEW YORK

FRED LE ROY GRANVILLE
Cinematographer for
TOM MIX

V
INVEST

Among Independent Producers

Conducted by C. S. SEWELL

Pioneer Purchases Rapf's "Sins of the Children"

THE Pioneer Film Corporation announces its purchase of Harry Rapf's production of Cosmo Hamilton's successful novel, "Sins of the Children." Alma Hanlon and Stuart Holmes are the stars of this picture, which is said to be one of the biggest produced by Harry Rapf, who has a number of successes to his credit.

This is the second big deal recently put through by the Pioneer Company, which only a short time ago purchased "The Boomerang," starring Henry B. Walthall, and is in line with the plans of the executives to make this one of the largest state rights companies in the country.

In anticipation of a big increase in business resulting from these two purchases the home office of Pioneer is being enlarged, and M. H. Hoffman, general manager, contemplates making several additions to his working force.

Another Sale on Brady Film

WILLIAM A. BRADY announces the sale of "Stolen Orders" for eastern Pennsylvania and Delaware to the Metro Film Exchange of Philadelphia. Robert Lynch, manager of the Philadelphia Metro office, will shortly inaugurate an extensive campaign of exploitation on behalf of this picture.

This sale, following on the heels of that for Illinois to Jones, Linick and Schaefer, of Chicago, indicates the keen interest and further substantiates record "Stolen Orders" is making at box offices all over the country.

Jans Closes Many Sales on Tom Mix One-Reelers

THE Jans Distributing Corporation, of which H. E. Jans is president, announces that practically the entire state rights territory on the Tom Mix reissues have been disposed of. Mr. Jans says that exchange managers report that exhibitors take to these pictures with avidity, inasmuch as one of the most popular actors of the day is presented in them. The stories are full of action and include the sort of stunts that have made the star famous.

Following is a list of the territories disposed of: Northern New Jersey to Modern Film Co., New York; eastern Pennsylvania and southern New Jersey, to Electric Theatre Supply Co., Philadelphia; western Pennsylvania and West Virginia to Craft Film Service, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia, to Baltimore State Rights Co., Baltimore; Ohio, Kentucky and Michigan, to Standard Film Service, Cleveland; Minnesota and North and South Dakota, to B. N. Judell, Minneapolis, Iowa and Nebraska, to Sterling Film Company; Omaha; Missouri and Kansas, to First National Exhibitors, Kansas City; Texas, Oklahoma and Arkansas, to R. D. Lewis Film Corp., Oklahoma City; Tennessee, North and South Carolina, Georgia, Alabama and Florida, to Southeastern Pictures Corp., Atlanta.

H. F. Jans
Distributing Ham and Bud and Tom Mix reissues.

The Tom Mix pictures are one reel in length and are released weekly. Mr. Jans has purchased the right to forty of the subjects. The prints are said to be in excellent condition while a line of accessories, including one and three-sheets, 11x4 stills and slides is supplied. The pictures are released under their original titles.

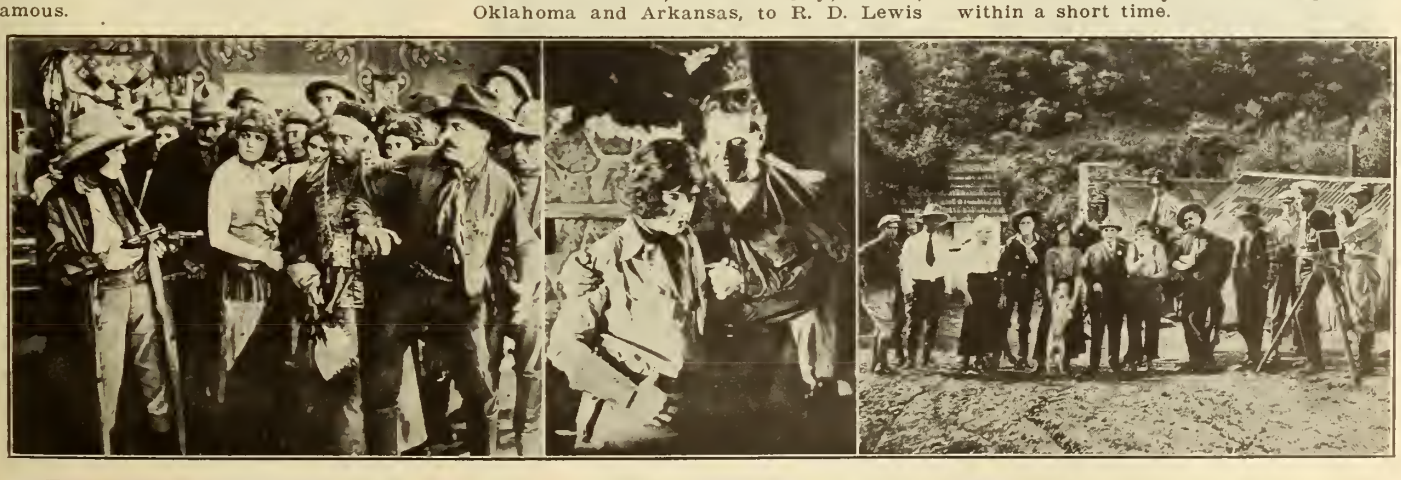
Sales for "Virtuous Men" Reported by S-L Pictures

S-L PICTURES announces the following sales of territory on "Virtuous Men," produced under the supervision of Ralph Ince and starring E. K. Lincoln. Arthur S. Hyman, of the Hyman Film Attractions, Detroit, has acquired the rights for Illinois, Michigan and Indiana, while H. C. Simeral, general manager of Co-Partner Attractions, of Pittsburgh, has secured rights for Ohio, West Virginia and western Pennsylvania.

Mr. Hyman plans an extensive exploitation campaign in behalf of this picture and will advertise it heavily in his territory. In connection with his purchase he says, "'Virtuous Men' is the biggest box office attraction I have acquired since I secured rights to 'Hearts of the World.' I have been waiting for many months for a production of this quality and size to offer to exhibitors as a successor to the D. W. Griffith masterpiece. 'Virtuous Men,' from the standpoint of magnificence, punch and spectacular effects, is the greatest picture I have viewed in months. I feel sure it will be one of the biggest money makers I have ever handled." Mr. Hyman has already ordered ten prints for his territory.

Mr. Simeral also believes that this production will be hailed as a box office winner by the exhibitors in his territory, and will present it personally in many of the large cities as a theatrical attraction.

Messrs. Sawyer and Lubin announce that bids for territory are being received from every section, and it is expected that the entire territory will be disposed of within a short time.



Texas Guinan in "The She Wolf," a Frohman Amusement Two-Reeler, Looks Like an Honest-to-Goodness Gun Lady.
"The She Wolf" is one of a series of Western two-reel features being made under the direction of William L. Sherrill, seen on the right with his company on location.

Nearly All Territory Sold on "The Carter Case"

SIMULTANEOUS with the announcement of the completion of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson as Kennedy and Margaret Marsh as Anita Carter, Harry Grossman, vice-president and general manager of Oliver Films reports that this production has been purchased for distribution in practically every territory in the United States and in all foreign countries.

"Booked around the world before completion can be truthfully said of 'The Carter Case,'" says Mr. Grossman. "The bookings are being made at a rapid rate, and the territory of greater New York may be taken as a criterion that will indicate the remarkable success of this serial throughout the country. Pioneer bookings are piling up at a rapid rate and seem to point to a new record for volume in this territory."

Impressed with the picture's powerful appeal, and cognizant of its unusual advertising value by reason of the popularity of the Craig Kennedy detective stories, exhibitors are making "The Carter Case" an important part of their program, and reports indicate they are finding this serial a decided asset from a box-office standpoint. For example, at the Symphony Theatre in New York, the first house to exhibit the picture, extra performances were necessary to accommodate the patrons.

Since the release of the serial, similar reports are said to have been received from exchanges and exhibitors in different parts of the country, new attendance records being made in many houses. The officials of Oliver Films voice deep gratification at the success of their efforts to produce a serial that would be one of the best episode pictures made, and which they announce is piling up new records for rapidity and volume of bookings, rapidity of sales, attendance and popular approval.

American Cinema to Star Mollie King in Six Films

IN accordance with the terms of a contract negotiated by her manager, Sanger and Jordon, Mollie King will return to the moving picture field, and will be starred in a series of six pictures to be made by the American Cinema Corporation.

Miss King's return to motion pictures will not interfere with her engagement with "Good Morning, Judge," a stage production in which she is now appearing at a prominent New York theatre. However, she has retired from the cast of a midnight roof performance in which she has also been working.

The American Cinema Corporation is a newcomer in the industry. Studio facilities have already been acquired and the cast to support the star selected. John Stahl, who has directed a number of pictures for Florence Reed, has been engaged to direct the series of specials for Mollie King.

Busy Week for Pioneer

THE past week has been a busy one with the Pioneer Film Corporation, many out-of-town buyers having called to see M. H. Hoffman, the new general manager. Among them were T. L. Talley, of San Francisco; R. A. Scott, of the W. P. Dewees office in Vancouver, and Mr. Flynn, of Richards & Flynn, Kansas City.

All three of these gentlemen bought territory on "Wives of Men," starring Florence Reed, and, in addition, Mr. Flynn also secured "The Still Alarm" for his territory.

John Schuberg, of Vancouver; A. Cubberly, of Rubin and Finkelstein offices in Minneapolis, and R. D. Craver, of Charlotte, were also among the callers.

E. S. Manheimer Secures Foreign Rights to Serial

THE entire foreign rights on "The Great Gamble," a thirty-one-reel serial, have been purchased by E. S. Manheimer, with offices at 130 West Forty-sixth street, New York. This production was made by Western Photoplays and was directed by Sidney Golden. Charles Hutchinson and Anna Luther are the featured players.

This serial is announced as being filled with punch scenes, and many unusual stunts are performed by Mr. Hutchinson in the role of the hero. Anna Luther plays two separate roles, two twin sisters, one reared by the father in wealth and luxury, the other by an adventurer who secured possession of the child upon the death of her mother. The plot involves the attempt of the adventurer to substitute the child in his care for the wealthy sister and Hutchinson's attempt to fathom the mystery surrounding the daughter whom the father believes to have been drowned when a baby.

Star-Gazing.
E. K. Lincoln and Grace Darling in a scene from S-L's "Virtuous Men."

Special Twenty-four Sheet for First S-L Production

IN ORDER to assist state rights buyers in exploiting "Virtuous Men," S-L Pictures have prepared a special twenty-four sheet lithograph, which is announced as being distinctly theatrical in makeup and coloring in view of the decision of certain buyers to present this production as a theatrical attraction.

This lithograph was designed by R. G. Morgan, creator of some of the posters for the Victory Loan, and is being made by the Butts Lithograph Company. It presents E. K. Lincoln, Grace Darling, Clara Joel, Robert W. Cummings and William B. Mack in one of the most dramatic moments of the picture, and is executed in eight colors by a new process. An effective color scheme will bring out the title, "Virtuous Men," from a great distance, while the figures in the illustration are several degrees larger than life-size.

In addition to this twenty-four sheet a series of distinctive posters have also been designed by such well known artists as Clarence F. Underwood, Gustav Michelson and R. C. Luders, embracing several types of one, six and twenty-four sheet posters.

Many New England Bookings on Latest Frohman Feature

W. E. AECHTLER and Edward F. Farrell, of the Major Film Corporation, of Boston, called at the office of the Frohman Amusement Corporation and reported that the production, "Once to Every Man," is booked solid to the middle of July in Massachusetts and Connecticut, and that they have not as yet even attempted bookings in the remainder of the New England States. Mr. Farrell stated that the women patrons of the theatres have taken to the attraction to the same extent as the men. This is said to be an unlooked for situation, largely because of the predominance of the fight scenes in the production.

While at the office of the Frohman Amusement Corporation, Messrs. Farrell and Aechtler closed for the entire series of Texas Guinan two-reel Westerns and the Mack Swain comedies, announced for state rights distribution by the Frohman Amusement Corporation in another column of this publication. Mr. Farrell further stated that he would exploit the Westerns and comedies as separate and independent special productions, and will pursue a novel campaign of exploitation.

Henry Walthall Evidently Doesn't Fear "The Boomerang."
Judging from the manner in which he goes about the above scene from Pioneer's feature of that title.

CRITICS REVIEWS JUSTIFIED.

THE OPINION OF THE TRADE PUBLICATION REVIEWS ON

ONCE TO EVERY MAN

WITH
JACK SHERRILL AND
MABLE WITHEE

HAS BEEN SUBSTANTIATED BY THE REPORTS FROM STATE RIGHT EXCHANGES HANDLING THAT PRODUCTION.

It is doing more business in theatres, and more repeat bookings have been placed than on ninety percent of the state right productions released in the past two years.

A FROHMAN STANDARD PRODUCTION FROM THE NOVEL BY LARRY EVANS — SCENARIOIZED BY ANTHONY PAUL KELLY AND DIRECTED BY T. HAYES HUNTER WITH A HAND PICKED CAST, CHOSEN FOR NO REASON OTHER THAN THEY WERE BUILT FOR THE PART. — IT IS CRAMMED FULL OF PUNCH, POWER, PEP AND PERSONALITY. — IT HAS NO DUPLICATE IN SCREENDOM.

THE FOLLOWING TERRITORIES ONLY ARE OPEN —

OHIO - EASTERN PENNSYLVANIA - IOWA AND NEBRASKA - WASHINGTON - OREGON - IDAHO AND MONTANA - CALIFORNIA - ARIZONA AND NEVADA - TEXAS - OKLAHOMA AND ARKANSAS

"ONCE TO EVERY MAN"

IS REINFORCED BY A LINE OF ADVERTISING MATTER CONSTRUCTED ALONG ORIGINAL AND BOX OFFICE LINES. THE LITHOGRAPHS ARE "RITCHEY MADE."

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, Pres. 310 TIMES BUILDING NEW YORK CITY

"SHE CAME OUT OF THE VAST UNKNOWN REGIONS OF THE
THE POWER AND THE BRAWN OF THOSE COMPELLED
WILL ---AND YET SHE POSSESSED ALL THE

WEST WITH THE SPIRIT OF THE DESERT AND THE PLAINS, TO DEFEND THEIR OWN BY FORCE OF MIGHT AND GRACES AND CHARMS OF A WOMAN"

THE FROHMAN AMUSEMENT CORPORATION PRESENTS

The most compelling, original and captivating character of the screen

Texas Guinan

IN TWENTY-SIX TWO REEL DRAMATIC FEATURE PRODUCTIONS typifying the rights, glories and hazards of the women of the Great West.

To be released one every two weeks commencing May 10th, on the State Right basis.

Each story written by a separate author of prominence especially for Miss Guinan, and directed by Cliff Smith.

The first four productions are, "THE SHE WOLF," "SOUTH OF SANTA FE," "MALAMUTE MEG" and "SOME GAL."

The supporting cast includes Jack Richardson, George Chesboro, Josie Sedgwick, and the greatest Chinese dramatic actor in America, Ah Wing.

These productions are made and exploited as special feature attractions. They are entertainments unto themselves and establish a new high water mark in Photo-Dramatic Creation.

Contracts are now awarded in the order of receipt of acceptances.

SOME TERRITORIES HAVE ALREADY BEEN CONTRACTED FOR

The
FROHMAN AMUSEMENT CORPORATION
William L. Sherrill, Pres. 310 TIMES BUILDING *New York City*

POPPY COMEDIES

MACK SWAIN AND GIRLS

in 26 Single Reel Rip-roaring Lough Provokers, dominated by the only comedian whom no one ever has attempted to copy.

To be released one every two weeks, commencing May 10th through State Right Exchanges. Mack Swain needs no introduction to the public. He has arrived. If humor of a clean sort, pretty girls who bubble over with vivacity, 100% American Comedy, and Mack Swain, constitute a drawing card, then POPPY COMEDIES will play in every theatre in every city, village and hamlet in the United States.

Contracts are now being awarded in the order of receipt of acceptances.

SOME TERRITORIES HAVE ALREADY BEEN SOLD

THE
FROHMAN
AMUSEMENT CORPORATION
WM. L. SHERRILL, Pres.
310 TIMES B'LD'G. NEW YORK CITY

Newest Billy West Is "Coppers and Scents"

Bulls Eye Film Corporation announces that the sets have been finished and work commenced on the filming of the newest Billy West comedy, "Coppers and Scents," in its Hollywood studios.

The recent Billy West comedy, "Flirts," which is heralded as introducing a bevy of beautiful bathing girls, is being successfully shown on the Loew circuit of theatres.

The latest Gale Henry comedy, "Her Honor, the Scrub Lady," was also shown recently at Loew's New York Theatre to an enthusiastic audience. This picture is said to have even more laughs than were in Miss Henry's previous mirth-provoking vehicles.

Topical Tips Selling Fast

TOPICAL TIPS, half-reel humorous titles containing newspaper clippings and sayings of Tom Bret, who has been writing Metro-Drew and Paramount-Drew titles, are being produced by the Topical Tips Company, of 220 West 42d street, Suite 2003. H. A. Klein, general manager of the company, announces the sale of western Pennsylvania and West Virginia to the First National Exchange of Pittsburgh; eastern Pennsylvania and southern New Jersey to the First National Exchange of Philadelphia, and Maryland, Delaware, Virginia, North Carolina and District of Columbia to Sidney B. Lust, of Washington, D. C.

Arrow in New Offices

HEADQUARTERS of the Arrow Film Corporation are now located on the fifth floor of the Candler Building, 220 West Forty-second street, New York, this company having moved from the Times Building on May 1. The new offices are well appointed and several features which will appeal to state rights buyers have been introduced.

Big Business for Pioneer Subjects.

The New York exchange of Pioneer Film Corporation reports that the Al. Jennings pictures, "The Lady in the Dugout" and "Hearts of Men," starring George Beban, have been signed for the entire circuit of Loew theatres, also that bookings are exceptionally heavy on the Craig Kennedy serial, "The Carter Case," and on the new Pioneer release, "Virtuous Sinners."

H. F. Jans to State Right "Ham and Bud" Reissues

H. F. JANS, of Jans Productions, Inc., has bought the negatives for the entire series of "Ham and Bud" comedies released by Kalem. He will reissue these under their original titles and believes that they will meet with success similar to that now greeting the Tom Mix reissues which he distributes through another company.

The "Ham and Bud" comedies were immensely popular when first released," said Mr. Jans, "and the two leads are still popular today. Both Lloyd Hamilton and Bud Duncan put new stuff into their comedies, original with them. For this reason the comedies will score as well today as they did two years ago. We tried one of them out in a New York City house and found that the crowd liked it."

The "Ham and Bud" comedies will be sold on a state rights basis and a line of accessories is now being prepared for their proper exploitation. New prints will be made and the reels will be offered in practically new condition.

Cohen and Spitzer in Chicago

AS a variation of the coast to coast trips frequently indulged in by film officials, Milton L. Cohen, president of the Bulls Eye Film Corporation in New York, and Nat H. Spitzer, studio manager in the Hollywood studio of the company, left their respective offices a few days ago and met in Chicago on April 27 for a conference on Billy West comedies.

"It is our desire to make better and better comedies," says Mr. Cohen, "and the conference in Chicago was arranged to obviate a coast to coast trip.

Arrow Sells Territory on Several Productions

W. E SHALLENBERGER, president of the Arrow Film Corporation, states that his company has had one of, if not the most successful week of its career. Buyers from all parts of the world have been visitors at the Arrow's office. The Western serial, "The Masked Rider," has been the cause of much favorable comment. The stars in this serial are Ruth Stonehouse, Harry Meyers and Paul Panzer. Practically all territory for the Neal Hart Western five-reel feature, "When the Desert Smiled," has been sold. Among the sales reported by Arrow for the week are: "The Masked Rider," for western Pennsylvania and West Virginia to the Standard Film Exchange of Pittsburgh, also to the Southeastern Pictures Corporation, of Atlanta, for North and South Carolina, Georgia, Florida, Alabama and Tennessee; "When the Desert Smiled," starring Neal Hart for northern New Jersey to Thomas Toby, of 126 West 46th street, New York; "The Demon's Shadow," the reissue serial featuring Mitchell Lewis, for Ohio, to the Ohio Ivan Film Company.

"Open Your Eyes," the Warner Film, Has a Message of Good Health.

Aywon Reports Sales

NATHAN HIRSH, president of the Aywon Film Corporation, reports that during the past few weeks Aywon has sold much territory for their Security Features. Among the sales are:

To the Sterling Film Company, 1417 Farnum street, Omaha, Neb., Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Iowa and Nebraska.

To the Savini Film Co., Atlanta, Ga., for Alabama, Georgia, and North and South Carolina.

To the Penn Film Service, Pennsylvania and West Virginia.

Oliver Issues Press Sheets for "Carter Case" Episodes

AMONG the exploitation aids that have been prepared by Oliver Films, Inc., in behalf of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, are a number of comprehensive press sheets issued as supplements to the campaign book furnished.

Each press sheet contains a number of selected newspaper articles dealing with the various episodes of the serial and with the stars, making available for exhibitors an assortment of articles ready for insertion in newspapers.

Oliver Films, Inc., has also made up such fundamental aids as paper, stills, slides, banners, heralds, publicity illustrations, lobby display, advertising lay-outs and a complete campaign book, for assisting exhibitors in exploiting the Craig Kennedy serial.

Sawyer on Sales Trip for Initial S-L Picture

ARTHUR H. SAWYER, of S-L Pictures, left New York this week for a trip in the interests of "Virtuous Men," the special film production sponsored by Herbert Lubin and himself. Mr. Sawyer will carry two prints of this picture, and has arranged for special screenings in Boston of this production starring E. K. Lincoln for New England state rights buyers. After which he will arrange for a run of the picture at one of the leading theatres in that city. On leaving New England, Mr. Sawyer will visit practically all of the states west of Denver.

Bert Lubin, of the S-L selling forces, also left New York on Monday for a tour of the Northwestern states in the interests of "Virtuous Men." He will make his first stop at Minneapolis.

Messrs. Sawyer and Lubin report the closing of several sales in connection with their picture, and it is believed the entire country will be disposed of within the next few weeks.

Alpha Announces Sales

ALPHA PICTURES, INC., announce the sale of foreign rights for its production "Reclaimed," starring Mabel Julienne Scott and Niles Welch, to International Photoplay Distributors, Inc., also the sale of the rights to the New England states to the Major Film Corporation of Boston.

Frohman Company Completes Two Guinan Westerns

THE officials of the Frohman Amusement Corporation are enthusiastic over the progress that has been made on the series of two-reel Texas Guinan Western pictures that are being filmed at the Frohman West Coast studio, and still more over the prospects which they announce indicate these productions will be one of the photoplay sensations of the year.

"Anyone," says J. J. Goldburg, general manager of the company, "who imagines the art of photoplay has reached its zenith will awaken to the fact that there are things yet to be done that will lift the motion picture beyond what it now stands for. The ingenue, sweet and bewitching, always will be with us, but the day of the woman of brawn and brains is about to break upon the horizon, and Miss Guinan in the character of a woman of the great Western plains will, we are sure, present a new example of character that is dear to every heart.

"W. L. Sherrill, president of the company, is so enthusiastic over these productions and the work already accomplished that he is determined to go further than he originally contemplated, for he believes the showing of the first few releases will establish Miss Guinan as one of the most popular characters in filmdom. It has often been said regarding pictures that no expense is being spared. However, if any five- or six-reel Western production can show more punch, greater detail, more extravagant sets or more beauty than the Texas Guinan Westerns we have failed in our mission."

Among the interesting items in connection with the making of these productions is that one of William S. Hart's former mounts is used by Miss Guinan, and a real Chinese actor is cast in the role of a Chinese owner of a dance hall. Every man employed in the pictures received his training on a ranch, while the productions are being directed by Cliff Smith, who has achieved an excellent record as the director of Western pictures.

The release of these attractions will commence on May 10, and already there is a heavy demand for these pictures both from buyers and exhibitors. The exploitation and advertising matter will be along the lines employed for feature productions.

Timely Items in Gaumont News.

Among the interesting items in Gaumont News No. 58 released April 29 was the farewell to the famous 26th Division in Boston, and the arrival in San Francisco of twelve United States submarine chasers, after a 9,000-mile trip from the Azores.

Other items of interest include a thrilling hold-up of a Liberty Loan express staged by Bill Hart at San Fernando, Cal.; Alamo bell at San Antonio pealing again for the dead heroes, and beach beauties in the annual fashion review at Venice, Cal.

Tyrad Open Office in Los Angeles.

Tyrad Pictures, Inc., distributors of special features, announce that they have opened a branch in Los Angeles, of which Al. Nathan is manager, at 802 South Olive street.

Premiere of "White Heather" at Rialto Theatre, May 4

MAURICE TOURNEUR'S latest production, "The White Heather," will have its premiere at the Rialto Theatre, New York, on Sunday, May 4. Each of his productions has had its premiere at either the Rialto or Rivoli theatre. "Sporting Life" and "Woman" both had their premiere at the Rivoli.

Special interest is attached to the production because it is not only his first production in several months, but it is also the first picture made by the director in California.

"The White Heather" is based on Cecil Raleigh and Henry Hamilton's famous Drury Lane melodrama, which had a remarkable success in London and later in New York.

When Mr. Tourneur took his entire studio staff to California, he selected "The White Heather" as his first production. The background of the melodrama is divided between the Scotch highlands, the London financial district, the slums and the ocean.

"The White Heather" culminates in a death struggle between the hero and the villain at the bottom of the sea, both trying to get possession of the fateful paper locked within a water-tight chest. These scenes were actually taken on the ocean floor off San Pedro Harbor, Mr. Tourneur utilizing the newest sub-sea photographic inventions of the Williamson Brothers.

For "The White Heather," Mr. Tourneur gathered such able players as Mabel Ballin, H. E. Herbert, little Ben Alexander, Ralph Graves, Jack Gilbert and Spottiswood Aitken.

Raver Reports Big Business on "The Liberator" Serial

REPORTS from various territories where D'Annunzio's war hero, "Maciste," the star of two great spectacles now appearing in the serial, "The Liberator," are said to confirm Harry Raver's prediction that "the big fellow's" newest vehicle would prove a splendid box office attraction and add greatly to his popularity.

"Distributors who displayed a tendency to hold back because the 'Maciste' production was produced upon 'foreign' soil," says Mr. Raver, "are now convinced that 'Maciste' is just as popular with an American audience as he is in his own home town. Besides, 'The Liberator' is excellent entertainment, appealing to all classes, races and creeds. No audience cares where it was produced so long as it satisfies."

Regarding the disposal of territory, Mr. Raver announces there is a heavy demand in some territories from buyers who are willing to buy blindly at reduced figures, but that he prefers to wait until the distributor comes to New York and sees the entire twelve episodes, when he feels sure deals can be arranged without cutting the price schedules already set, which were established on a live-and-let-live basis.

Mack Swain Has Finished First Two Poppy Comedies

THE Frohman Amusement Corporation, distributing the Mark Swain Poppy comedies on the state rights basis, announce that the first two productions have been completed, and that the release of these attractions will commence May 10. There will be twenty-six productions, released one every other week, and the officials of the Frohman Amusement Corporation feel that the demand for these comedies justifies them in believing that the entire country will be disposed of within an unusually short time.

The Swain comedies will not be of the slapstick variety, and it is said that nothing savoring of either the crude or the vulgar will be shown in any of the productions. The stories screened were written largely to suit the talents of Mr. Swain himself. The productions are being directed by Walter S. Frederick, who received his training as an actor, stage director, manager and author of stage attractions. His screen career was established with Kalem, Biograph and Keystone.

Mr. William L. Sherrill, president of the Frohman Amusement Corporation, is now on his way East with the first two of these attractions.

Shipyard Provides Setting for Big Scenes in S-L Film

IN ADDITION to the other punch scenes in "Virtuous Men," S-L Pictures call attention to a realistic moment, in which John P. Wade and William B. Mack figure. The scene shows a huge scaffolding built alongside a ship in the course of construction, and was taken in the Sun shipyards, at Chester, Pa.

Wade walks under the scaffolding while one of the conspirators in the plot causes a large wrench to be dropped. The effect of this implement striking Wade and the realistic manner in which he is felled is said to provide one of the big thrills of the picture. Three cameras were upon this scene to give the desired effect.

"Inspection Arms!" And "The Masked Rider" Cast Produced the Goods.
Ruth Stonehouse, Paul Panzer and Harry Myers are featured in this fifteen-episode serial to be released by Arrow.

BOOSTING TAYLOR HOLMES IN "TAXI"

Advertising Ideas and Press Notices to Aid Picture Showmen in Taking Full Advantage of Their Promotion Opportunities on the Latest Issue from Triangle

By Epes Winthrop Sargent and Walter K. Hill

IF you play "Taxi," the newest Triangle with Taylor Holmes as star, these aids will help in the game of winning ticket-money from the public. The comedy was made from a magazine story and Mr. Holmes will be known to houses where Triangles are shown through his recent appearances in "It's a Bear," "A Regular Fellow"; and now comes "Taxi," which is recommended as best of the lot. The comedy moves swiftly, there is a love interest to hold attention and Mr. Holmes is a lively principal in a good supporting organization.

Get the press book. There are ideas there to help. But what we print here is different again—the combination should give every picture showman who plays "Taxi" the greatest possible help in putting over the subject. Press notices and program aids; the story of the plot, catch lines for advertising and suggestions for advertising and boosting will be found here to work in combination with—or without—the press book. If you fail to get the company advertising aids in time there is material here to swing the picture anyhow.

Sell the Star But Boost Story.

You will be able to sell Taylor Holmes to greater advantage than the story, but by no means neglect the story angle. This is a talking point not to be neglected, but work chiefly on the star. If you have not played the Essanay productions in which he has been seen and they have shown at some other house in your town or district, get into the territory of that other house with paper and throwaways.

Tell that Taylor Holmes is now to be seen at your house in his newest stories. Recall the success of the star in his earlier appearances, refer to "A Pair of Sixes," to "Efficiency Edgar's Courtship," "Its a Bear," and others by title, then tell that his newest story is from George Agnew Chamberlains story which ran in the Cosmopolitan Magazine.

If you have played his earlier successes, you do not need to work so strenuously to connect him with your house. All you have to do is to tell that you have him in another story, but tell that as widely as possible. Get plenty of paper out, and take some of it outside of your usual territory. Make his name draw you extra business.

It can where he has been seen, and even where his pictures have not been played his name is known to the fans and will bring people to your house. Buy a little extra lithographic paper and spread it widely. If you get only a dollar's worth of patronage out of a dollar's worth of paper, you are sending those people out of your house well pleased and determined to come again.

Story from the Cosmopolitan.

But do not expect the fact that you have Taylor Holmes to bring your business without effort on your part. You must make known the fact that you have him and then get your patrons interested in the particular story you are offering. Do not feature the story, but play up the action to build immediate interest. Make them want to see Holmes in this particular story

Offer it as an accurate picture of New York. Tell your people that when Randolph tells his servant to meet him at the corner of Sixty-third street and Central Park West, the picture is made at that exact spot; that it shows glimpses of the crowded traffic of Broadway and Fifth avenue. Tell that it shows some of the homes of fashion on Washington Square North, where a few fashionables still hold their own against Greenwich Village and tell of the glimpses of night life as a taxi driver sees it.

Use some of the paragraphs from the press sheet bearing upon this last angle. They cover the ground thoroughly. You can appeal to the temperance people with the horrible example idea and to the more convivial in a lighter vein.

Play Up Accuracy of Location.

For more direct work hook up with your local taxi company, if there is one. If you have only a fliver or buss service you can work this. Get out cheap but neat cloth signs reading "Taxi," and in smaller lettering "See Taylor Holmes drive a Taxi at the Blank Theatre, date." Perhaps the taxi company will unit with you in a joint advertisement, the taxi company telling the reader to see the play at your theatre to realize the excellent service they give. If you cannot get signs on the cars, get signs for the taxi stations.

Taylor Holmes in "Taxi."
Showing his regular togs and some others, not his.

Stage Stories Always Attract.

Take up the stage angle. Tell the story along these lines. "Duke Beamer was not a theatrical angel, but he had many investments in successful shows—mostly girl shows—and woe to the chorus girl who refused to respond to his advances. She lost her place and she did not find another one.

"But when he sought to bend Vivien Vivierre to his will he did not reckon on Robert Hervey Randolph, who knocked him down and then bore the girl off in Beamer's own car. Some nerve, but Randolph was all nerve and he knew just what to do."

You can get a good sensational advertisement by telling in large letters "Pretty chorus girl spends night in young man's apartment." Then add in smaller type "while he went out and got a job as taxi driver because he knew that his income stopped when the lost heiress was found."

Accent High Cost of Living.

Another good lead would be a "Could not marry on $10,000 a year," telling how Madge Van Tilller threw him down because he could ot provide her with the pretty things she craved. In many sections you can get up a newspaper dispute on whether it is possible to live decently on $10,000 a year. Use a big $10,000.00, in figures, to head your advertisement.

The figures mean more than the words and putting a decimal point and the noughts for cents will make it look even larger. You can use the same idea for a throwaway headed "Can you live on $10,000.00 a year?" Most of your readers will be doing it on less than that, but the question will interest them.

"My, what a bump!" which is used several times in the play can be made into a local catch phrase for the time being if it is run as a teaser before the advertising campaign and repeated on snipes if practicable. You do not have to have the snipes printed if you can get some white paper and a man who can letter roughly but neatly.

Boost Star with Photographs.

Use plenty of personal photographs as well as still, and use these for window cards as well as lobby display. Hook up with clothing and furnishing stores for window displays, calling attention to the store's own stock and telling the passer-by to compare the styles with those worn by Holmes and it will be found that the offerings are right up-to-date. Get the portraits in dry goods and candy stores where the women will see them, and use cuts in your advertisements in the newspapers.

If you want to work the streets send out four men each with a sandwich sign front and back, each one lettered with one of the components of "taxi" and marching in regular order. On each one, at the bottom and top give the name of your house, star and date in small lettering, but make the "Taxi" so large that it can be read across the street. Send the men along four abreast where possible.

March of the Sandwich Men.

Arrange the lettering so that the man with the T in front carries the I on his back with a-x, x-a and i-t for the other combinations so that the sign will read correctly front and back. Where they cannot march in fours send them in single file with instructions to line up at the curb now and then in close order.

For a lobby novelty get a closed car, if your lobby will hold one, and sell tickets from the interior instead of from the box office. Put a one-sheet above the car and rig up a taxi clock for the front.

Taxi Ticket Wagon Idea.

On the front dash letter in soap mixed with colored pigment, "Buy your Taxi tickets here." If your lobby is too small, plant the taxi at the curb and sell from there as well as at the regular box office.

Many youngsters have pushmobiles. Offer a small prize for the best taxicab, strictly the work of any boy or boys under fourteen to come to your house the afternoon of the first showing. Advertise the event in your paper or by throw-

away, and try and get a crowd to watch the judging.

They may not buy tickets at the time, but they will remember the title, and the boy contestants will be walking advertisements. Give them at least a week to work in. Get some local garage man for the judge. Give a couple of additional prizes if there is a good turnout and give each contestant a pair of matinee tickets.

Catch Lines for Advertising.

Take a "Joy Ride" with Taylor Holmes in His "Taxi" and Be Happy.

Plenty of Fun and Frivolity in a Pleasant Hour with Taylor Holmes.

When the Girl Told Him Her Name He Knew in a Second He Was Broke.

High Speed Comedy "Hitting on All Four" with Taylor Holmes Driving.

Taylor Holmes Star of Stage and Screen Back Again in Corking Comedy.

Livliest of Stage Comedy Stars the Screens Most Brilliant Comedian.

Taylor Holmes, Star of Stage and Screen, Presents Snappy Comedy Entitled "Taxi."

Sinking His Sorrow in the Life of a Sea-Going Taxicab Skipper One Young Man's Great Grief Is Assuage.

George Agnew Chamberlain's Cosmopolitan Magazine Story Screened with Taylor Holmes Its Brilliant Star.

How a Taxi Chauffer Won the Girl He Loved by Running Away from Fortune.

Dan Cupid Kept Our Hero's "Taxi" from Skidding When Turning True Love's Corner.

"Taxi" Screened from Famous Magazine Story Has Taylor Holmes as Star.

Remember "It's a Bear?", and "A Regular Fellow?'. Now See Taylor Holmes in His Latest—"Taxie."

Forced to Work for His Living He Chose Taxi Driving and His First "Fare" Set His Feet on the Road to Happiness.

Taylor Holmes Star of Many Screen Comedies Now Appears in His Best Vehicle —"Taxi."

Synopsis of "Taxi," with Cast.

Triangle's Special Presentation. From George Agnew Chamberlain's Cosmopolitan Magazine Story. Directed by Lawrence Windom. Photographed by George W. Peters. The cast:

Robert Hervey Randolph...Taylor Holmes
Madge Van Tillier.....Irene Tams
Vivien Vivierre.....Lillian Hall
Sweet Genevieve.....Maude Eburne
Duke Beamer.....Henry Sedley
Mrs. Borden Millyuns.....Jane Jennings
Eileen Millyuns.....Olive Trevor

On an income of only $10,000 a year Robert Hervey Randolph hoped to marry. But the girl he had chosen for his wife decided that she was too expensive for him—and jilted the young man remorselessly. The girl's thought was that in the event of a certain other girl turning up, Randolph's fortune would simmer down to nothing and the rightful heiress would gather in the sheckles.

Disconsolate, Randolph goes from the house, having been jilted, and falls into the wrong taxi. He is wheeled away to the stage door of a theatre where he overhears a conversation between Vivien Vivierre and Duke Beamer, one of the species New Yorker who seeks women of the stage as companions. Vivien is objecting to what Beamer is saying to her—and Bob hops out of the taxi and with a blow cuts short the conversation.

Then Robert escorts the girl to her apartments and learns from her that she is really Imogene Pamela Thornton—the girl "Pam"—who is heiress to the fortune Randolph is drawing on. Realizing that he must go to work, Robert buys a job, uniform and all, from a passing taxi driver and becomes one of the hundreds of men who live on the results of New York night life. Pam comes into possession of her fortune, consisting largely in stock controlling the Ajax Taxicab Company.

Beamer, in revenge, attempts to become possessed of enough stock to impoverish Pam, because she would not consent to his continued attention. Robert becomes aware of the scheme, rounds up his own society friends and swings to himself the election Beamer wanted.

Then Pam meets again the young man who has won her love and so strangely disappeared. Robert retires as a taxi driver and generally manages his pretty wife's fortunes. Such is the outline of "Taxi," a plot filled with lively comedy and snappy action, in which Taylor Holmes will be seen at the (insert name of theatre and date).

"Shorts" for Program and Newspapers.

Taylor Holmes, the renowned comedian of stage and screen, is coming again to the (name theatre and date) for presentations of his latest success, "Taxi," a snappy comedy made from a magazine story by George Agnew Chamberlain. Here is a play of many comedy possibilities in which Mr. Holmes acquits himself to the very last opportunity.

Taylor Holmes, a driver of one of New York's ocean-going taxicabs, will present George Agnew Chamberlain's magazine story, "Taxi," in screen form at the (insert theatre and date) with a large and skillful company in his support. "Taxi" was written principally for laughing purposes, although there is an engaging love story to cement the "heart interest."

How a New York taxi driver gained fortune and a wife by his skill as pilot through the busy thoroughfares of the great city will form the principal element in the screen comedy, "Taxi," to be presented at the (insert name of theatre and date) with Taylor Holmes the hero of the occasion. Mr. Holmes will be pleasureably recalled for his work in numerous screen plays as well as for his stage successes. "Taxi" will provide a world of fun.

Taylor Holmes, star of "Taxi," coming to the (insert theatre and date) has won screen fame for his clever comedy developments in numerous plays of recent vintage. "His Majesty, Bunker Bean," which he played on the stage; "Efficiency," "Edgar's Courtship," "It's a Bear," "A Regular Fellow," and other screen successes, have been his. In vaudeville he gained his first fame, but now he is appearing exclusively in films under management of the Triangle corporation.

Press Notices for "Taxi."

Taylor Holmes comes to the (insert name of theatre and date) for presentation of his latest screen success, "Taxi," a comedy made from George Agnew Chamberlain's magazine story. In this feature Mr. Holmes plays the role of a taxi driver who makes all-night cruises around the districts where bright lights gleam, finally driving his way to happiness and fortune under the most unexpected circumstances. Mr. Holmes has established himself as a screen star through frequent appearances in such successes as "A Pair of Sixes," "It's a Bear" and "A Regular Fellow." On the dramatic stage he scored successfully with "His Majesty, Bunker Bean," and in vaudeville he has always been a headliner of immensely popular appeal.

No matter how clever the star, the supporting company must represent talent as well, and be it said for Taylor Holmes that he has always insisted upon skillful associates in all of his screen plays. This fact will again be demonstrated when "Taxi" is presented at the (name theatre and date) with Mr. Holmes heading a carefully chosen cast. "Taxi" was made from George Agnew Chamberlain's story of the same title, reflecting night life in New York when the lights burn brightly and high-speed taxicabs roam the streets in search of more or less belated "fares." But New York night life is not alone reflected in "Taxi"—there is an impelling love interest to make the play appealing to all classes for theatregoers. For it will stand repeating: "All the world loves a lover"—and Taylor Holmes makes you laugh while he makes love in the most approved fashion.

He Drove Taxicabs and Became a Hero.

Could you live on $10,000 a year? And marry an expensive wife?

The girl said Taylor Holmes, the star of "Taxi," couldn't do so—and thereupon jilted him.

So our hero began driving a taxicab—and ran across the right girl.

See how nicely it works out when "Taxi" is presented at the (insert name of theatre and date).

ADVERTISEMENT.

Taylor Holmes in "Taxi."

One of the special delights of the production is the excellence of its photography.

Two Sales by Aywon Film

Nathan Hirsh, of the Aywon Film Corporation, sold the rights to "Persuasive Peggy," starring Peggy Hyland, to the Mickey Film Company, of Chicago, for the states of Illinois and Indiana.

Mr. Hirsh also reports sale of Security Series to the Southwestern Film Corporation, Dallas, the Oklahoma, Texas and Arkansas rights.

Equipment and Technical Department

ANNOUNCING THE

PEERLESS STANDARD PROJECTOR

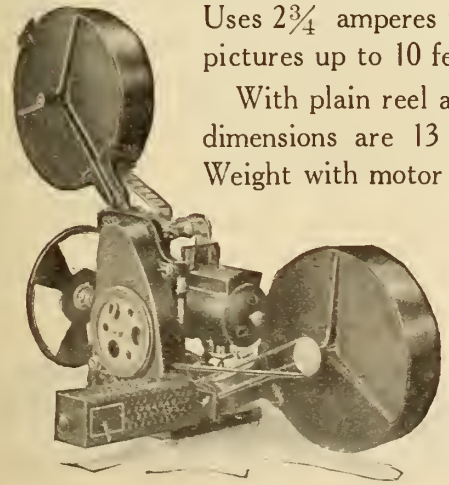
Ideal for Editing and Examining Film in Theatres, Studios and Laboratories

WITH PLAIN REEL ARMS

The PEERLESS STANDARD PROJECTOR has the wonderful 5 to 1 eccentric star intermittent movement and a balanced shutter of three equal 45 degree blades that passes 62½% of the light from the objective and gives an absolutely flickerless picture at less than normal speed.

Particularly adapted to film inspection and editing, as it can be operated at any speed or stopped for cutting and patching.

Using a 28 WATT lamp, even negative can be safely projected, thus saving time and expense of unnecessary print.



WITH ENCLOSING MAGAZINES

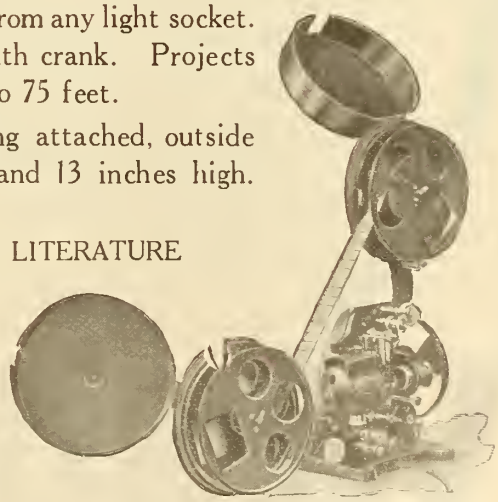
Takes one thousand ft. standard reels, operates from any light socket. Uses 2¾ amperes with motor drive, or less with crank. Projects pictures up to 10 feet wide at any distance up to 75 feet.

With plain reel arms folded and current wiring attached, outside dimensions are 13 inches long, 8 inches wide and 13 inches high. Weight with motor 23 pounds.

CALL OR SEND FOR LITERATURE

Peerless Projector Co.

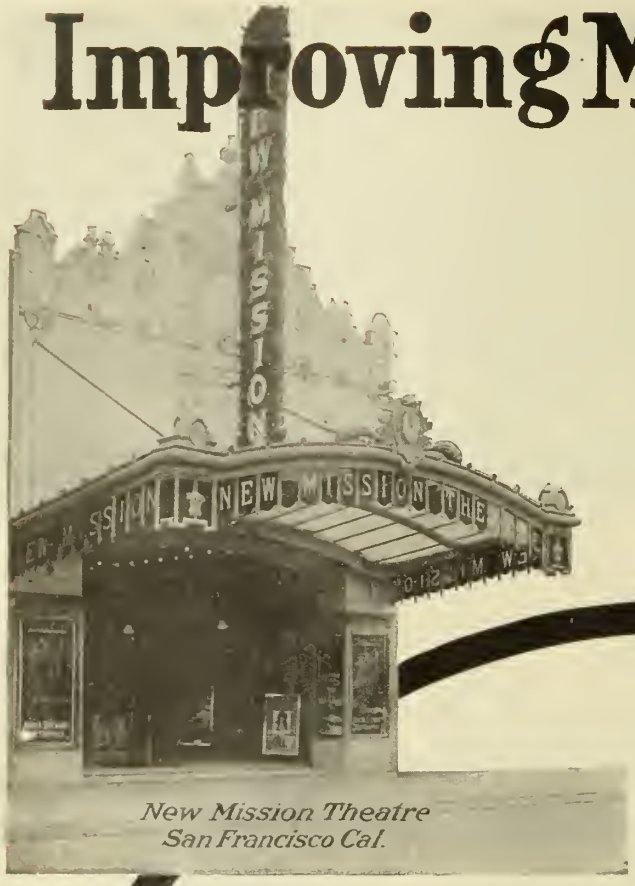
32 West 43d Street
New York City



REWINDING-MAGAZINES HINGED INSTEAD OF COVERS

Improving Motion Pictures

How Westinghouse Helps the Theatre Owner



New Mission Theatre
San Francisco Cal.

W
WESTINGHOUSE ELECTRIC

Our Last advertisement told how Westinghouse is enabling the producer to secure perfect studio illumination—contributing much toward a high standard of picture production and toward making American Made pictures the best

A Good Picture Deserves Good Projection

Poor projection prevents appreciation of good picture qualities. Under such conditions all efforts for perfection in producing will have been in vain.

Westinghouse Motion Picture Equipments aid projectionists in bringing out every artistic achievement that is embodied in the film for the patron's entertainment. They *insure* that fundamental requirement of good projection—a steady and brilliant light—and, consequently, pictures that are always steady and clearly defined.

Westinghouse Motion Picture Equipments are very simple in operation. No tinkering is necessary, no electrical adjusting is necessary, nor is any great electrical knowledge necessary to keep them operating. Once started, they may be forgotten—the bright, steady light tells the projectionist that his Westinghouse set is operating satisfactorily, and he is free to concentrate on many other duties that require his undivided attention. Write for folder number 4343.

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

Westinghouse

Projection Department

Conducted by F. H. RICHARDSON

Lens Charts.

Paul Walker, Hillsdale, Michigan, orders question booklets and asks how he may obtain lens charts.

Remit fifty cents (money order or 3 cent stamps) to Moving Picture World and they will be sent you, postfree, on heavy paper, 11 x 17 inches in size, for framing.

Lens Charts Help.

Ralph Humbert, member local unlon 472, Bay City, Michigan, says:

"Have applied the lens chart, December 28 issue, to my optical trains and find that it improves my projection considerably. I expect, in the very near future, to install a new outfit. Projection distance 169 feet, with a 22-foot 8-inch picture. Seventy amperes D.C. at arc. I wish to use 100 amperes at the arc. Would you advise M-Bi C or plano convex condensors; and what focal length? Will you supply me with a chart covering this?"

Have, as yet, no chart for such high amperages. Am preparing to have arc drafted. It will be published when complete. I would strongly advise against a 23-foot picture. There is no necessity for it and it will be difficult to brilliantly illuminate, both by reason of size and impossibility of avoiding large light loss at projection lens. Even though the rear seats be 169 feet from the screen (if they are) a 19 or at most a 20-foot picture is amply large. Those who cannot see plainly from rear seats will sit further down, and those with long vision will seat themselves further back With a 19-foot picture titles can readily be read by normal vision at 200 feet. Then, moreover, another equation enters when you use abnormally high amperage on a long focal length projection lens, viz: as the amperage increases the distance from condenser to film decreases, with result that the long focal length lens is made increasingly inefficient with each amperage jump. That this is true, and is a very serious matter, I shall soon prove by indisputable evidence. However, if you insist on the hundred amperes and the 23-foot picture I would advise you to try to get hold of a Sabo projection lens. With it you would obtain greater increased efficiency. Send letter in stamped envelope and I will forward it to Mr. Sabo. Under the abnormal condition you propose I believe the M Bi-C lenses would be best, but cannot say what focal length would suit the condition. You will have to wait for that, probably for a couple of months anyhow.

Good Stunt.

John Griffith hands us the following:

"With reference to criticism by John Auerbach, New York City, of No. 2 of the lens charts, so far as the different distances of projection be concerned we can ignore the difference of lens position caused by same, as it is very slight. There is, however, another factor which renders it impossible for the exact position of condenser aerial image to be given. Friend Solar called my attention to this fact recently. The calculations in Chart No. 2 are based on the performance of a single lens of given E. F., whereas a compound lens, such as a projection lens, has the effect of shortening the distance between the lens and aerial image as compared with the distance obtained from calculations with a single lens. There is, however, no material difference between the sizes obtained by the two calculations. The action of no two lenses are alike, unless they be made to the same formula. It, therefore, follows that the value of Chart No. 2 is in giving an approximate idea of what kind of beam will be projected through a given lens, with the understanding that in practice the condenser aerial image will be some fraction of an inch closer to the lens that the chart indicates.

"And, anyhow, I would suggest the following as easily applied and thoroughly reliable: Place an ordinary slide in the carrier, open the machine gate and, first having loosened the shutter so that it can be slipped forward and back on its shaft, project the slide and move the shutter until the slide image is in focus on the shutter blade. You now have the shutter at the aerial image plane. Next, turn the machine flywheel in the direction it normally runs until the intermittent sprocket is just ready to start. Set the main blade of the shutter so that the light is just barely cut off the screen. Now turn the flywheel until the intermittent sprocket has just barely completed its movement, and you can see whether or not your shutter blade is too wide."

Good stunt! But I don't think the comparatively slight variation very seriously affects the value of Chart No. 2. But if it does, the chart is still of great value in fixing the aerial image position very closely where it is out of reach of the shutter without going to a lot of bother. The plan of Brother Griffith is, however, recommended to projectionists.

Overloaded Lines.

William J. Griswold, from a town in Illinois, the name of which I cannot decipher, says:

"Will you be good enough to tell me what is wrong. This is a rather small place, and the light plant is small, though it supplies quite a lot of current to nearby farmers and to a rock quarry at the edge of the town. Three days a week we run matinees, and during the afternoon our incandescent lamps burn brightly, also the projection light is excellent. But when it gets dark the incandescents dim down a lot, and the projection light is very poor. We cannot see why this

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

Goerz Kino Hypar F:3.5

THIS is the lens that has met the most exacting technical and artistic requirements of studio and field motion picture photography. It is made in 1⅝, 2, 2⅜ and 3 inch focus and may be fitted to nearly all standard makes of Kinematograph cameras. We also call attention to the GOERZ ROUNDCLOSING, DISSOLVING and VIGNETTING DEVICE, MICROMETER MOUNTS and other standard devices. Send or call for our latest descriptive matter. We are at your service for technical or other information.

C. P. Goerz American Optical Company
317 East 34th Street, New York City

WE specialize on lobby displays for big productions. We make the displays to fit the picture.

We obtain an absolute individuality with every production. Every exchange handling big productions can furnish the theatre these displays at a nominal rental.

ASK FOR THEM

Harry Garson who made "The Unpardonable Sin" writes: "Your lobby display is very beautiful indeed."

American Feature Film of Boston writes: "The paintings on 'The Red Lantern' have arrived and they are unique." Edward H. Golden.

E. H. Hulsey, Dallas, said: "Your two sets of 'Red Lantern' were very beautiful. Please send another set to Dallas Exchange.

"The lobby display on 'Woman' is a knockout." Arthur L. Heyman, Detroit.

On the various productions that we have made, we are indebted to the following gentlemen for their co-operation and suggestions:

Mr. Wm. Rudolph
Harry Garson Productions
Mr. Arthur James
Metro Pictures Corp.
Mr. C. L. Yearsley
First Nat'l Ex. Circuit
Messrs. Hiller & Wilk
Tourneur Productions

The Broadway Theatre, New York, opens Friday evening, May 2nd, with "The Unpardonable Sin." The lobby display has one canvas measuring 116 inches in length. Look it over.

KRAUS
Manufacturing Co.
220 West 42nd Street
New York City

should be. The light company electrician tells us it is just our imagination, but that is not true. Can you tell us where the trouble lies, also is there any way to convince Mr. Electrician that our imagination is not to blame?"

Certainly is. Your electrician is evidently quite strong for the company, as well as some artist at shooting the bull. I wish all questions were as easy to answer as yours. In the afternoon none of the residences are using light, hence the street mains leading to your theatre are carrying no more than their capacity —probably less. But when night settles down and the residences begin to light up your supply wires become overloaded, with consequent drop in voltage at your theatre. Have your imagination electrician go with you to the light plant, and both of you look at the switch board voltmeter. Then have him go to your theatre and take a reading of your supply voltage at your main switch. The difference in voltage will be the answer. And there you are.

Failure vs. Success.

Do you dread the hour you go on duty and once on duty long constantly for "quitting time" to come? If you do you are foredoomed to failure.

Do you find pleasure and interest in your work? Do you give your whole mind and energy to your work while "on the job"? Do you respect your profession and demand respect for it? Do you demand from your employer adequate remuneration and decent working conditions, giving in return the very best there is in you? Then you will succeed, and will be an honor and a credit to the profession.

Oh, That's Good Enough.

A certain projectionist, whose name and location we withhold, asks a ruling as to whether pitted condensers are as good as unpitted ones. He entered the employment of a certain company (Ohio) recently and asked for condensers to replace badly pitted ones, which were also of wrong focal length. Another projectionist, who "has been with the company a number of years," told the manager the condensers in the machines were all right and that pitting made no difference.

There are very many of those have-been-with-the-company-a-long-time chaps who would be doing the management a distinct favor by resigning. Their sole and only recommendation consists in having "been there a long time." This particular shining light in all human probability would not know a lens chart from a page of the holy scripture. Condensers of wrong focal length are as nothing in his young life. True they may be wasting from thirty to fifty per cent. of the input wattage, but he should worry. The boss pays the bills and does not know the difference. If pitted condensers are just as good as unpitted ones, why not sandpaper the whole condenser surface?

After setting forth the pitting matter and asking for an expression of opinion through the department, the good brother remarks that when he used composition carbon holders instead of iron, there was no pitting. For his information, the iron carbon arms have nothing to do with condenser pitting. Pitting may be caused by (a) metal coated lower carbons, though that fault of those carbons has, we think, been very largely remedied; (b) excessive flaming of carbons, very damp carbons or overloaded carbons. Pitting is caused by incandescent particles from the carbons burning minute holes in the lens, or, rather, adhering to the surface of the lens and ruining the polish at that point. Pitting acts to diffuse the light passing through the pitted spots and to weaken the screen illumination. The loss of light is not great, but with current at say 8 cents per K. W. it don't take long to eat up the price of a condenser lens. But lenses should not pit. Make your optical train conform to the lens chart (copy for framing, 11x17", may be had for 50 cents from M. P. World), and then if there is pitting look for the trouble in your carbons.

Another from Vancouver.

C. B. Marshall, Vancouver, British Columbia, sends in what we consider an excellent answer to the question: "Where Shall the Crater Be Focused," but the answer cannot well be published now, as so very much matter is waiting space, and the matter contained therein has already and quite recently been set forth in the department. Brother Marshall holds the film should be at a point midway of the various creater images, or images of various portions of the crater. This is another way, I think, of saying it should be at the point of greatest concentration. Marshall's arguments leading up to his conclusion are entirely logical and well put.

Can't Be Done.

We notice that Harry Schlegel, Mansfield, Ohio, proposes to stop film damage by assessing film rental according to damage done by the projectionist.

Aside from the fact that this scheme is almost as old as the industry, having been discussed in this department almost ten years ago, and intermittently ever since, it is only capable of partial application, in any event. The trouble lies in the fact that an enormous percentage of damage is not perceptible to the eye, and could only be detected by use of a magnifying glass. Moreover, even the microscope would not show the damage caused by rapid rewinding upon crooked reels, or on a rewinder which is out of line, until the damage had progressed very far indeed. Mr. Schlegel makes one suggestion which has been made many times in, and has long ago been approved by this department, viz., the exchange to send out competent inspectors, whose duty it would be to inspect the condition under which the films are used. This department long ago advocated that exact procedure, and comparatively recently suggested to Washington exchanges that they all club together and employ two or

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Theatre Chair Repairs
Permanent Fastening to Concrete Floor.
All Makes Theatre Chair Parts.
REUBEN A. NYHAGEN CO.
814 Leland Avenue, Chicago
Phone: Sunnyside 6698

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

three high-class inspectors to periodically inspect all projection apparatus in that territory. Mr. Schlegel writes an excellent letter. He evidently is a progressive projectionist. His idea is good as such, but has been thoroughly inspected many times, and has been found to be impractical, chiefly because it could, at best, offer but a partial remedy. Oil is bad. Scratches are bad. Punch marks are bad, but the very worst of all is damage to the delicate edges of the sprocket holes by excessive tension, work sprockets, etc., and the damage done by improper rewinding.

What Is Equal to Number Six Wire.

John R. Allenbacher, Boston, Mass., springs one I don't remember ever having been asked before:

"We have a lot of wire of various sizes, from No. 14 up to No. 8. Would it be possible and practical to use these wires for a projection circuit of a new theatre we are building in a small city near Boston. This circuit will be more than two hundred feet in length, hence, at present price of copper wire, it would mean a worth while bit of saving."

Certainly the thing could be done, but whether you would save anything or not would remain to be seen, because of the fact that larger conduit might and probably would be required. It is also within range of possibility that some ivory domed inspector might condemn it, though it would be without legitimate cause. For your benefit, and the benefit of others, I quote from the Hawkins Electrical Guide, Volume 8, page 1913, the following equivalents, B. & S. guage:

"To equal a No. 4 wire requires two No. 7, four No. 10, eight No. 14 or sixteen No. 16 wires. To equal a No. 6 wire requires two No. 9, four No. 12, eight No. 15 or sixteen No. 18 wires."

The table in Hawkins gives equivalents for wires from No. 0000 down to No. 21. Of course, Neighbor Allenbacher, in saying you can use the wire you have I assume it to be up to the requirements in the matter of insulation.

Examination Argument.

Milton O. Field, projectionist, Lethbridge, Alberta, writes:

"Enclosed find 40 cents for question booklets. In our recent Alberta examination we were asked the question: "Which is the positive and which the negative of a projection lens?" This question has resulted in quite some argument. Some of our best projectionists claim there is a positive and a negative in a projection lens. Others claim there is not. We would appreciate an opinion from you as to who is right and who is wrong. Have your latest handbook and, like so many others, could not get along without it. In closing allow me to wish for yourself, and for our department, that large measure of success which both deserve."

Whether all projection lens formulae call for the use of negative lenses or not we could not say. What is called a negative lens is really not a lens at all. It is usually termed a diverging lens. It is thicker at its edges than in its center. It disperses instead of converging the rays. Diverging or negative "lenses" are: the double concave (concave on both sides), the plano concave (flat on one side, concave on other), and any convex-concavo (meniscus) in which the concave side has the greater curvature. Negative, or dispersing glasses, is a more correct term than lenses.

As to the ordinary projection lens, say the Bausch and Lomb, for example, John Solar, Watertown, N. Y., gives us the following data: "The first lens is a bi-convex (positive) lens; the second has the first surface concave and the second convex, the first surface having the greater curvature. As a whole, the lens is a meniscus negative. The first surface of the third lens is plano and its second surface concave, hence it, too, is negative (plano concave negative). The fourth lens is a bi-convex positive."

In order to be entirely certain as to this matter, which is one never before brought to our attention, we are addressing Dr. Kellner, Bausch and Lomb Optical Works, who is a high authority on such matters, asking him whether or not all projection lens formulas call for the use of negative lenses.

Rheostat Problem.

C. L. Drake, Chicago, Illinois, desires answer to the following:

"Have had an argument, and both sides have agreed to leave the matter to you. There is a bet up, so give us the right dope. The question is this: Current 110 volt D. C. Having one 50 ampere, 110 volt rheostat in series with a projection arc, what would be the result of connecting a 15 ampere, 220 volt rheostat in series with the 50 ampere one? A claims it cannot be done. B claims differently. Who is right?"

That would depend on what A means by "cannot be done." If he means the combination could not be used to supply current for theatrical projection he is correct. Here is the dope, the 50 ampere rheostat would have 110-55 (approximate arc voltage at 50 amperes) $=65\div50=1.3$ ohms resistence. The 220 volt 15 ampere rheostat would have 220—48 (don't know what arc voltage would be at such small amperage, but assume 48) $=172\div15=11.466$ amperes. The total resistence of the two rheostats connected in series would therefore be $1.3+11.466=12.766$ ohms, to which must be added the resistance of the arc, which we will assume to be 1.5 ohms. The total resistance opposed to the line voltage would therefore be $12.766+1.5=14.266$ ohms, and $110\div14.266$ $(E\div R=C)=7.7+$. You would therefore get 7.7 + amperes at the arc, which is only practical with a very small picture, a brilliant screen and ¼ or 5/16 inch carbons.

I note headlines on page 1450, March 15 issue, as follows: Pathe Repudiates Will Fox who is operating in Texas.

Query: Why should Pathe become excited over an operator?

A Butter Butts in.

W. E. Dickson, Winnett, Mont., hands us the following:

"Friend Richardson: Would you allow a Montana sagebrusher to butt into the department, provided he changed his chaps, bandana handkerchief and boots for an evening suit? Am owner and manager of a small picture house in this place. Seating capacity, 350. In small towns managerial duties are many and varied. Aside

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

THE NEW MOVING PICTURE PROJECTOR
MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

WHO KILLED IT ON THE SCREEN?

A certain Foreign Film Production of Merit was given a Special Showing for the purpose of exploitation. Motion Picture Equipment was installed for the occasion. The PROJECTION was so BAD that the owners of the film were plainly disgusted. The Operators were first class. The machines were O. K. What's the Answer? The SUPPLY HOUSE that furnished and installed the machines failed to solve the projection problems. Same tale of Woe. Does it pay to save a few cents and lose hundreds of Dollars? "Would you go to a Blacksmith to repair your watch?" When you want perfect projection consult Porter, who installed machines for the Biggest and Best Photo-Productions on Broadway.

B. F. PORTER, 729 SEVENTH AVE., NEW YORK

THE ONLY SIMPLEX DISTRIBUTOR FOR GREATER NEW YORK AND NORTHERN NEW JERSEY

from dispensing near-beer at the fountain, posting show advertising, caring for gas engine and electrical equipment, I project my own pictures, though falling somewhat short of meriting the title 'projectionist.' Can't ride 'em straight yet; still pull leather! But I am, nevertheless, continually trying to improve my screen results, and submit the following for your criticism: Distance of projection, 87 feet; drop in projection, 4 feet; picture size, 9x12; metallic screen; width of house, 24 feet. Am using 35 amperes D. C., supplied by a 2-cylinder, 8-h. p. gas engine, belted to a 4-pole, 60-volt, 4.5-k. w. dynamo. Power's 6-A motor-driven projector. Gundlach No. 2 lens, 3-wing shutter, set 3¼ inches from front lens. Projection lens is 4.75 inches E. F. It is 20 inches from aperture to center of condenser, with a 6.6 meniscus next to arc and 8.5 biconvex in front, set fraction of one-sixteenth of an inch apart; 3.25 inches from arc to condenser. Carbons, ⅝ cored upper and 7-19-inch Silver tip. What h. p. gas engine would be required to run two arcs and what size rheostats would be required? Have third edition of handbook. Should you assist me in improving my projection I will assure you a clear board should you ever pull a brass collared bunch through here."

Which last means that you are also lightning jerker for the railway company, I suppose. Don't see a danged thing to criticise except that if you could get condenser back to 22 inches it would be better. If you can't do that, suppose you try two 6.5 planos, for which 20.24 inches is just right. If you do that please let me know which works best. I am inclined to believe the planos will be best under your condition. As you will see by the charts soon to be published, with a 4.75-inch b. f. and a two-inch diameter projection lens you are losing a lot of light. Remove projection lens, hold sheet of white paper 4.75 inches from aperture. Strike arc, let it get burning well, open dowser and machine gate and look at size of light ray on paper, then look at size of your projection lens. That's the answer. As to power, if as you say, you have a 60-volt, 4.5-k. w. generator, you have 75 amperes capacity, which is enough if 35 amperes is enough for one arc, and 4.5-k. w. only calls for about six horse power, so you are all right. You see, 75 amperes at 60 volts (75x60) equals 4,500 watts, or 4.5 k. w. There are 746 watts in an electrical h. p. and 4,500 divided by 746 equals 6 plus. As to rheostate, get one exactly the same as you have now. As to the chaps, et cetera, I lived in the West many years, and my experience was that a man in chaps was about as great a curio as he is here in New York—especially the hairy kind. On the cattle ranges of Texas when I was on the Denver, Texas and Fort Worth, I did see a pair of hairless chaps occasionally in rainy weather. So butt right in, Brother Dickson, just as you are.

Requirements for License and Membership.

Clarence A. Martin, Ithaca, N. Y., orders handbook and asks:

"Is it possible to send me outline of requirements for membership in I. A. T. S. E.; also for projectionist's license?"

Requirements for membership in the I. A. are that you be a paleface, of the male persuasion. That you be of good character. That you reside within the jurisdiction of the union you desire to join and that you have so resided for at least six months. You are in jurisdiction of local union the least number of miles from you. That you be a competent projectionist, according to the lights of the local union examining board, which same boards exhibit a marvelously wide difference of opinion as to what constitutes competency. As to the license, why that is a matter of local law here in New York. It is left to the various cities, whose examining boards for the most part are in sad need of examining themselves, if the product that most of them declare to be competent projectionists is any evidence.

Projectionists' Dance.

Edward D. Hamilton, Secretary Local Union 223, Providence, R. I., sends a most cordial invitation to the editor, as follows:

"Enclosed find complimentary to our first Grand Movie Ball, to be given in the State Armory, this city, the evening of April 24. It goes without saying that your presence is desired on this, to us, great occasion. We expect to put this ball over in a way that will surpass even the Boston affair. Of course we may make a few mistakes in this our first effort, but the chap who never made a mistake is the chap who never did anything, so we are not at all worried on that score. From present indications (April 15) the ball promises to be a pronounced success. We would appreciate it deeply if you would make a special effort to be with us that evening."

Under other conditions I certainly would, brother Hamilton, but I am not yet fully recovered, and must conserve every ounce of strength to get by with my routine work. I well remember the way you "put over" the banquet affair the time I visited your local, and feel assured that whatever local 223 attempts will be well done. Success to the ball. Maybe next year the editor will be able to yield to inclination and be with you. Let us hope it will be so. This year I must be absent in the flesh, but will be present in the spirit.

Danish Projectionists Not Licensed.

H. C. Sorensen, Carmangay, Alberta, orders question booklets and remarks:

"Received handbook and like it very much. I believe that if all small town projectionists would get and study the handbook the results would be highly beneficial to theatres and the business throughout the country. It may interest you to know that I projected pictures in Denmark for three years, and that without knowing anything about electricity or the details of projection machines. License was not required for projectionists in that country. But I am now making up for lost time, studying the handbook; also I get lots of useful hints from the department. Am a subscriber to the World."

All right, brother Sorenson, suppose you give us a little dope as to working conditions in the projection rooms of Denmark. What kind of projectors do they use? What wages do the men get? What are the working conditions in general?

Sergeant H. A. Fitzpatrick, Ordnance Dept., Camp Custis, Va., desires information as follows:

"Dear Richardson: You will undoubtedly be surprised to hear from one of the craft in this long-forgotten hole. Like all the rest, I seek information. I hope, however, it is practical and not like lots I read in the department. (Wonder if he means the information we give or the questions asked. We are inclined to think ourselves insulted, but can't quite decide. Ed.) I have two Simplex projectors, which same are in good shape. Throw is 130 feet, voltage 110. (A) What amperage is desirable in order to produce good results at 130 feet? (B) Expect to use two Power's Inductors. Can I hook them in multiple to increase amperage? If so show a diagram of connection. (C) Throw is straight. What size lens do I need at 130 feet? (D) Will a 16 feet picture

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES

INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

An Experienced Theatre Architect

AUTHOR OF "MODERN THEATRE CONSTRUCTION"

WILL VISIT AND INSPECT YOUR PREMISES TO CONSULT WITH YOUR ARCHITECT OR YOU ABOUT NEW PLANS OR NEEDED ALTERATIONS

For $25 Per Day and Railway Expenses

Address EDWARD B. KINSILA, 39 WEST 27TH ST., NEW YORK

be too large, or will it be large enough? You understand I cannot get a table here and I will not pay a dollar for one, so am seeking the best information. War Department will not indorse expenditure for converter. My experience with A. C. is limited. Have never used it for a throw of more than 65 feet, so you see when it comes to 130 feet I am puzzled. Am of local 401, Centralia, Washington."

(A) Cannot tell you. Depends on size of picture and skill of projectionist in very large degree. The man who has thorough understanding of the problems involved will or may get much better results with 60 amperes than the less able man would with 80. He must especially understand how to plan his projector optical system so as to utilize as much of the light as possible. Then, too, it depends on kind of screen and auditorium lighting. You will therefore see that any answer I might give to question A would be entirely impractical. By application of lens tables you ought to get fair results with 60 amperes, provided you are careful and skilful in handling the crater, and provided the screen be a good one and the auditorium lighting as it should be. (B) Sure you can. Just join the two secondary circuits and tap off them to the lamp, first having connected primary of each inductor to line in usual way. You must increase primary fuses to proper capacity, however. No diagram is necessary. If by size you mean E. F., why that depends on distance of projection (130 feet) and size of picture. If you are a projectionist why have you not a textbook giving such rules as this. It is as much a proper part of your equipment as a projectionist as is a plyer or screwdriver. I don't know what you mean by not having a "table" and refusing to pay a dollar for one, but if you expect to follow the profession you won't get very far unless you invest not merely one dollar, but quite a few of them in text books and knowledge. (D) How on earth could I be expected to answer that without knowing size and shape of auditorium?

Lens Chart Data Wanted.

Maurice Price, Chicago, Illinois, wants to know more about lens chart instructions, as follows:

"In first example, December 28 lens chart instructions, the B. F. being 4 inches would decide distance of revolving shutter from aperture—8.8 inches. Now looking in extreme left column I find it headed E.F. and here is where I am stuck. Which is it, E.F. or B.F.? Have a handbook and a set of Hawkins, but fail to find how to measure the E.F. of a condenser combination. Does the rule on page 103 apply to E. F. as well as to single lenses?"

You have confused the instructions for the two charts. The B.F. gives you the lens diameter and the E.F. its distance from aperture. Rule on page 103 does not apply to E.F. Quoting from memory, adding the focal length of the two separate lenses and dividing the result by four gives the E.F. of the combination, when spaced with apexes barely out of contact. Am writing this in bed, without my library available, but that is the way I recollect it. Thus the E.F. of two 6.5 lenses would be 6.5 + 6.5 = 13, which divided by four gives us 3.25 as the E.F.

Back on the Job.

H. Merrill Young, Reading, Pa., is on the job again. He says:

"Greetings from Reading! Sincerely hope that you are entirely recovered from your illness. Have just returned to the job again after a year spent in service of our Uncle Samuel. It certainly was one great experience!

"I can very well remember nearly all the address you delivered before our local here (and the exhibitors) when you last visited Reading. It certainly did do good, as nearly all the men showed signs of improvement. Attached find check for handbook. Left mine in projection room when I went away and it lost itself during my absence. The boys tell me there is something new on the lens system since I left. If so please send it to me."

Get hold of a December 28 issue of *M. P. World.* If you cannot find one there remit 15 cents to the office and they'll send one—whoap, nope. Can't be did. Remember the office told me a few days ago they were all gone. However send 50 cents and we'll send you the thing (lens charts and directions) on heavy paper, 11 x 17 inches, for framing. That's the new dope you were told about. Glad you're back. My best regards to the Reading men. If you fellers want me to I might make a trip through Pennsylvania next fall, lecturing on the optical system of the projector. Depends on how many locals would be interested. I've had slides made and it's up to the minute hot stuff.

Horrible Examples.

F. Roemun, Jersey City, New Jersey, took note of the letter, March 15 issue, regarding parasites. He says:

"Don't think the name nearly bad enough for those who make such splices as those I hand you herewith. What earthly use is an exchange inspector who lets such splices remain, sending the films to us in a condition of absolute unsafety as to fire hazard? Seems to me the New York City exchanges are going from bad to worse. The proof is the samples I send. It is enough to take the heart out of a man who tries honestly to place his show on the screen as it should be. Cannot something be done to wake up the exchanges? Only a few years ago I ran six 'commercial reels,' all from one to two years old and had less trouble with them than I now have with films five, four and even three months old. I do hope you can start something which will wake up the exchanges in this matter."

Brother Roemun, it seems just about as impossible to get "under the hide" of a modern exchange manager as it is to puncture battleship armor plate. To all seeming they are not business men, or even good imitations of business men. Apparently all a certain, too numerous type of exchange manager can see is the actual dollar lying on his desk. One would think a ten year old boy, of average intelligence, would see and know that there is something more to the running of a film exchange than the mere selling to a theatre a film service, which service it apparently is not intended to deliver, except in part. Take the exchange you get films from, for example. I have examined the samples you submit. I would like to have the pleasure of personally rubbing the exchange managers nose on them. It is an infernal outrage on common decency to send out such stuff. The exchange sold your theatre "service" presumably. Well, if it did then the exchange is a plain, unvarnished swindler, for the sending of such junk does NOT constitute service.

There are just three ways by which this outrage might be stopped, viz., (1) Theatre managers to bring suit for good, heavy damages for breach of contract. (2) A law making it a penitentiary offense to send out films to a theatre in any other than mechanically perfect condition. Such a law could easily be based on fire hazard safety. (3) For unions to use their power to curb the evil by prohibiting their members from accepting for projection reels which have not been put into safe running condition.

This department would cheerfully support either of these plans. By sending out junk films, or films in junk condition rather, exchange managers are doing their little level best to kill the goose that lays the golden egg. They are doing their best to bludgeon the motion picture industry. They are proclaiming themselves to be shyster business men, though that's an awful slam at shysters. They are swindling the theatres they do business with, as well as endangering their

VENTILATE & COOL BY TYPHOONS

TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

audiences, to say nothing of perpertrating a shameful outrage on the projectionist. But let a projectionist rip up ten feet of their junk! My, my, my what a howl. You would think a think a devil straight from sheol had hurled his spear at an angel!

What you say about some New York City exchanges seems to be absolutely true, friend Roemun. I could wish the managers of these mis-called business institutions no worse fate than to have to project the fearful wrecks they hand projectionists. Boiled down to real facts what they appear to have in mind is the forcing of projectionists to do their film repairing and inspecting free of charge. That seems to be about the size of it. If your local feels like holding a joint meeting with the exhibitors in its territory on this subject, I will be glad to attend and help map out some course to compel exchanges to live up to their contracts and supply films in runable condition.

I have absolutely NO APOLOGY for the harsh language contained in this article. The thing has long, long gotten past the stage where even decent language can begin to do justice to the matter. The men managing the offending exchanges apparently are devoid of any sense of shame, and one can only deal with that sort of individual with a club. Decent exchange managers will, we are very sure, thank us for thus plainly setting forth the truth, because they must suffer for the bushivists of the business. Projectionists are invited to show this article to New York exchange managers—the guilty and innocent alike.

Ray Duhem Takes Up Novel Work.

Ray A. Duhem, of the Duhem Motion Picture Manufacturing Co., has purchased two Martin TT airplanes from the Government and is preparing to engage in commercial aerial photography. He has joined the Pacific Aero Club and has secured the services of experienced aviators as pilots. The first work will be the mapping of San Francisco from the air and then commercial work for large corporations will be undertaken. This work will not be entirely new to Mr. Duhem as he and Robert Fowler flew over the Panama Canal six or more years ago and made the first and only moving pictures of that engineering project from the air.

To Project Pictures in South Sea Jungles

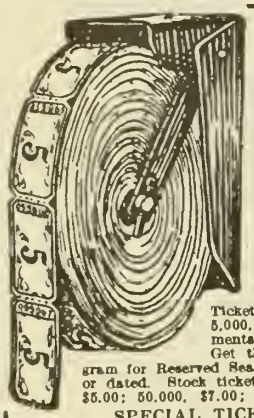
When Martin Johnson prepared to return to the scenes of his former film exploits he looked over the market for a suitable projector to display his now famous films to the savages who were originally pictured thercin.

After careful investigation he selected the Peerless Standard Projector and Hand Generator as illustrated.

With this outfit two husky lads on the cranks can generate enough electric current to show a ten-foot picture.

We can imagine some excitement among the natives of the South Seas when this show is "put on"!

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City



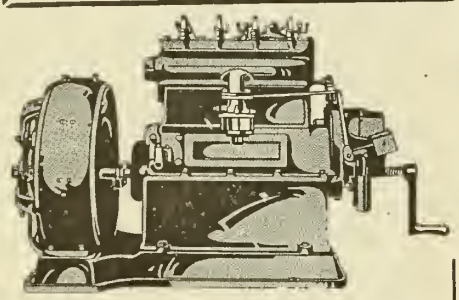
SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

ROSS and COMPANY
RODERICK ROSS, President
Largest Printers
to the Moving Picture Industry
Stationery, Forms, Tags—everything for the exchange or office.
Plant located in Chicago, the logical distribution center.
448-50 WELLS ST. CHICAGO, ILLS.

Earn $25 to $100 a Week
BECOME A PROFESSIONAL PHOTOGRAPHER

The very opportunity for the man seeking a good salary and an assured future. Good paying positions open everywhere; rapid advancement, fascinating work. Greater range of opportunities for high salaries or a business of your own than in any other line. Three months' course covers all branches:

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Practical instruction with modern equipment. Day or evening classes. Easy terms. 'Phone or write for complete catalog or, better still, call and investigate at once.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Department 25 - - - - - - - - 141 West 36th Street

Announcing

the recent organization of

The A.R. Bullock Electric Products Co.

MADE up of men with wide and successful experience in the electrical and motion picture equipment industries, for the purpose of distributing some new and vital products designed by A. R. Bullock, one of the world's greatest engineers and inventors of electrical and mechanical apparatus and appliances.

Of particular interest to those in the Motion Picture Industry is a Current Rectifier, designed on an entirely new principle and possessing greater possibilities with fewer limitations, for converting Alternating Current line voltage to Direct Current voltage needed at the projection machine.

This important invention promises to revolutionize and greatly improve projection. The Bullock Rectifier will insure high-efficiency service, and is much more compact, simple, fool-proof, and less costly than present types of equipment.

There are other new Bullock Inventions which are equally valuable.

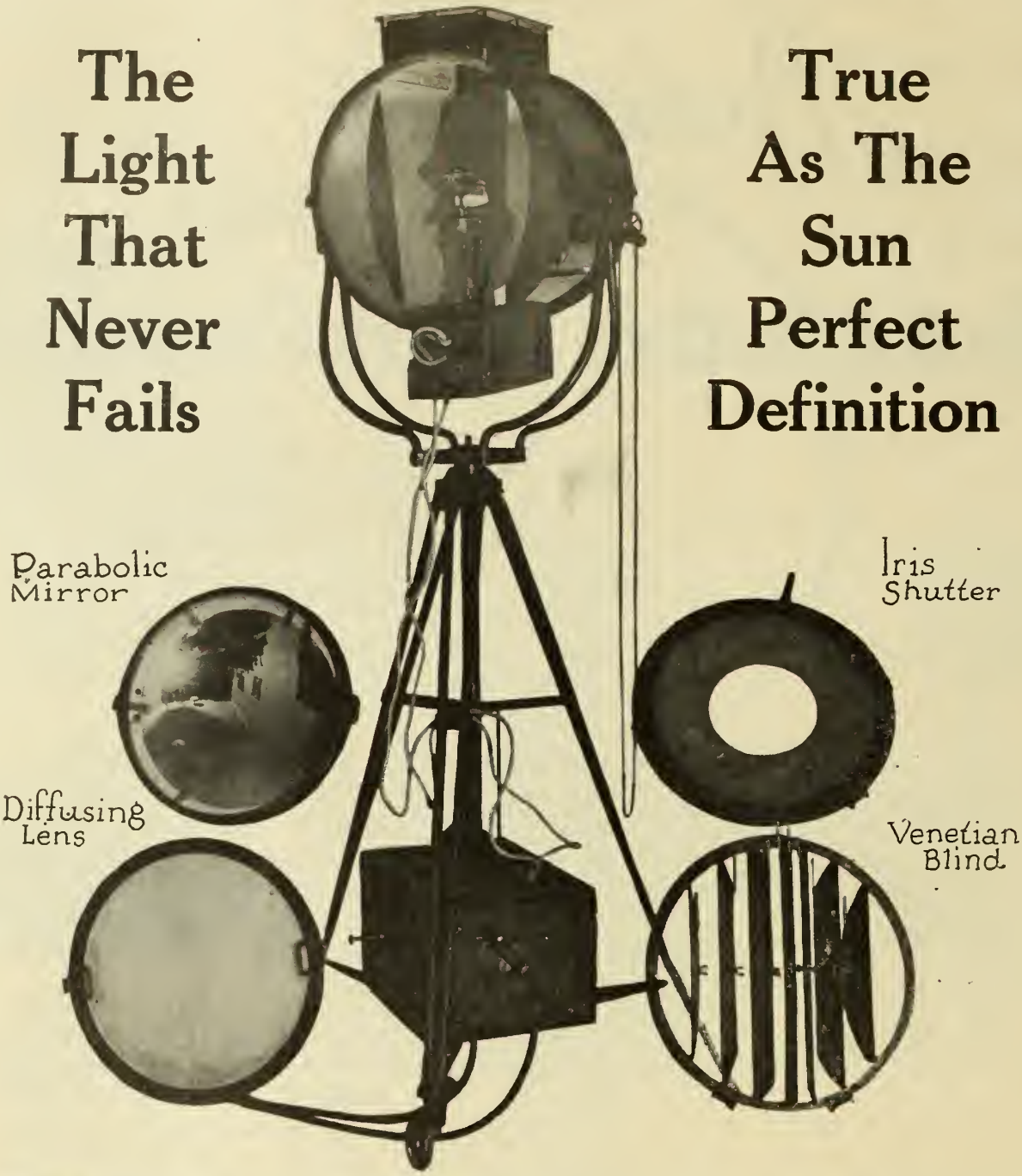
Watch for further announcements in this publication.

The A.R. Bullock Electric Products Co.

GENERAL OFFICES; 45 WEST 34th ST., MONOLITH BLDG., NEW YORK CITY
FACTORIES AND LABORATORIES AT CLEVELAND, OHIO

The Light That Never Fails

True As The Sun Perfect Definition



Light Equipments Rented to Moving Picture Manufacturers Under Special Contract

SUN-LIGHT ARC CORPORATION

J. JUSTICE HARMER, President
J. SEARLE DAWLEY, Vice-President
W. LOUIS PAYNE, Secretary

218 West 48th Street, New York

Telephone: Bryant 4468-4469

LOS ANGELES OFFICE

FRANK ELLIOTT

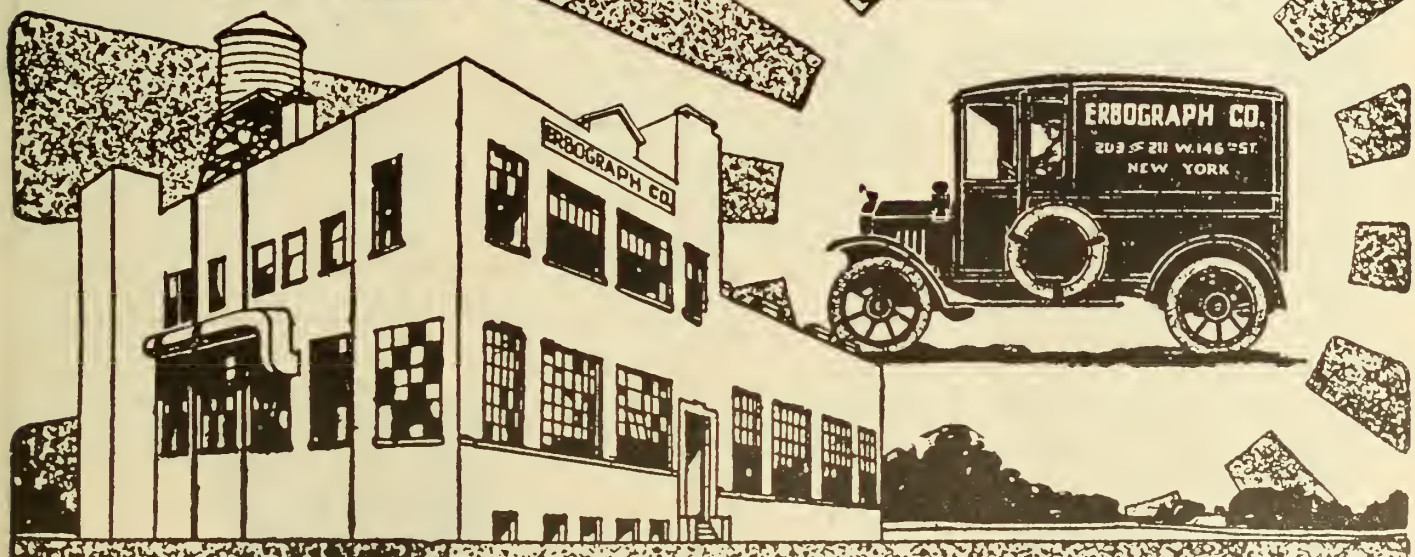
619 Wright-Callender Building, Hill Street, Los Angeles

OUR SPECIALTY

Industrial Films, Motion Picture Records of Balls, Banquets and Industrial Institutions.
No Interior Too Large for Perfect Illumination.

ERBOGRAPH

FOR SERVICE



PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING

and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G. B. ERB, President

203-211 WEST 146th STREET, NEW YORK

(Photo by Signal Corps, U. S. A.)
(Copyright by Committee on Public Information)

Signal Corps Operator Loading His Universal Motion Picture Camera in a Dugout on the Firing Line in France.

THE UNIVERSAL WAS PUT TO EVERY TEST

by the photographers of the U. S. Signal Corps who recorded the American participation in the Great War and came through with flying colors every time. It was used in the mud and wet of the trenches on the firing line, in the observation balloons, in the military bases and camps, and everywhere the signal corps photographers went, because the Universal was the only motion picture camera found suitable for over sea service by the United States Government.

This was not only an honor but an endorsement of the principles which enter into the construction of the Universal. The work which the Universal turned out for the government is the strongest testimonial to the value of the camera.

If considering the purchase of a motion picture camera, learn all about the Universal—the one piece construction which assures permanent adjustment, perfect operation at all times and protection against displacement through rough handling and climatic changes. One large gear controls all moving parts, simplifying the machine giving the most efficiency, and making every piece accessible.

There are many unique and valuable features on the Universal which are fully described in our booklet on the camera. Write for a copy of this.

BURKE & JAMES, Inc.

242 Ontario St., Chicago, Ill.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Motion Picture Photography

By Lieutenant Carl Louis Gregory

Many of the former readers of the Motion Picture Photographic Department of the Moving Picture World may have wondered why it was discontinued, and in resuming it again the editor of the World has been kind enough to ask that I give an explanation of the reason. Like

Carl Louis Gregory.

many of the rest of you to whose eyes this may come I have been in the army; not over there with the big show; as I would have liked to have been, but over here engaged in a prosaic job of teaching men in the photographic section of the Signal Corps "how to shoot,"—not with rifles and machine guns or heavy artillery, but how to shoot with a motion picture camera or a Graflex.

Up until the armistice was signed it was against the army regulations for an officer to engage in literary work for compensation, and while I was fortunate enough to have had some little material ready for publication, which appeared after I had received my commission, it was not possible for me to continue to contribute to these columns. Even had it being permissible, I should not have been able to find time to devote to this column, as the instruction work which I was doing absorbed nearly every waking moment of my time.

Training Photographers for Army.

In January of 1918 it was decided to establish a school at Columbia University for the training of men for the photographic section of the Signal Corps. I was highly complimented to receive the offer of a commission, if I would take charge of the photographic instruction at this school, which at that time was called the United States School of Military Cinematography. As the instruction was not confined alone to the use of the motion picture camera but also included a great many branches of still photography, this name was later changed to the Signal Corps School of Photography.

Under the efficient administration of Captain Joseph D. Sears, who had been for a number of years connected with Columbia University and who was well acquainted with all of the ins and out of that institution, the school was speedily organized and laboratories for instruction purposes were installed in Havemeyer Hall, the chemical building of the University.

Scarcity in Equipment Handicaps.

The limited number of motion picture cameras upon the market at the opening of the school seriously handicapped us in the equipment of the motion picture laboratory, so that it was a considerable period before we had enough equipment for adequate instruction purposes, and the demands of the units going over-seas were such that many times we were compelled to relinquish some of our cherished equipment to help fit them out.

At the time of the formation of the school the army regulations provided that the Signal Corps do all photographic work and records pertaining to aerial reconnoissance and such photographic work as may be assigned thereto, but as the air service was shortly afterward made separate and distinct from the Signal Corps this took the work of aerial reconnaissance out of the province of the Signal Corps, but left it practically every other kind of photographic work performed for any branch of the service.

Photographic Units Organized.

By order of the Adjutant General a photographic unit of three men, consisting of a lieutenant, a sergeant, and a private, was ordered to be attached to the field signal battalion of each division of the army, and that a still larger unit be attached to every army corps and army headquarters, so that the demand for photographers to do army photographic work called for hundreds of men especially trained in military photography.

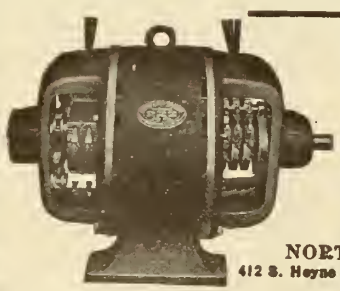
In contradistinction to the work of aerial reconnaissance, the work of the Signal Corps was designated as being land photography, although numbers of our men made both still and motion pictures from airplanes and observation balloons. The principal object of the photographic section of the Signal Corps was to secure a pictorial history of the great war, and to do this many thousands of still photographs and many miles of motion picture films were made by the men who were trained at Columbia.

Much Detail Work to Be Done.

In addition to the historical work there was a great deal of record work, propaganda, scientific and identification photographs and motion pictures to be made for the General Staff and Committee on Public Information and other departments and bureaus of the military and civilian establishments which needed such pic-

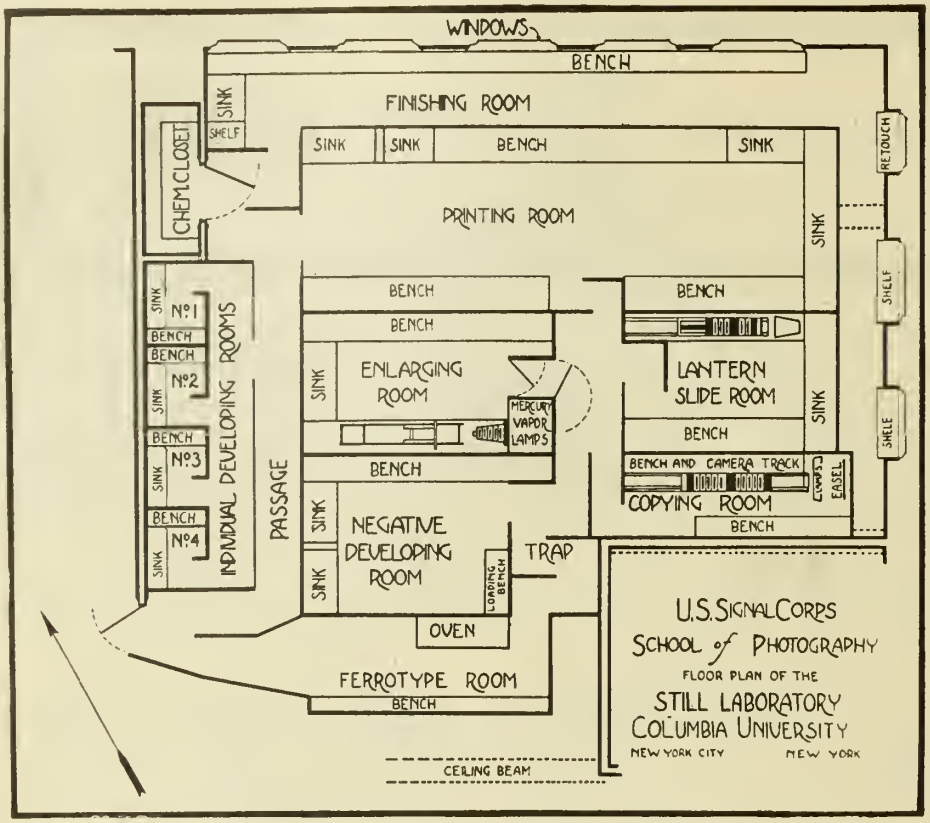
La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Broisw Bldg., New York

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application



tures for military purposes or for civilian activities pertaining to the war.

It will be readily understood that the Signal Corps School of Photography in training men for the photographic units and developing men for the other special lines mentioned, require a considerable diversity of training. The urgent need for men necessarily limited the length of training to the shortest time possible, but by intensive instruction and careful selection of students of considerable previous training most of the subjects were covered in an eight weeks' term.

The location of Columbia at 116th street and Broadway in New York made it a centre from which it was but a short journey to many outlying cantonments and flying fields, where practice under conditions closely approximating field work could be obtained.

Organize Many Departments.

Two large chemical laboratories in Havemeyer Hall, the chemical building of the University, were converted into a still and a movie laboratory, while a large number of smaller rooms were utilized for lecture and recitation purposes and for the administrative offices of the School. A large building adjacent to the Cathedral of St. John the Divine and the basement and gymnasium in other buildings served as barracks for the students, and their meals were served to them in the University Commons under the supervision of the department of domestic economics of Teachers' College. Offices for the force of instructors were for convenience located in the same building as the laboratories. The gymnasium, swimming pool, and shower baths were at the disposal of the students at certain periods every day, so that the advantages enjoyed by the men were much superior to anything that existed in any of the temporary training camps.

The physics and chemical departments of the University placed their apparatus at the disposal of the school for use in lectures in photography, optics and chemistry. The university library purchased an assortment of books upon photographic subjects and made a special collection of the most recent and approved photographic authorities and placed them in a special reading room in the same building as the laboratories, so that they would be readily accessible to the students.

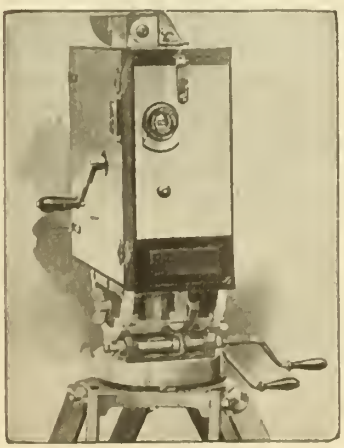
Still Laboratory Well Equipped.

In the still laboratory were four individual darkrooms and a development demonstration room, an enlarging room,

Bass Camera Specials

Price $93.50

The famous 200 ft. capacity U. S. Compact, the lightest high grade camera made. Standard film and frame line. Cam and shuttle intermittent. Outside reflecting focusing finder. Round aluminum magazines. Fitted with a 50 M. M. F.: 3.5 Tessar lens, also direct finder. Weighs only 10½ lbs. Price complete as quoted $93.50.
Extra for suitable panoram and tilting top tripod, $37.50.
U. S. Compact Professional Model, same as above, but fitted with trick crank, also reverse action, complete with 50 M. M. Ser. Ic. F.: 3.5 lens, $135.00.



Universal Camera Service

The largest complete stock of Universal Motion Picture Cameras in the United States. Any model ready for immediate delivery. Write for special prices on all cameras.
The name of "Bass" in connection with Motion Picture Cameras means absolute satisfaction. Send for your latest Bargain List.
We can supply Eastman raw negative film, perforated, at $37.50 per thousand.
We will gladly take your old Motion Picture Camera in exchange on any new Universal, or U. S. compact. Send description.
Remember that the Bass Guarantee of Satisfaction protects you fully.

BASS CAMERA COMPANY

CHARLES BASS, President

109 North Dearborn St., Chicago, Ill.

a lantern slide room, a copying room, a printing room and a finishing room. Another separate room was utilized for a stockroom to hold the enormous amount of supplies and photographic equipment necessary for the use of hundreds of students. The rooms were equipped with running water, large sinks, red, orange, and green safe lights, and apparatus for all ordinary photographic operations. In the individual darkrooms were safe lights, stock developing solutions, trays, fixing tanks, wash boxes, sinks, and running water.

The plate demonstration room was equipped like the individual darkrooms, but on a larger scale, with sufficient space so that a number of students could witness the demonstrations. To render this more easily visible the rooms were painted white and lighted by the latest method of indirect lighting which made all objects in the room visible and yet actinicly safe. In the enlarging room was a 8 by 10 revolving back enlarging camera with Cooper-Hewitt M-10 enlarging outfit and an enlarging easel adjustable to all positions. In addition to this enlarging outfit, there were nearly a dozen enlarging lanterns of various kinds. Also there was an elaborate equipment of cameras and printers.

Complete Motion Picture Laboratory.

A small but complete laboratory for the production of motion pictures was installed in the space which was formerly a large chemical laboratory. The printing room, from which printed film could be passed directly into the developing room, was equipped with a double Duplex printer, with automatic light shift.

The developing and wash rooms were built in a specially constructed waterproof tank of cement and asphalt, 2½ feet deep, so that all of the washing tanks and surplus water could be ejected directly on to the place underneath the raised deck of slatted duckboard.

The developing room was a double one, equipped on one side for negative development and upon the other for positive. All the walls were painted white, and by means of indirect lighting, every portion of the room was easily visible without having to use light strong enough to fog even the most sensitive negative film.

Signal Corps School of Photography, Columbia University, New York.

Good Washing and Drying Facilities.

Washing apparatus, as well as tinting and toning, was carried on in a room

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Use Reco Color Hoods

Instead of dipped lamps
Infinitely better
more lasting and
cheaper in the long run.
Made of natural colored
blown glass.
Do Not Fade or Wear Out

Fits 5, 10, 25 and 40 W. Lamps

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

GUARANTEED

Mailing Lists

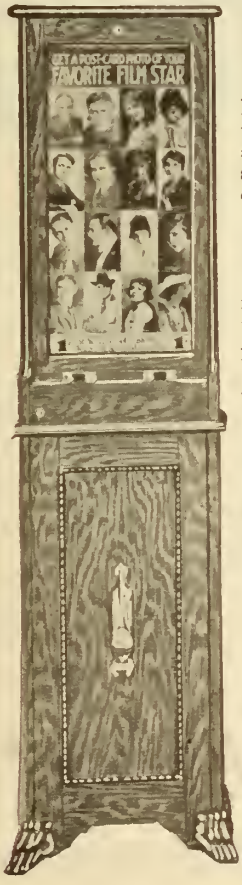
MOVING PICTURE THEATRES

Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago



LOOK HERE!

If you could entertain the surplus crowds outside your door until seats were ready—keep them smiling, stimulate public enthusiasm, and at the same time get back all the pennies paid back in change thru your ticket window.

WOULD YOU?

invest $50.00 with the absolute assurance that you get your money back—please your patrons—advertise your house—cut your overhead and keep the crowds coming back.

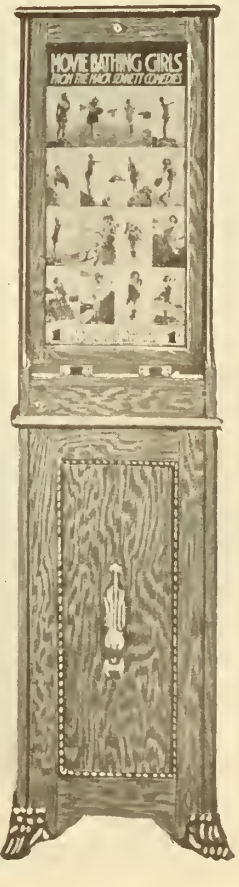
T. W. Hamlin, Says:—

Our Favorite Film Star post card machine sold out all the cards the first day it was put on the floor. Apollo Theatre, 209 W. 125th St., New York
Other machines getting from $20 to $50 per day

NOW IS THE TIME

To place your order. There is no other legitimate proposition in which you can place your money which will bring as big, quick and sure profits as these machines, besides giving your patrons a clean live, up-to-date amusement and making them all boosters for your theatre.

We give you 6,500 cards with each machine. The cards sell for $65.00 which pays for the machine and leaves a cash profit of $15.00. Additional cards can be bought to net you 200% profit. Machines are 6 ft. high 18" wide, oak finish, mechanically perfect and an ornament in any lobby. Catalog free on Request



The Exhibit Supply Co.
507-509 So. Dearborn St., Chicago, Ill.

well illuminated by daylight, supplemented by artificial light over all of the tanks. The washing room opened directly into the drying room, which was large enough for two 2,000-foot drying drums.

From the drying room the films passed directly into the assembling and cutting room, so that the entire cycle of operations in the finishing of the films took place in a series of contiguous steps.

On account of the scarcity of motion picture cameras already alluded to, it was necessary for the Government to make use of a large diversity of cameras, so that at one time or another, more than a dozen makes of cameras were used for instruction purposes at the school. Among the different makes used were Bell & Howell, Akley, Debrie, Provex, Prevost, Moy, Universal, Pathe Professional and Pathe Portable.

How the Men Were Trained.

In the training of the men in the use of the motion picture camera, after they had been taught the preliminary operations of setting-up, threading, cranking, tilting, and panoraming, they were first permitted to take short sample scenes of familiar subjects about the University, and then after having demonstrated their ability to handle the camera, they were given definite assignments to obtain certain kinds of pictures, at events which were happening in the city or of various activities in the near-by camps.

Direct requests for special work for the Government or for the Committee on Public Information kept a number of the advanced students and instructors busy in turning out pictures for propaganda work for educational purposes, and records of various kinds.

It was my good fortune to make a great deal of film of the work in the air service, and I hope later to be able to tell you something of the interesting work which I did at the various flying fields.

I cannot help feeling that I myself was as much of a student as any of the boys who passed through the course at Columbia and that I learned fully as much in contact with the various men who came from all over the country as did any of them. For one thing, it gave me the privilege of accumulating a great mass of instructive material.

Motion Picture of Great Help.

It has been admitted by many prominent men that the motion picture was one of the greatest contributory factors to the success of our war activities; that had it not been for the great amount of propaganda and publicity disseminated through the motion picture theatres it would not have been possible to arouse the amount of enthusiasm and the consequent liberal subscriptions to the Liberty Loans and various charitable drives, had it not been for the medium of the motion picture theatre.

In consequence of the great amount of photographic work done, both still and motion, there has been a tremendous impetus given in the interest taken in the technical side and use of photography for other purposes than that of the purely amusement side; and where one camera was in use before the war the interest aroused in the use of photography will bring twenty into use now that peace is declared.

All of the students at the school were required to keep notebooks with the record of various formulæ which would be of use to them in their work in the army and equally as much use to them afterward in civilian life should they continue their work in photography. As near as I can ascertain from the men with whom I have come in contact with since their discharge from the army, it is evident that very few of them have any idea of changing their occupations.

Many Had Had Photographic Experience.

As the students of the school were selected from their experience cards for their previous training in photographic lines most of them had been actively engaged in the photographic profession before entering the army.

It was flattering to me to find that a large proportion of these boys who came to the school already had notebooks of some kind or other, many of which had extensive clippings from the motion picture photographic department in Moving Picture World, and I was thus able to meet personally a large number of readers of these columns, whose acquaintance I would not have otherwise had the opportunity to make.

The work in motion picture photography done by the Signal Corps School of Photography proved an inspiration to Columbia University, so that they have instituted a course in motion picture photography, of which they have asked me to take charge, so that when any of you are in New York I shall be glad to have you visit me at Havemeyer Hall.

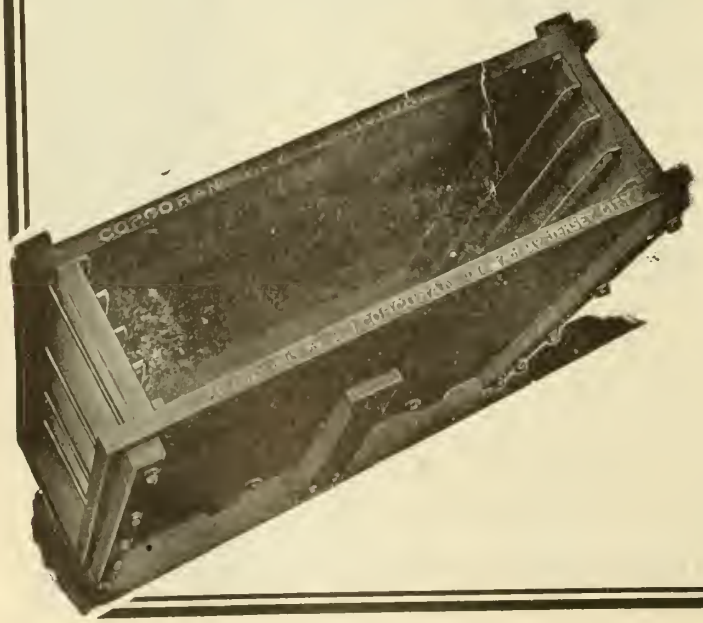
The laboratories formerly used by the Signal Corps have been turned over for this new course, and already other universities and educational institutions are turning with interest to this new course of instruction and thinking about giving more serious consideration to this important subject, which will doubless, before many years, be found in the curriculum of all large colleges and technological institutes.

DO YOU KNOW
that the
Chalmers Publishing Co.
Print All the
Preferred and Practical
HANDBOOKS
dealing with the
Moving Picture Industry?

YOUR BEST LABORATORY INSURANCE

CORCORAN TANKS

With the PATENTED JOINT



INSTALLED BY US

Biograph Co.	Burton Holmes
Vitagraph Co.	Fox Film Corp.
Thomas A. Edison	Famous Players
Gaumont Co.	Solax Co.
American Film Mfr. Co.	United States Government
Kinemacolor Co.	Thanhouser Film Co.
Mutual Film Corp.	Universal Film Co.
Kineto Co. of America	Pathe Freres
Goldwyn Corp.	Kalem Co.

Rothacker Film Co.

A. J. CORCORAN, Inc.

MANUFACTURERS AND PATENTEES

Office and Factory

751 Jersey Avenue, Jersey City, N. J.

TEELEPHONE MONTGOMERY 238

BOYLAN EVEN TENSION REEL

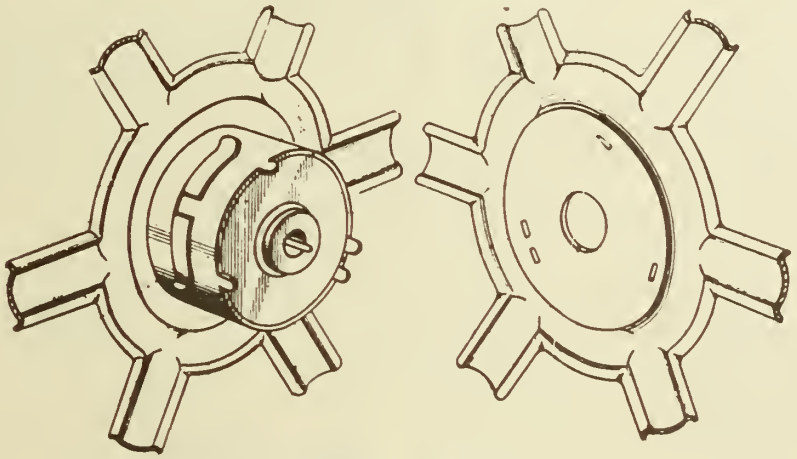
FOREVER ENDS ALL TENSION TAKE-UP TROUBLES

TESTIMONIALS

"The sprockets on our machines have been used in connection with the automatic reel for eighteen months and are still in good condition. The reels are indispensable to us, and we could not be without them."—F. H. YOUNG, Manager, Iris Theatre, Salisbury, N. C.

"It has our unqualified endorsement. It works perfectly."—F. H. RICHARDSON, Editor, Projection Department, Moving Picture World.

Patented April 23, 1918



It's All in the "Hub"
Otherwise It's a Standard Reel

"They are entirely satisfactory in taking care of the tension, operating with practically an even and easy tension throughout the run, yet firmly winding the reel."—JOHN GRIFFITHS, Ansonia, Conn.

"I have used the reel several days and it meets every requirement at the take-up. I O. K. the reel and believe it to be a valuable asset to high-class equipment."—CLAUDE E. LINSTRUTH, Carthage, N. Y.

Increases Life of Lower Sprocket Many Times. Also this Reel Does Away with the Necessity for a Take-Up Friction in the Projector Itself.

The take-up friction of the projector is set tight so that it cannot slip at all and the tension on the film is entirely taken care of automatically by the friction between the two hubs of the reel, the friction becoming automatically greater as the weight of the reel increases by the film being wound on it.

It has no springs or weights or complicated mechanism and can be used on any machine using the standard reels, without making any change whatever.

It has been tested out under all kinds of conditions for more than eighteen months.

It will save the operator all his present worries from variation in take-up tension, losing the lower loop, etc., and will save the moving picture industry many thousands of dollars annually through the elimination of the various kinds of damage done to the films through excessive tension.

INTRODUCTORY PRICES

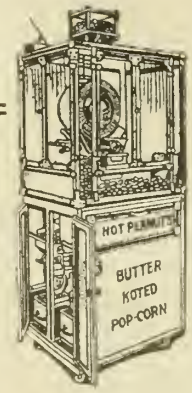
BOYLAN EVEN TENSION REEL

14-inch .....$3.50 each
10 " ..... 1.50 each

Ask your nearest dealer

AUTOMATIC REEL CO.

203 Evans Building
Washington, D. C.



The Short Reel
That Brings
The Long Green

Moving picture theatres are right now the most popular centers of instructive entertainment. They appeal to the popular taste, and so do peanuts and popcorn. Can you think of a better combination than your Theatre lobby and a Kingery Popcorn and Peanut machine?

Kingery Popcorn and Peanut Machines

Appeal to the Senses of Sight, Smell and Taste, while your best thriller appeals only to sight. If every nickel of admission represented 3½ cents in profit, you'd agree that "business was good." Well, that's exactly the profit each nickel represents in Kingery sales. Why not pocket this extra profit?

WRITE TODAY for our 64-page catalog done in colors. It will tell you what the Kingery will do for you if you give it the chance.

"There is a Kingery built for you"

KINGERY MANUFACTURING CO.
420 East Pearl St., Dept. E., CINCINNATI, OHIO.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Perfected **Projection**

Absolute portability, combined with ease of operation, and perfected projection, has made

The DeVry Portable Projector

the recognized standard of the portable field.

Devoid of all superfluities, and built to last, its sterling qualities engender the admiration of all its users;—the country's leading producers, exchange and theatre men.

Write today for our new descriptive catalog. It tells of the successful application of the DeVry Projector to various needs, and how you, too, can benefit by its use. Address,

THE DeVRY CORPORATION
1256 Marianna Street DE CHICAGO, ILL.

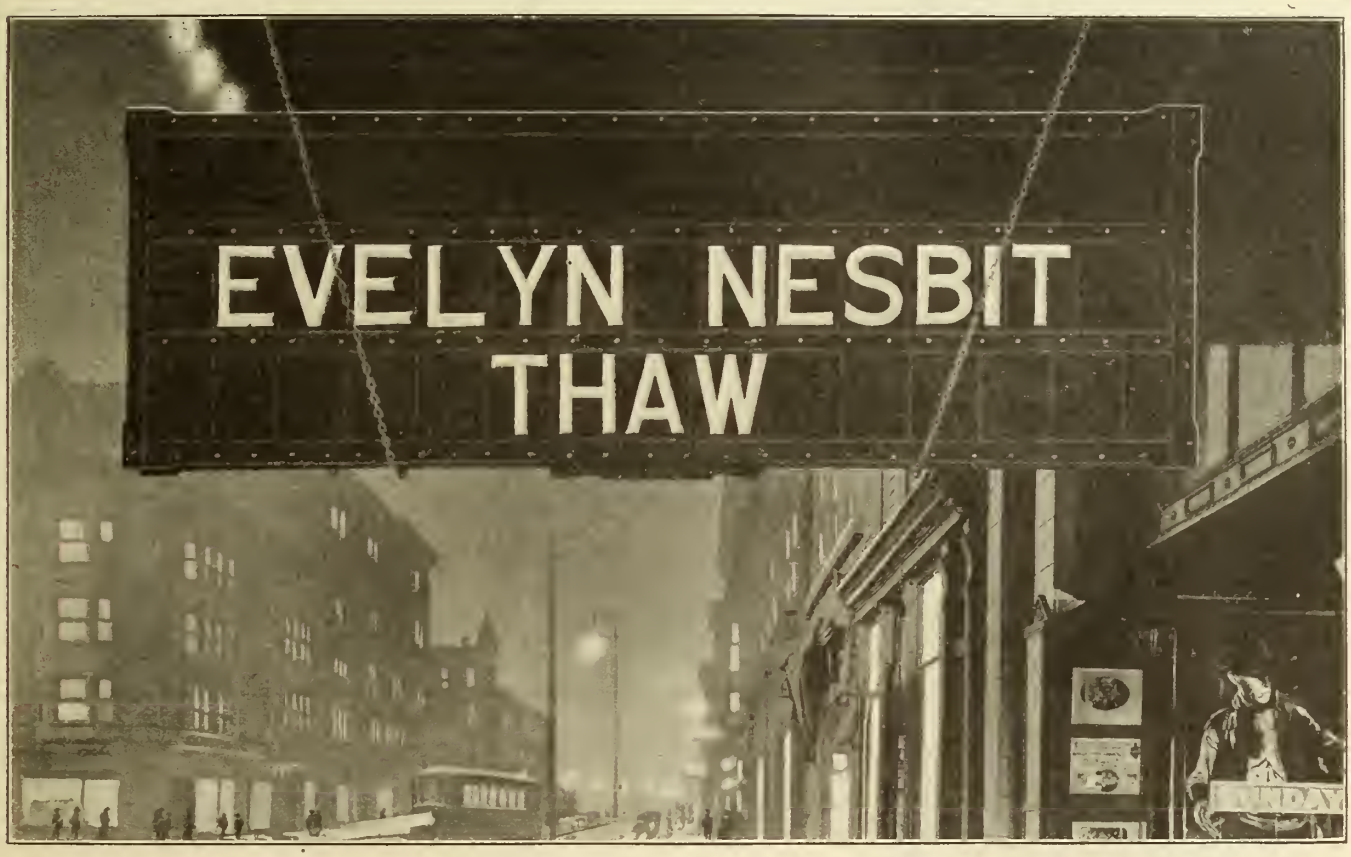
The Last Word
in Ticket Protection
When we announced our
New, Perfected Model

Automaticket System

everybody in the amusement field expected something really worth while.

And everybody who saw the "new model" expressed himself delightfully surprised at the remarkably many improvements incorporated in the new model. It marks a new epoch in ticket selling devices. Send for further information today. It will pay you to know.

The Sign that Changes With Your Program



Federal Changeable Letter Silveray Sign

Easy to Change:

Advertise a different feature every day. The opalescent glass letters fit easily into the sign and can be changed daily without difficulty. The Silveray calls patrons, not only from your immediate neighborhood, but from blocks around. You have 12 months to pay for this sign.

Works 24 Hours a Day:

The Silveray advertises your theatre or your feature picture to every passer-by. It is equally effective, day or night. By adding attractiveness to your theatre entrance this energetic business getter fills your theatre daily. Operating costs are negligible. Only one lamp is required for each letter. There is no other expense. Let us explain fully.

MAIL THIS COUPON TODAY

FEDERAL SIGN SYSTEM (ELECTRIC)

Lake and Desplaines Streets, Chicago.

627 West Forty-third St., New York — Branches in all large cities

Please send me full particulars regarding the Silveray Changeable Letter sign:

Name .....

Address .....

Theatre Name ..... Seating Capacity .....

M.P.W.5

INTEREST GROWING IN SUNLIGHT ARCS

Good Reports from New Pacific Coast Offices President Harmer Enthuses Over His Machine

FRANK ELLIOTT, who recently opened Pacific Coast offices for the Sunlight Arc Company, Inc., in the Wright & Callendar Building, Los Angeles, is sending back East reports of the success of his exploitation which are highly gratifying and lead J. Justice Harmer and his associates at the home office on West Forty-eighth street to believe that their thought that they had introduced something really revolutionary in studio lighting devices was well founded in fact. A number of the big studios on the Coast are already using the lights and several of the recent releases have been made almost exclusively with Sunlights.

In the East a particularly attractive contract seems about to fall into the lap of the company coincident with the opening of the new Fox Film Corporation studios which are under course of construction in New York City.

It is quite apparent that not a little of the success which has attended the Sunlight company's efforts to introduce the new light has been due to the spontaneous enthusiasm of Mr. Harmer, president of the company who has done most of the work of perfecting the device. Mr. Harmer has prepared the following article which sings the praises of his product. The Moving Picture World prints it because Mr. Harmer is ready for any "Doubting Thomases" who care to pay him a visit at his place of business in New York.

The Sun Light Arc places at the disposal of motion picture photographers a new source of illumination. The Sun Light Arc is not merely an arc using a greater current than has previously been employed in studio work, but it is radically a different source of light. The main part of the illumination from the Sun Light Arc is produced by a very intense white flame vapor which is confined in a deep crater in the burning end of the positive electrode. In the ordinary flaming arc the light is produced by the entire arc flame between the two electrodes, and there is no localizing of the brillancy and no crater is formed in the electrodes.

Has Special Advantages.

The advantages of the Sun Light Arc for motion picture photography are numerous. In the first place the confining of the bright vapor in the intensely hot crater makes the light very steady and free from flicker. Small disturbances do not effect the light or change its intensity in the manner that is so noticeable in the small flaming arcs where the light emanates from the arc flame itself. Another reason for the extreme steadiness of the light is the fact that the high current used (150 amperes) makes an arc which has considerable inherent stability due to what might be called its own inertia. The advantages of a steady light of high candlepower are universally appreciated by motion picture photographers.

It is extremely interesting to know that in this form of arc more candlepower has been squeezed into a small space than has heretofore ever been accomplished by man. In order to conceive of what it means to produce one hundred thousand candlepower from the end of a five-eighths-inch carbon let us suppose that a small portion of the vapor from the positive crater might be dipped out of the arc on the head of a pin. This amount of light would give about 800 candlepower. The concentration of the light has the advantage in effect work and artificial sunlight work of casting extremely clean cut and sharp-edged shadows, such as cannot be produced with the same effectiveness with any present illuminant available in the studios. The point may be brought up that concentrated source of light has only a limited use. This is appreciated, but it must be realized that it is very simple to cause diffusion of a concentrated source of light by any one of a number of means, but it is impossible to concentrate a diffused source of light.

Another feature of this arc, which is partly responsible for the unusual efficiency of the unit, is that nearly 80 per cent. of the total amount of light from the arc falls in the hemisphere toward which the positive carbon is facing. This useful distribution of the light is due to the fact that such a large percentage of it is emitted from the crater, hence when the arc is viewed from some point where the crater face is not visible, the candlepower is extremely low. The Sun Light Arc is the first illuminant for general studio lighting within the zone to be illuminated; other sources of light all have a uniform light distribution in all directions, and hence must use some form of white reflector in order to reflect the 50 per cent of the light which falls away from the scene, back onto the scene.

Another important application of the arc is for spot lighting. With a concentrated form of light of this intensity and a small parabolic reflector 24 inches in diameter, a beam of light can be produced which will give very high intensities for indoor and outdoor work at near ranges, i. e., from 10 to 80 feet. For special work outdoors, it is possible to photograph sets by the light of the beam at a distance of over one fourth of a mile.

The previous paragraphs have dealt with

Do You Appreciate "TROUBLE-PROOF" PROJECTION?

Is the Carbon that Satisfies Projectionist and Audience Alike.

DIRECT CURRENT ONLY

Many projectionists have found that the source of their trouble in obtaining good projection was due to the carbons they were using. Not until they tried the Columbia-Silver tip combination were they completely satisfied, and now this combination is firmly entrenched in the estimation of the majority of all motion picture men.

Naturally here's the reason: Perfect illumination of the screen—No Flicker—No Shadows. Moreover, the special construction of the Silvertip reduces the annoyance of continual adjustment.

WHITE A. C. SPECIAL CARBONS

These carbons have as high a reputation on alternating current as the Silvertips have on direct current projection.

WRITE FOR FOLDERS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

No Splutter
No Flicker
No Carbon Dust
No Crater Troubles

—if you use WESTINGHOUSE MAZDA LAMPS for Motion Picture Projection.

The 900-Watt lamp is recommended for general motion picture theatre service, and will give satisfactory service for throws up to 100 feet on a 12-foot by 16-foot screen.

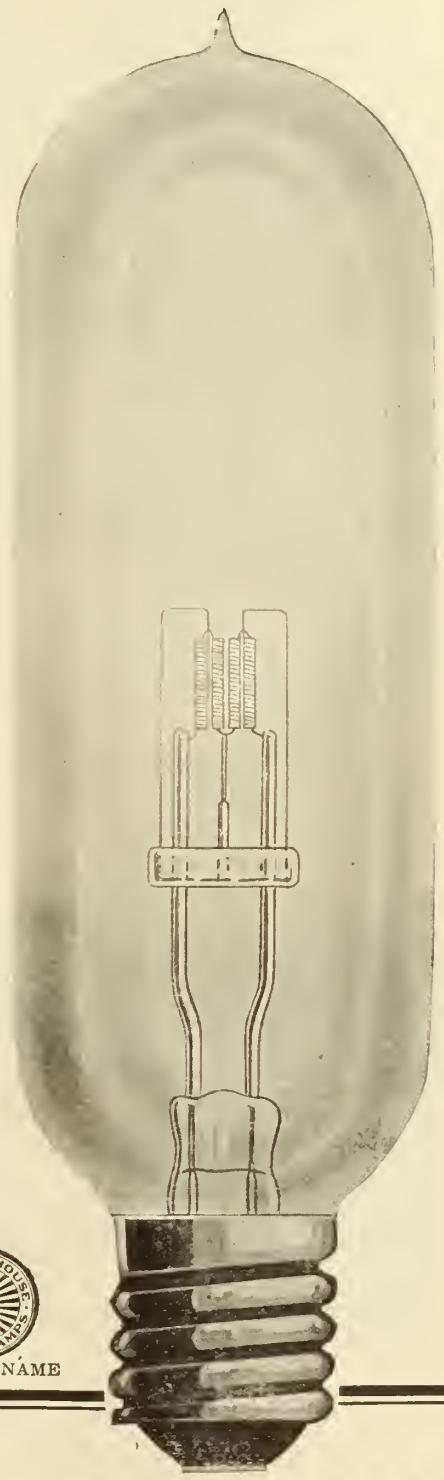
The 600-Watt lamp is for use where there are shorter throws and smaller screens, as in churches, lodges, colleges and other places. It is particularly adapted for use on rural lighting outfits where the power supply is limited.

Write for descriptive matter

Westinghouse Lamp Company
165 Broadway, New York City

Sales Offices and Warehouses
Throughout the Country

For Canada: Canadian Westinghouse Co., Limited
Hamilton, Canada



GUARANTEED BY THE NAME

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

the advantages of the Sun Light Arc in intensity and concentration of the brilliancy. There is another very important feature of the Sun Light Arc. This might be called the quality of the light. All photographers agree that the ideal light for photography is sunlight and North skylight. The ideal artificial illuminant is that one which nearly approaches daylight in quality. Daylight is not highly colored, but is usually referred to as pure white. In comparison with most artificial lights it would be called slightly bluish in hue. Daylight is also very actinic. The standards of photography are, in general, set by the results which the photographer obtains by daylight. When the photographer can obtain results of a similar sort by artificial illumination, such illumination will be considered ideal. The Sun Light Arc is very similar in quality of light to brilliant daylight; it is clean bluish white in color, and is also extremely actinic.

This explains very conclusively why the results obtained with the Sun Light Arc appear not only true to the eye but also true to the camera's eye.

There is probably no equipment in existence from which it is possible to obtain so much light with so little weight of apparatus. This feature combined with the remarkable photographic qualities of the light makes it ideal for portable equipments. The complete unit is easily handled by two men. The lamp with its container, trunnion arms and swivel base weighs 150 pounds. A tripod is furnished which weighs about 70 lbs. In addition to those units a 75 pound rheostat is necessary when the apparatus is operated from a standard 110 volt circuit.

Equipment Business Improving.

The management of the Breck Photoplay Supply Co., of San Francisco, notes a steady increase in business of late, with more inquiries than for many months. Recent sales have included two Simplex machines for the Verdi Theatre, San Francisco, whose other machines have been shifted to the Allies Theatre; two machines and a rectifier for the York Theatre, also of this city; one Simplex for use at Folsom prison, Folsom, Cal.; two for the Mission Theatre, Dinuba, conducted by Walter Evans; two for the Willows Airdome, soon to open at Willows, Cal., and two for the theatre at San Leandro, Cal., opened on April 15 by George Freitas and David Wilson.

Film Developing Corp. Will Increase Capacity

PLANS have just been announced for the enlargement of the already splendid commercial laboratory and printing plant of the Film Developing Corp. at No. 216 Weehawken street, West Hoboken, N. J. Additional machinery is to be installed and an even more efficient system inaugurated which will increase the capacity of the plant from 500,000 feet per week to 1,000,000 feet.

The Film Developing Corp. is not a new business and is already favorably known throughout the moving picture trade. Within the past few weeks, however, many important changes have been made. As at present organized the company has for its officers: Harry Houdini, president; Theodore W. Hardeen, vice-president, and Alfred Davidson, secretary and treasurer.

Houdini's recently developed interest in the moving picture industry has excited no little comment. His initial venture was recorded when he starred in the Houdini serial, a series of two-reel pictures which are said to have met with a degree of success rarely equaled. Mr. Hardeen, who is associated with Houdini in the Film Developing Corp., will be recalled by amusement men as a recognized theatrical performer who has, like Houdini, specialized in "escape" work. Mr. Davidson, secretary and treasurer of the company, has just returned to civil life after having served as a first lieutenant in the American army.

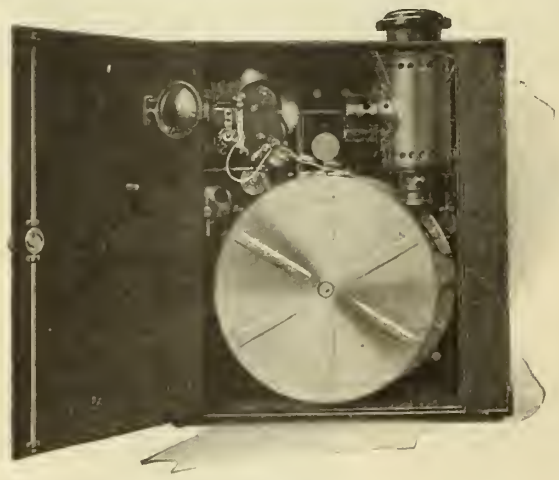
The Film Developing Corp. at present occupy an entire three-story building in West Hoboken. The large corps of expert workmen who have been assembled use standard Bell & Howell equipment and the appointments of the plant throughout are modern.

Certainly It Pays to Advertise.

Ask the Exhibit Supply Company, Chicago, and they'll tell you that an advertisement in *Moving Picture World*, offering something that will make picture showmen money, registers quickly and surely. This company produces a slot machine, built to stand or be hung on the wall in a theatre lobby, that delivers photographs of screen queens.

Among the results of the first advertisement placed in *Moving Picture World* by the Exhibit Supply Company were sales to Apollo Theatre, New York, where the entire supply of pictures was sold in one day; Blue Mouse Theatre, Fort Worth, sold out in three days, and Avon Theatre, Utica, N. Y., sold out in one day; a few scattered instances of results.

When You Advertise in the Moving Picture World You Reach People who are Willing and Anxious to Buy.



WHOLESALE DISTRIBUTORS

The New Motor Driven

American Projectoscope

Perfect projection—film can run forward or backward—or stopped on the screen at any single picture.

Ask For Demonstration

Motion Picture Apparatus Co., Inc.

110 W. 32nd St. Farragut 4779 New York

FOR SALE

1—Moy Camera with 90 Millimeter Lens
1—Moy Camera without Lens
20—200 Ft. Cartridge Boxes
2—Tripods
2—4 Tube, Cooper Hewitt, 220 Volt—Type 12, 24 inches
1—8 Tube, Cooper Hewitt, 220 Volt—Type 12, 24 inches
2—6a Powers Projectors Motor Drive, 110 D.C.
7—Printing Machines (Bell & Howell)
2—Moy Perforators
16—Debrie Perforators
10—Ambrosio Perforators
25—All Metal Factory Chairs with backs
4—All Metal Factory Stools
1—Small Safe
1 Moy Printer
25—Film Racks
1—F & S Printing and Enlarging Cabinet with Cooper Hewitt Light and Rheostat for 115 Volts D.C.
2—6-Frame Tanks, made of Gulf Cypress by A. J. Corcoran
2—3-Frame Tanks, made of Gulf Cypress by A. J. Corcoran
1—4-Frame Tank, made of Gulf Cypress by A. J. Corcoran

APPLY TO

The Vitagraph Co. of America

EAST FIFTEENTH STREET and LOCUST AVENUE
BROOKLYN, N. Y.

DEEP MYSTERY FINALLY LAID BARE

J. E. Robin, Aided and Abetted by Messrs. Edwin S. and B. F. Porter, Explains Hectic Signs on Godfrey Building Which Have Been Annoying Film Trade—Cinema Equipment Center

SOME weeks ago the Godfrey Building, at 729 Seventh avenue, broke out all over with queer and mysterious eruptions. On the windows, in the elevators, and everywhere one looked were to be seen hectic signs in red and black, reading "Something New in Movies."

No one knew what it was all about.

Repeated inquiries brought no satisfactory answer. It was just "something new" in a field which has been worked forward and back and through the middle until it seems perfectly reasonable to assume that there can be nothing really new in it.

Now comes J. E. Robin, flanked by Edwin S. Porter and B. F. Porter, to make a brief preliminary statement—for these are the men who are behind this "something new in the movies."

A projection laboratory for demonstration and experimental purposes— a salesroom where one may purchase anything and everything that has to do with the equipment and operation of a moving picture theatre or a moving picture library—this is the answer.

The new enterprise is officially listed as the International Cinema Equipment Center, operated by the Cinema Equipment Center, Inc., a closed corporation of which Edwin S. Porter is president, J. E. Robin, vice president and general manager, and B. F. Porter, treasurer.

Backers Experienced Men.

The gentlemen mentioned are all well known in the moving picture industry and the records they have made for noteworthy achievements in lines allied with their new venture is of interest in that it has much to do with the Cinema Center's chances for success.

Edwin S. Porter's most important connection at the present time is with the Precision Machine Co., whose activities he has directed with striking success for the past couple of years. In the earlier days he was the mainspring of the Famous Players company where his ability as a technical director of moving pictures was used to splendid advantage.

J. E. Robin, vice president and general manager of the new enterprise, has had a hand in the perfection and exploitation of a number of the best known makes of moving picture projectors, including the Simplex and the Baird. His work in the projection field has attracted considerable attention at the various world's fairs; at the San Francisco Exposition he was given the highest award as a cinematograph engineer.

B. F. Porter, treasurer of the new company, is best known as New York sales manager for the Precision Machine Co. In this capacity he has made some of the most important projection installations in the United States.

Have Building's Entire Second Floor.

The Cinema Equipment Center is being established on the second floor of the Godfrey Building which it will occupy to the exclusion of all other business. Ten thousand square feet of floor space have been taken. About $14,000 is being expended in fitting up the place.

As has been suggested, the Cinema Center, in a sense, will be a permanent exposition at which may be seen in actual operation every device necessary to the most efficient operation of a picture theatre or a laboratory. There will be booths for approximately fifty manufacturers who have wares to sell the picture trade. A number of these manufacturers are planning to keep their own representatives constantly in attendance; others will entrust their interests to the corps of experienced salesmen who will be employed by the Cinema Center people. The manufacturers assembled will be in non-competitive lines and a point is being made of the fact that those being accepted are the cream of the field, and those with established reputations for reliability and fair business dealing.

There are a score of angles to the new enterprise which can better be elaborated upon in the near future after the business is under way. With this preliminary announcement is reproduced a floor plan of the new laboratory and salesroom which will do much toward explaining the general idea. Of particular interest is the method which is being worked out for the demonstration of all kinds of electrical and mechanical devices commonly used in a moving picture theatre.

Model Theatre and Booth.

One part of the big sales room is being fitted up as a model theatre, expensive

FRED STONE IN UNDER THE TOP
ALSO JAY BELASCO IN "OH" BABY
You Can Tell a Different Story Each Day With This Sign
Each letter is mounted on a metal panel built to fit. To change the reading you simply slip out one set of letters and put in another—no wiring or lamps to change. It takes just a few minutes. No lamp breakage.
And best of all this sign gives you the distinctive, clean-cut Oplex letters on a dark background—raised letters with unbroken outline—daytime display as well as night display.
We shall be glad to tell you the whole story of Oplex signs. Won't you let us know something of your particular needs?
THE FLEXLUME SIGN CO.
1336-1342 Niagara Street Buffalo, N. Y.
Please send me full information regard to Oplex signs
Sign Should Read.....
Name .....
Address .....

portieres closing it off when it is to be darkened for use. At the rear of the theatre seating space there is being installed the finest and most complete projection booth which has ever been constructed. Special switchboards which will almost perform miracles with electrical current have been devised. Simplex projectors will be used and it will be possible to rig them up at a moment's notice with the various types of motor generators, transformers, etc., which are offered as aids to perfect projection. This means that a prospective purchaser of a projection set will be able to visit the salesroom and laboratory and see any equipment he may contemplate purchasing operating under exactly the same conditions which he will encounter in his home town, whether it be in Indian or Indiana.

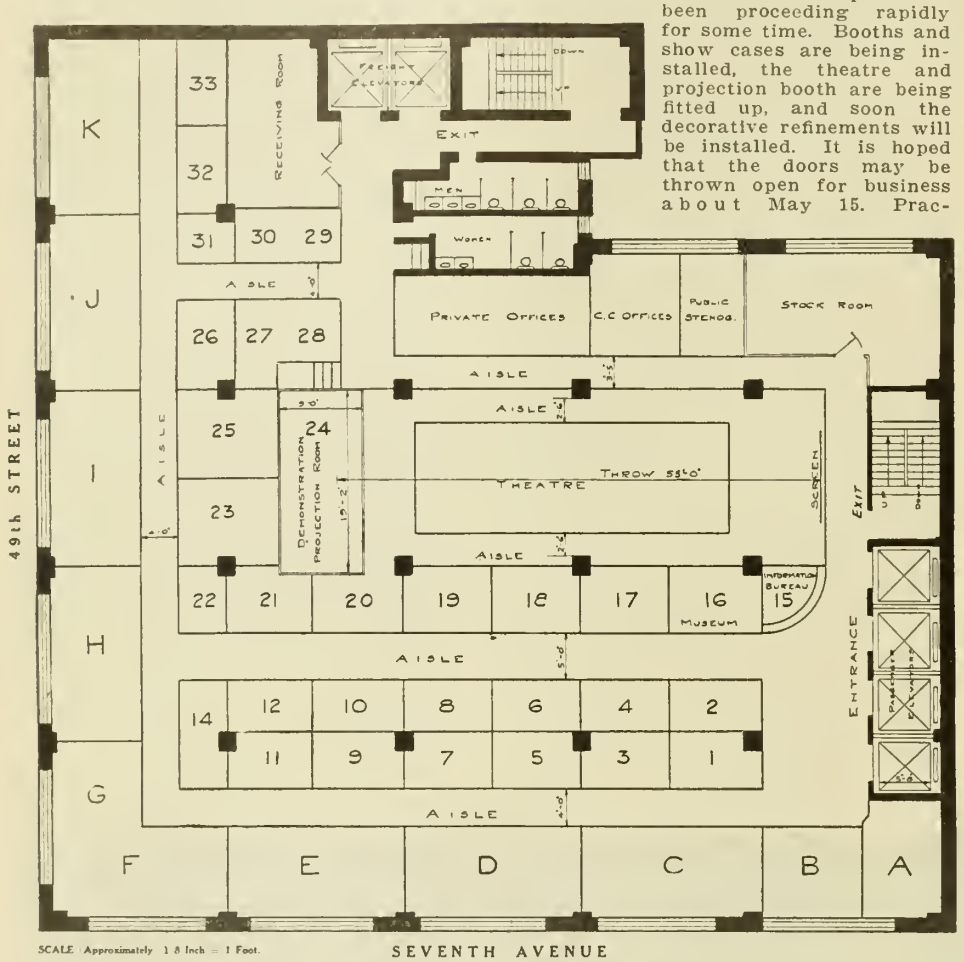
The theatre will be equipped with two or more screens which can be used simultaneously, making it possible to compare projection results under varying conditions. Meters and other measuring devices will provide accurate knowledge of any savings in current which are possible as the result of various combinations of projection machinery.

The facilities provided by this model theatre and projection booth will be available for the manufacturers interested for experimental work and it is hoped that the Cinema Equipment Center will be the birthplace of many new ideas for the general betterment of the entire moving picture industry.

Conveniences for Buyers

The Cinema people expect that what they will have to offer will make their place of business attractive as temporary headquarters for the many prospective buyers who are to be found in New York from day to day, and their plan calls for a lot of comforts and conveniences for these visitors. There will be a big telephone exchange, a telegraph office, public stenographers, and private offices for the use of those who may require them. Visitors will be asked to register and information as to their particular whereabouts in New York during their stay in the city will be available for all those whom the visitors desire to have it.

Work on the new business place has been proceeding rapidly for some time. Booths and show cases are being installed, the theatre and projection booth are being fitted up, and soon the decorative refinements will be installed. It is hoped that the doors may be thrown open for business about May 15. Practically all of the booth space has already been contracted for.



Two Tourneur Pictures Ready for the Public

THE Maurice Tourneur Productions announce that two of Mr. Tourneur's pictures will reach the public about the same time. "The White Heather," the first one filmed by this well known director on the Pacific Coast, will have its premiere at the Rialto Theatre, New York, during week of May 4, and "My Lady's Garter," which was filmed by Mr. Tourneur before leaving New York, will soon be presented to the public.

These two productions are in marked contrast to each other, and show the versatility of the producer, who has a number of high-class motion pictures to his credit.

"My Lady's Garter" is from the successful novel of the same title written by Jacques Futrelle, who lost his life in the Titanic disaster. The screen rights to this novel were retained by the author, who took the view that "the day will come when good stories will command big prices from producers of motion pictures."

After Mr. Futrelle's widow witnessed Mr. Tourneur's production, "Alias Jimmy Valentine," she was impressed with his work, and arrangements were finally made by which Mr. Tourneur secured the right to use this story for a special production.

The cast of "My Lady's Garter" includes Sylvia Breamer, H. E. Herbert, Wyndham Standing, and the well known French actor, Paul Clerget.

Simplex Canadian Agent in New York.

George F. Perkins, of the Perkins Electric Company, with offices in Montreal, Toronto and Winnipeg, was a visitor at the Simplex factory this week. The Perkins Electric Company are Canadian Distributors for the Simplex Projectors and reports from that section indicate a heavy Simplex business.

Mr. Perkins had just completed a busy week at Atlantic City, where he played an important part at the Electrical Convention, also taking part in the three days' convention at the Society of Motion Picture Engineers at Philadelphia.

Simplex a Feature at Movie Ball.

At the big Movie Ball held at the State Armory, Providence, last Thursday, the Precision Machine Company included in their display the $1,400 nickel-plated prize-winning Simplex Projector, which has been exhibited in all parts of the country.

Among those prominent at the Simplex display were W. C. Francke, of the Precision Machine Company; Harry Asher and Cecil Wood, of the Boston Motion Picture Supply Company, southern New England distributors for the Simplex, and David Davidson and his manager, George Butler, of the David Davidson Studios, Providence, distributors for Simplex.

Moving Pictures as Aid to Insane.

Dr. Ross, superintendent of the institution, State Hospital for the Criminal Insane at Dannemora, N. Y., declares to C. C. Charles, Simplex Distributor at Albany, that the use of motion pictures has proven one of the best mediums for controlling unruly inmates, all of whom are very much interested in the weekly exhibition of movies. In the event of misbehavior on the part of any of the patients, the privilege of viewing the pictures is taken from them, with the result that the morale of the institution has greatly improved since the introduction of motion picture exhibitions through the use of the Simplex.

To whom it may concern

Referring to the announced intention of Mr. Oliver Morosco to give or authorize the giving of motion picture performances of the play

"PEG O' MY HEART"

of which the undersigned is the author, attention is called to the following provision contained in the contract with Mr. Morosco, dated the 19th day of January, 1912, to wit:

"No alterations, eliminations or additions shall be made in the play without the approval of the author."

The undersigned will not consent to any alterations, eliminations or additions in his play, if used for purposes of motion pictures, and will not consent to the introduction of additional characters or incidents or scenes, should the play be used for motion pictures.

On a violation of the above provision, application will be made for an injunction.

The undersigned has also instructed his counsel to file, without delay, an application in the Supreme Court of the United States, for a writ of certiorari, to review the judgment of the Circuit Court of Appeals, recently rendered in his suit against Mr. Morosco, the court not being unanimous on the question of the right of Mr. Morosco to make a picture of the play.

J. HARTLEY MANNERS

COMMERCIAL DEVELOPING and PRINTING

THE most modern laboratory in the world with a present working capacity of 500,000 feet per week is at your disposal.

Our plant, comprising 31,590 square feet, is equipped throughout with the latest approved Bell & Howell machinery.

From its acceptance to delivery, your work is handled in its entirety by film experts.

Our motto—quality first, plus service and price—is your insurance.

A 'phone call will bring our representative to your office. Remember to call "Union 3692" when you are in the market for developing or printing of the finest grade.

FILM DEVELOPING CORP.

HARRY HOUDINI, Pres.

ALFRED DAVIDSON, Secy. and Treas.

THEO. W. HARDEEN, Vice-Pres.

216 Weehawken Street : : West Hoboken, N. J.

COOPER HEWITT HAVE NEW SPECIALTY

Elevator Winged Stand Latest Device Contrived to Save Time, Money and Inconvenience in Studios

Consistent with the reputation established by the Cooper Hewitt Electric Company, as the premier exponent of artificial illumination for motion picture studios, when they equipped the first artificially illuminated studio fifteen years ago, they have continued to hold their position in the vanguard by keeping pace with the rapid strides of the industry; by foreseeing its needs and supplying them as fast as they developed.

The newest addition to its long list of special lighting equipment is the Elevator Winged Stand.

The Elevator Winged Stand is a combination of the skylight or overhead light with the floor stand or side light. This unit is especially flexible, and is particularly useful where the studio roof does not permit of the installation of the overhead crane system of light distribution.

The Elevator Winged Stand.

The eight vertical tubes of the lower portion of the unit are built in two swinging frames or wings, and may be swung out to each side of the stand where "close-ups" are wanted with particularly good illumination in the near foreground. By posing the subject in front of the unit and shooting through the uprights of the frame an even illumination from both sides by means of the swinging wings and top light from the overhead portion is quickly secured, while the ease with which each section may be adjusted makes the attainment of an artistic balance of light and shade the work of only a few seconds.

Conserving Directors' Patience.

The director who has had to fume and wait for the tiresome adjustment of a number of lamp stands and who has witnessed the inroads on precious working time entailed in getting the "close-ups" for cut-ins on his big scenes will immediately recognize that the saving in overhead charges will pay for one of these new units in a very short time.

The outfit shown in the cut is for direct current—the alternating current outfit is similar, except that the alternating current type tubes and auxiliaries are used instead of the direct current type.

Another very useful unit recently developed by the Cooper Hewitt Company is the Foot-light Unit, which is a low truck on ball bearing castors carrying four of the long lamp tubes mounted horizontally near the floor. Each tube is mounted in a white enameled reflector, and the entire unit of lamps is covered by a heavy galvanized wire guard to protect it in "rough-house" scenes, where its position on the floor might render it more susceptible to accident from the movement of props or the unrestrained action of a violently moving actor.

Concerning Early Days.

As the name implies, these stands give a source of light from almost the level of the floor, throwing the light up into the set and illuminating shadows cast by overhead lights. They eliminate the heavy shadows cast by large hats, show details under tables, furniture, beds, etc., and are invaluable for "close-ups" of feet or objects on or near the floor, and for fire light effects from a fire place or similar situations.

The motion picture industry has grown to enormous proportions since the first studio was lighted with Cooper Hewitts fifteen years ago. Where there were five firms making pictures then, there are several hundred now; where there were a hundred actors, there are now thousands; where there were a hundred thousand dollars invested in equipment, there are now a hundred million.

Wonderful progress has been made in every department of the business. From the crude and for the most part slapstick work done by a few people have grown the elaborate plays and brilliant spectacles participated in by many artists with their huge companies. Scenes made in all parts of the world are combined to make the completed story.

The development from the "movies" of fifteen years ago to the dramatic, historical, educational and feature productions of today has been brought about by the growth of the public demand. At the very foundation of this demand is the insistence that the pictures on the screen be portrayed truly. This can only be done by the highest excellence in photography, and its first essential is proper lighting.

It requires light in a considerable quantity of short wave length and high actinic quality to reduce the silver on the film so it may be developed into a satisfactory photograph with light and shade and modeling.

Quantity and quality must go hand in hand. The motion camera makes sixteen exposures to the second. At this speed there must be sufficient light to act on the sensitized film. The quality of the light must be equal to the best north light in diffusion, and both quantity and quality must be uniform and constant as long as required for the picture.

The Cooper Hewitt fulfills the specifications for the ideal light; it is extremely actinic, i. e., rich in the green, blue and violet rays; it is free from glare; it is perfectly diffused and steady at all times; it has daylight quality; it is ideal for portraiture; it is available at an instant notice; it is highly efficient, has long life and requires no trimming or attention, and may be perfectly controlled. Over one hundred studios both in Europe and America have demonstrated that the Cooper Hewitt lights, conforming as they do to the above specifications, produce in motion picture studios results superior to daylight, in that daylight is a most variable quantity and only available a few hours per day.

With a large payroll, a long program and a release date, the manager of a studio must have the best light to be efficient. A good scenario cleverly acted and beautifully set will waste a lot of film for the producers if not properly lighted—the final test is the quality photographically. Insufficient and improper lighting is a danger to avoid. It often costs more to "retake" than the lights cost originally. Light is cheaper than labor.

Cooper Hewitt on the Coast.

"Overhead," that bugbear of all managers, can be cut in half if the studio can take "as good pictures at midnight as at midday." Many studios in that "Land of Sunshine," California, have put in Cooper Hewitt equipment for this very reason.

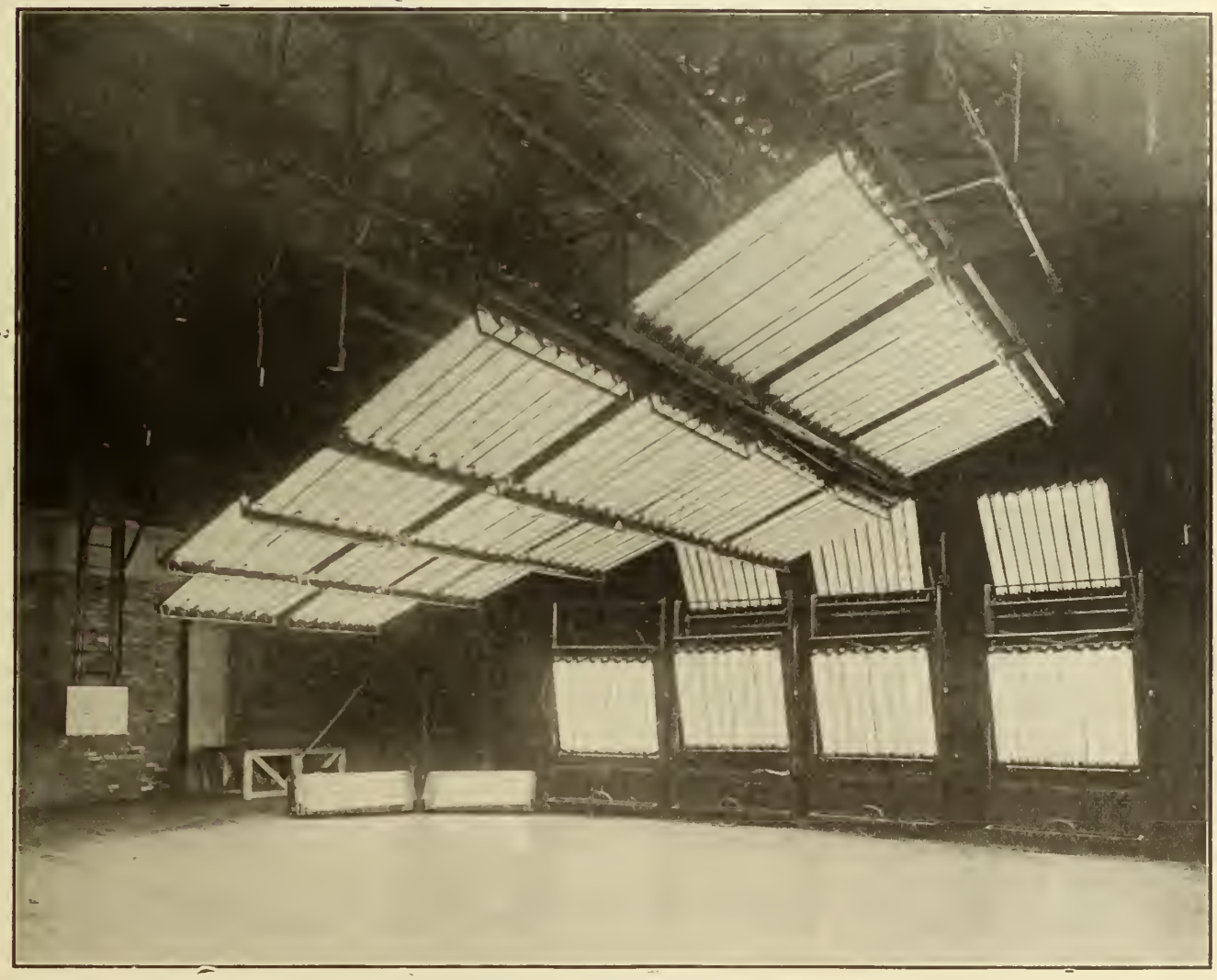
The lights are installed in the most modern glass studios, and blend perfectly with daylight; they make it possible for all "dark" studios to secure results equal, and some producers say superior, to the daylight studio.

A motion picture company which originally installed Cooper Hewitt lighting equipment in their indoor studio contracted for nearly a thousand of the Automatic Cooper Hewitt Lamps when they erected their modern plant, a testimonial which speaks convincingly for itself. Many manufacturers have added two, three and up to ten studio lighting equipments to their original installation.

INDEX TO ADVERTISERS (Equipment and Technical Dept.)

American Photoplayer Co. ... 900
Amusement Supply Co. ... 897
Automatic Reel Co. ... 909
Automatic T. S. & C. R. Co. ... 910
Bass Camera Co. ... 906
Bioscope, The ... 905
Bullock, A. R., Elec. Prod. Co. ... 901
Burke & James, Inc. ... 904
Cinema, The ... 896
Cooper Hewitt Electric Co. ... 919
Corcoran, A. J., Inc. ... 908
Cromlow Film Laboratories ... 898
DeVry Corp. ... 910
Eastman Kodak Co. ... 904
Erbograph Co. ... 903
Exhibit Supply Co., The ... 907
Federal Sign System (Electric) ... 911
Film Developing Corp. ... 917
Flexlume Sign Co. ... 915
Goerz, C. P., American Optical Co. ... 895
Gold King Screen Co. ... 897
Gundlach-Manhattan Optical Co. ... 904
Keugery Mfg. Co. ... 910
Klusila, Edward B. ... 899
Kraus Mfg. Co. ... 896
La Cinematografia Italiana ... 905
Manners, J. Hartley ... 916
Master Machine Tool Co. ... 897
Moore, Wm. N. ... 895
M. P. Handbook ... 895
M. P. Directory Co. ... 905
M. P. Apparatus Co., Inc. ... 914
National Carbon Co. ... 912
National Electric Ticket Register Co. ... 907
National Ticket Co. ... 900
N. Y. Institute of Photography ... 900
Northwestern Electric Co. ... 905
Nyhagen, Reuben A., Co. ... 896
Peerless Projector Co. ... 893
Professional School of Picture Playing ... 896
Porter, B. F. ... 898
Reynolds Electric Co. ... 907
Ross & Co. ... 900
Sim-Light Arc Corp. ... 902
Speer Carbon Co. ... 910
Typhoon Fan Co. ... 899
Vitagraph Company of America ... 914
Westinghouse Elec. & Mfg. Co. ... 894
Westinghouse Lamp Co. ... 913
Williams, A. F. ... 907
Universal Motor Co. ... 900

The Studio Light for Perfect Pictures



For a Complete Descriptive Article on this Model Lighting System
Write for Reprint No. 38

Our Customers Prove Our Supremacy

American Film Co.
Biograph Co.
Blackton Productions, Inc.
Burton George Productions, Inc.
Crystal Film Corp.
Eastern Film Corp.
Emerald M. P. Co.
Erbograph Co.
Famous Players-Lasky Corp.
Fox Film Corporation
Albert Capellani Productions, Inc.
Goldwyn Pictures Corp.
Ideal Film Studios & Lab.
Kalem Co.
Metro Pictures Corp.
L-Ko Picture Co.
E. K. Lincoln Players, Inc.
Mary Pickford Film Co.
Oliver Films, Inc.
Rothapfel Picture Corp.
Norma Talmadge Film Corp.
Paragon Films, Inc.
Pathe Freres
Peerless Features Producing Co.
Plimpton Epic Features, Inc.
Rothacker Film Corp.
Selig Polyscope Co.
Triangle Film Corp.
Universal Film Mfg. Co.
Vitagraph Company of America
Screencraft Pictures Corp.
Thanhouser Film Corp.

No Heat—No Glare—Perfect Diffusion—Absolutely Not Injurious to the Eyes

Ask any director, camera man or Motion Picture Star—then write us.

BETTER THAN COOPER HEWITT LIGHT INCREASES PRODUCTION DAYLIGHT

Cooper Hewitt Electric Company

General offices and works, 8th and Grand Streets, Hoboken, N. J.

Boston Chicago Cincinnati Cleveland Detroit Los Angeles Philadelphia Milwaukee Pittsburgh St. Louis Syracuse

Bulletin No. 77 shows new model—Write for it

"THE RED LANTERN" STARS NAZIMOVA

Wonderful Spectacle, Based on Edith Wherry's Story, Presents Great Opportunity for Business Getting Through Publicity Methods Suggested to Showmen

By Epes Winthrop Sargent and Walter K. Hill

THE best advertisement you can possibly have for this production is a person who has seen the play. This does not mean that you do not need to bring into play every advertising device you can, but the word-of-mouth advertising of those who have seen the production will clinch the effect of all your other work.

Do everything in your power, but bear in mind that the personal indorsement of those of your patrons who have seen the production will mean much additional money to you, so make a special effort to get a big turn-out of intelligent spectators for the opening matinee. If you are not in the habit of giving matinees save on Saturday, give one for this in any event. If your matinee business is apt to be small, take means to increase it.

Assemble 500 Personal Boosters.

The simplest scheme is to give away large numbers of tickets good only for the first matinee showing. A better way would be to arrange with women's clubs, social organizations or church aid and especially foreign mission societies to sell special matinee tickets on 25 per cent. commission. If you cannot get these to work with you, then give a special matinee at a nominal admission and tell just why you do it. Get out an announcement that runs in effect:

We want 500 press agents for "The Red Lantern." We want 500 patrons of the Blank Theatre who will go out and tell their friends just what a wonderful production "The Red Lantern" is. We want 500 persons who will tell others just how great Nazimova is in this greatest of all her pictures.

For this reason we shall make a special presentation of this play on (date), when an admission of only (price) will be charged. We are going to charge the difference in admission to the advertising account.

Personal Publicity Will Count.

If you work this stunt properly and fully, the moral effect will help, but your chief gain will be the scattering through the town of several hundred persons who will tell others that your advertising has not overstated the excellence of the offering.

It is to be presumed that you have played Nazimova in her other productions. If you have, tell your patrons that this play has the charm of "Revelation," the dramatic quality of her best, and as a spectacle far exceeds "Eye for Eye," both in elaborateness of scenes and in the crowds and their handling.

Get the strip of seven portraits shown in the press sheet. Run this before you start your full advertising campaign. Under it ask who can name the seven picture players shown. Offer a small prize or, better still, have the paper offer the prize. Few will guess that all seven are Nazimova.

Open Campaign with Guessing Match.

When the campaign is started you can declare the winner and make this your text for an article on the wonderful dual role she plays. The contrast in character and appearance is wonderful. Lay stress upon this whether you use the prize scheme or not.

Start your actual campaign with the snipes offered by the exchange. Get plenty of these. Get enough to cover a mile radius in cities and your own town and the next in the country. Two days later post your regular paper. Get as many of the 24-sheets as you can and get a few extra ones to guard against a washdown.

Use some of the smaller sizes, too, but don't try to do without the 24s. You cannot afford to. For your smaller sizes get a variety, but more of the numbers 1, 4 and 10A. Use the No. 8 for window displays as well as the window cards.

Don't Overlook Any Chance.

Get a large supply of the door hangers. If you cannot afford sufficient to place on all doors, at least get a supply sufficiently large to enable you to hang them in all stores, on projections along the main streets, around your house and in the street cars.

You will probably have to pay a small sum for permission to tie these in the cars, but it will be worth the expense if the traction company is reasonable. It will be worth more if you can hang in the inter-urban cars. Start using these a week in advance and have a sufficient surplus to renew any which may be torn down or defaced.

Light with Red Lanterns.

Start a week in advance to show a couple of red lanterns in your lobby. If you cannot procure the real Chinese lanterns, get red cloth or tissue and make straight sided lanterns, simply pasting the paper over small hoops and hanging them over incandescent lights. Start with a couple and add two or three more every day until you have your lobby filled by the day of the first showing. If you cannot get the time to make these, you can at least dip your incandescent globes and paint the large globes of your arcs. Get the dip used for outdoor work.

Along the same lines use red-dipped bulbs for store windows where you have displays. You can use a hook-up with the stores handling the song (details in the press book), but do not rest content with this. Get artistic displays in other store windows, particularly stores dealing in Japanese novelties of any sort, combining your stills with the store's stock and with the red lights in plenty.

Pay the merchant for the extra current used, if you have to. You can at least dip the bulbs for him. Don't be afraid to give the merchants an argument. Don't let them tell you that you should pay for the display. Make them see that they profit through the attention your display attracts to the store. Go to some pains to get an attractive layout and get a different display for each window.

Here's a Phonograph "Stunt."

You can work a novel phonograph hookup if you start in early enough. Any phonograph dealer can order for you some genuine Chinese records. In the smaller towns these are never heard. Buy half a dozen and play a record at each performance while you run slides telling of the play and one slide telling that your local phonograph man can order records in any language. Then display the records you are not using at the moment in the window of the phonograph store.

The labels are in Chinese ideograph, and their novelty will attract. Show stills of the Chinese scenes and have a sign: "These records will be played all this week at the Blank Theatre to advertise the coming of 'The Red Lantern,' Nazimova's wonderful Chinese production. Hear them. They're great."

You can use the same records for a lobby ballyhoo while the house is coming in. Most of them are infernally loud and will catch the crowd, and yet they

Nazimova in "The Red Lantern."
The star in costume as Mahlee, the girl without caste.

are in keeping with this production. Advertise largely that you will give a free Chinese concert in the lobby before each show.

Have your dealer write the company and tell what the selections are wanted for, and you will get instrumental records with gong effects. You can knock out a small town with this stunt. But don't play them during the showing.

Link Up with the Bookman.

You can get another hook-up with the book stores. They can get one or two copies of the book and can take orders for others after the showing. There is no motion picture edition, but many will want the book at regular price. Tell your bookman that it is "The Red Lantern," by Edith Wherry, published by the Bodley Head. Run a slide for the book, telling where it may be had.

Organize a street parade of "The Red Lantern," either providing the lanterns or telling the boys that each parader can have a free matinee ticket for the following week. Start and end the parade at your house. Stipulate that the lanterns must be red and raised on four-foot poles. Provide some lanterns of your own to ensure a sufficiency.

Bill the Feast of Lanterns.

In your advertising for this explain that the feast of the Red Lantern is the Chinese New Year, and that on that night thousands swarm the streets of Chinese cities with red lanterns to propitiate the Goddess of the Red Lantern, the character assumed by Nazimova to further the ends of the Boxer plotters. If you have the parade, carry cut-outs of the goddess, including the steps and circle, and also the figure of Buddha. Burn incense or red fire before each.

Get plenty of incense for your lobby. Burn a little in the house, but keep most of it in the lobby and burn enough to let the scent get up and down the street. Use the same cut-outs for your lobby display and burn the incense before these figures.

Go Heavy on Newspapers.

You can get a splendid effect by gilding the Buddha, using red tinsel or red bronze for the flames. If you do this, paint out the figure of the girl and touch in the character lines with black. If you can, enshrine the figure in a canopy of red cloth with gilt paper strips lettered in red for hangers. Take your decorations out beyond the building line if you can get permission.

In your newspaper work take big spaces, but take two half pages or four quarters rather than one full page. Keep on hammering right up to the last day, though you can cut down gradually as your patrons spread the word. Use plenty of cuts. You have a fine assortment of scene cuts. Play up No. 14, but use as many of the others as possible. Use 11 and 12 in the same advertisement, pinning the text of this on the wonderful versatility of the star and telling that Nazimova plays both roles.

Use both the dramatic and spectacular angles in all your advertising. Do not permit anyone to get the impression that this is merely a spectacle. Tell that first of all it is a smashing big story of the Boxer rebellion, told with gripping suspense and shown in a succession of wonderful scenes, many of which are remarkable for their size and accuracy of color. Tell that in every advertisement you write.

Nazimova's Greatest Screen Play.

Then work on your story angles. Tell of the little Eurasian girl, half Oriental and half Occidental, cursed by the Chinese for the blood of the Foreign Devils which flows in her veins and rejected by the Europeans because she is not wholly white. Make this curse of mixed bloods the theme of your talks and tell of the situations it arouses.

Tell of Wang, also a Eurasian, who turns Boxer leader to avenge himself upon the whites who have done him wrong. Tell of Mahlee, raised in the home atmosphere of the Mission, loving the son of the head of the Mission only to lose him to her half-sister, who is wholly white. Tell how the curse of blood moves her to give aid to the Boxers, who, through her impersonation of the Goddess of the Red Lantern are able to sway the superstitious coolies to open rebellion.

Program and Advertising Phrases.

Mme. Nazimova, Greatest of Screen Actresses, Seen in the Greatest of Photoplays.

Stupendous Production Engaging Hundreds of Players with Nazimova the Star.

Barbaric Splendors and Amazing Ensembles Photographed in Screen Masterpiece.

Unhappy Daughter of East and West, Nazimova Plays Dual Roles in Wondrous Screen Version of an Impelling Story.

Gorgeous Pageantry, Amazing Spectacles and Great Hordes of Players Move in Most Brilliant of Photoplays.

Fortune Lavished in Building for Nazimova the Greatest Photoplay of the Year.

Nazimova in "The Red Lantern."
Showing the star in costume as Goddess of the Feast of the Lanterns.

Nazimova, Famous Russian Actress, Supreme in Her Art, Is Queen of Photoplaying.

Famous Star of Stage and Screen Reaches Height of Artistry in the Year's Greatest Spectacle.

Synopsis and Cast of "The Red Lantern."

Founded on Edith Wherry's novel of the same title. Adapted by June Mathis and Albert Capellani. Photographed by Eugene Guido. Directed by Albert Capellani. Released by Metro. Seven acts.

Cast.

Mahlee and Blanche Sackville..Nazimova
Mme. Ling.....Mrs. McWade
Huang-Ma .....Virginia Ross
Sir Phillip Sackville.....Frank Currier
Rev. Alexander Templeton...Winter Hall
Mrs. Templeton.....Amy Van Ness
Andrew Templeton.....Darrell Foss
Sam Wang.....Noah Beery
Chung .....Harry Mann
Sing .....Yukio Ao Yamo
Jung-Lu.....Edward J. Connelly

The Story.

Mahlee is a Eurasian—tainted by white blood that makes her an outcast among Chinese, while the whites will not accept her because of her Chinese blood. At the death of her grandmother, who has raised her since Mahlee's mother died in child-birth, the girl goes to the Christian Mission, in Pekin, where she is converted to Protestantism and becomes a sincere and active mission worker.

She meets and falls in love with Andrew Templeton, son of the American minister who heads the Mission. Templeton's admiration is constrained by his knowledge that she is but half white. At the mission also lives Sam Wang, who professes Christianity, but is in fact a Boxer leader. Wang covets Mahlee, but she loves Templeton and spurns Wang's advances.

One day Blanche Sackville (a role also played by Nazimova) comes to the mission, and in her Mahlee recognizes the daughter of the Englishman of whom Mahlee's grandmother has told her. Immediately an attachment springs up between Templeton and Blanche, and into Mahlee's heart goes the steel of jealousy and the realization that Blanche's father, although he is also Mahlee's father, favors Templeton's suit.

Sam Wang realizes the tempest that is surging in Mahlee's breast and is ultimately able to influence her to join him—to become the Goddess of the Red Lantern, queen of the Boxers. But Mahlee still feels the call of both bloods, and while she serves the Boxer's cause she cannot bear to have those she loves fall a victim to barbarism and superstition. She goes to the Christian Mission to warn her friends of their danger.

When she here meets Sir Phillip Sackville and pleads with him to acknowledge her as his daughter and to take her away from China, Sackville refuses. Then Mahlee goes back to Sam Wang and celebrates the Feast of the Lanterns. Suspicion and distrust enters the Chinese mind, and the Boxers would kill Mahlee; but Wang saves her. Armed conflict between the Boxers and the Allies ends in the rout of the Chinese.

Mahlee repairs to the Boxer's palace, and while seated on her throne drinks from the bottle of poison Sam Wang has given her. There Sackville and Blanche go with Andrew Templeton and find her dead. Nazimova, in "The Red Lantern," will lead a host of players through a beautifully mounted spectacle of intense dramatic power at the (insert name of theatre and date) as the crowning event of the period.

Program and Newspaper "Shorts."

The greatest drama of the year, "The Red Lantern," will be presented at the (insert name of theatre and date) with Nazimova star of the production. This great actress—truly great on both stage and screen—has in this version of Edith Wherry's famous story the best vehicle of her career. Scores of players enact supporting roles, and in the battle scenes

and the brilliant "Feast of the Lanterns" there are hundreds of supernumeraries.

Every few months, out of the multitude of productions prepared for the screen, some really great photoplay is delivered to public gaze. The last great spectacle was Griffith's move in the game of war—"Hearts of the World." In the months that have passed there have been good plays and bad—but now comes to the (insert theatre and date) the greatest spectacle of the year with Nazimova the star. "The Red Lantern" will mark an epoch in film production. It is the really great play of recent times. It will amaze beholders. These statements are based on matters of fact—for great is Nazimova and great is "The Red Lantern."

Famed on stage and screen Nazimova seems to have definitely settled into a calling where her great art and impelling personality is best appreciated—as the central figure in great photoplays she is seen at her best. Recently she has appeared in "Eye for Eye," "Out of the Fog," "Revelation" and other distinctive screen efforts, but now she comes with her greatest vehicle—"The Red Lantern," to entertain at (insert name of theatre and date) in Metro's masterly production. Hosts of people appeared before the camera in making the hundreds of scenes; the stupendous sets cost thousands of dollars, and greatest of all, the achievements is the work of Nazimova in dual roles. Edith Wherry's splendid novel has been given a fitting setting, with Nazimova the central jewel.

Publicity for "The Red Lantern."

The Feast of the Red Lantern! The Forbidden City of Royal Purple! Ages of Chinese history and superstition! The unending efforts of Christian missioners! The struggle between two bloods that flow through the veins of a dainty girl who loves China and feels the call of her English parentage blends into a drama that combines all these elements of interest into one mammoth photoplay will have Nazimova as star of "The Red Lantern" at the (insert theatre and date) to mark an event in moving picture history.

Romance of the Mysterious Orient.

Superstition, suspicion and mistrust of all who are not natives fanned the Boxer uprising into a wild flame of riot and disorder.

Leading this carnival of hate and crime was a girl who had been born with both English and Chinese blood in her veins. Her mother had been sold for gold.

Spurned by Chinese and outcast by the whites, love called her, and then changed her heart to a burning inspiration of vengeance.

Nazimova, the incomparable, will keep the interest at grips when she presents "The Red Lantern" at the (insert theatre and date). A great drama; a moving spectacle; a tragic story of a crushed ambition and hopeless love.

Advertising Aids: Press sheet; three one-sheets, three three-sheets, two six-sheets, one twenty-four sheet, lithograph window card, large photos, 8x10 photos, slides, heralds, music cue sheet, lobby display (22x28, 11x14, 8x10), hand colored photos, four styles of double column and four styles of single column scene cuts, one single column, two double column, one three-column and one four-column ad. cuts. The following star cuts: one one-column silhouette, one half-column and two one-column line cuts, one two-column silhouette and two two-column line cuts.

ADVERTISEMENT.

The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue on a $3 subscription.

There Is Nothing to Fear from This Beautiful Scene from "The Fear Woman."
Which is the forthcoming Goldwyn feature with Pauline Frederick.

"Salome" Smashes Records for Western Exhibitors

EXHIBITORS in the West have long ago broken all attendance records for William Fox pictures with the Theda Bara super-production, "Salome." Reports are coming into the Fox offices daily showing that the picture is crowding houses.

"Salome" has just completed a two weeks' engagement at the Olympic Theatre, Pittsburgh. It is the only motion picture that has had a two weeks' engagement in a regulation picture house in Pittsburgh, it is said.

In the northwestern part of the country A. L. Brown, proprietor of the Colonial Theatre, Aberdeen, S. D., booked "Salome" for four days. The box-office records he established were unprecedented. Arthur E. Weld, manager of the Strand Theatre, Cedar Rapids, had a similar experience. Mr. Weld played "Salome" from March 4 to 8, and found at the expiration of the run that the picture had made more money for him than any other production he ever had shown. Mr. Weld invited all the ministers of the town to attend the showing, and practically every clergyman accepted.

Tom Arthur, of the Cecil Theatre, Mason City, Iowa, presented "Salome" March 17, 18 and 19, and stated that it was the biggest success he ever presented at his theatre.

So many persons had to be turned away when J. E. Hostettler showed "Salome" at the Plaza Theatre, Waterloo, Iowa, and the Casino Theatre, at Marshalltown, Iowa, that he had to book the picture for a return engagement at each house.

Capt. Langford Plays Lead in Thomas Play

Capt. Edward T. Langford is the only man of nine who escaped with his life when a detachment of the Seventh New York Regiment (107th Infantry, 27th Division) was searched out by a 9-5 German shell which plunged on their billet near Peronne and exploded right in the middle of the bunkhouse. Mr. Langford is cast as a captain in Harry Raver's new Four Star feature picture—by Augustus Thomas, distributed by the W. W. Hodkinson Corporation.

Capt. Langford was formerly in the Belasco forces. He supported Clara Kimball Young in "The Dark Silence," played opposite Alice Brady in three pictures and has also supported Ethel Clayton and Gail Kane in some of their best known productions.

"Unpainted Woman" Is Mary MacLaren's Newest

PRODUCED under the working title of "Prairie Gold,' Mary MacLaren's latest Universal Special Attraction picture, will soon be released under the title of "The Unpainted Woman." A more suitable part for Miss MacLaren has never been found and her personality is shown to advantage in this picture.

"The Unpainted Woman" has been adapted from a story by the well-known short story writer Sinclair Lewis. Waldemar Young adapted the story to the screen and the picture was produced under the direction of Tod Browning.

In this photodrama Miss MacLaren has the role of Gudrun Trygavson, a servant girl who is loved by one of the aristocratic sons of a small Western village.

Supporting Miss MacLaren in the leading masculine role is Thurston Hall. Others in the cast are David Butler, Laura LaVarnie, Fritzie Ridgeway, Willard Louis, Carl Stockdale, Lydia Yeamans Titus, and Mickey Moore.

"The Unpainted Woman" is in six reels.

Big Demand for Prizma Pictures.

The undeniable success attained by Prizma Pictures has aroused the exhibitors throughout the country of the box office possibilities of this motion picture novelty. The only complaint made by the exhibitors at this moment is that it is impossible to secure prints. However, World Pictures, which is the distributors for Prizma, state that in the near future every one will have an opportunity to secure bookings through the increased facilities that is being provided by a laboratory six times as big as the one Prizma started out with.

A Prizma photographer recently left for Borneo where he will go into the interior to secure subjects and thus be able to afford picture patrons an opportunity to see and learn something about this mysterious island.

Producers' and Distributors' News

June Elvidge Has Started Another Picture for World

ACTIVITY at the World Studio at Fort Lee is at high tide these days. June Elvidge having finished "The Social Pirate" commenced work on a new five reel picture which Tefft Johnson will direct. It bears the working title of "Love and the Woman."

The cast engaged to support Miss Elvidge is headed by George Masquarrie, who having finished a spring theatrical engagement with Grace George, has come back to the picture game. Others in the cast are Rod LaRocque, Laura Burt, who it will be remembered was the original Madge in "Old Kentucky." Marion Barney, another well known screen artist, plays an important role. Among the well-known members of Miss Elvidge's company are Donald Hall, Lillian Lawrence and Edward Roseman.

The story was written by Phil Lonergan and was put in scenario form by Giles R. Warren under the direction of Charles Sarver, scenario editor of World Pictures.

Human Reality a Feature of De Mille's New Artcraft

IN "For Better, For Worse," Cecil B. DeMille's latest Artcraft Special production which was released April 27, it is said that all the characters are real human beings, grappling with human situations, and the sympathy of the audience goes out to every one of them, in spite of their mistakes and rash actions, Edgar Selwyn, author of many Broadway successes, wrote the story, and the scenario was written by Jeanie MacPherson.

The picture deals with the most vital of modern problems raised by the war. Moreover, those who have seen it claim that it is by far the finest piece of work Mr. DeMille has yet given to the screen, from every standpoint—theme, story, dramatic suspense, acting and production. The cast maintains the high standard set by Mr. DeMille in his previous productions and includes, among others, Elliott Dexter, Gloria Swanson, Wanda Hawley, Sylvia Ashton, Tom Forman, Theodore Roberts, Jack Holt and Raymond Hatton.

Corbett Serial Again Held Up.

The James J. Corbett serial "The Midnight Man" has been held up from further production through the illness of James W. Horne, who is directing the serial production. He became ill soon after his wife, known as Cleo Ridgely, the film star, returned from a hospital. It will be necessary to operate on Mr. Horne, and meanwhile the production will be held up until his recovery.

Lillian Russell Attends Private View.

Among those present at the large private showing of "As a Man Thinks" in Pittsburgh recently were Lillian Russell, her daughter, Dorothy Russell, and her husband, Alex Moore, owner of the Pittsburgh Leader. Miss Russell was enthusiastic over the picturization of Augustus Thomas' stage play, and pronounced it an intense drama with a wide appeal.

Illustrated Curtain Lecture.
Delivered in person by Lois Nielson in L-KO comedies.

Goldwyn Heads Acclaim Beach's "Crimson Gardenia"

AN advance showing of Rex Beach's latest picture, "The Crimson Gardenia," at the Goldwyn projection room has convinced Goldwyn executives that this picture will be one of the screen sensations of the spring showing. The picture is scheduled for release May 18.

Unheralded, except as a good picture with strong plot interest, the first showing of the picture at the Goldwyn offices amazed its audience by the power of its narrative, the artfulness with which suspense has been sustained to the last moment, and the beauty and novelty of the settings.

In the midst of so many screen releases that depend upon merely exotic atmosphere for their interest, the new Rex Beach picture has almost every quality that theorists of the screen demand, and in abundance. Hugo Ballin's amazing realism in his projection of New Orleans, old Creole houses and all, done on the green grass of Culver City, is one of the unique successes of art direction.

But this is after all only the dressing for the story. Stripped to the bare skeleton of its narrative, as an expert scenario editor would judge it, "The Crimson Gardenia" possesses every requirement for great picturization, skillful and subtle interweaving of themes, the finished acting of Owen Moore and Hedda Nova, a steady accumulation of interest to an explosive point, and an ending that in the quality of delicate humour surpasses anything in recent screen history.

Big First Run Bookings on "A Stitch in Time"

FIRST-RUN bookings preempting the foremost screens of the country are recorded for Vitagraph's new Gladys Leslie production, "A Stitch in Time." Interest in the new production has been whetted by its successful presentation in stage form at the Fulton Theatre, in New York, in the past season and in restricted stock territory during the past fortnight. Irene Fenwick scored an emphatic hit in the role of Phoebe-Ann, the heroine, and this achievement is said to have been more than duplicated by Gladys Leslie in the screen version.

This photoplay was directed by Ralph Ince.

New York's near-Latin quarter in historic Greenwich Village is the scene of "A Stitch in Time," thus transplanting to the screen a section of life of peculiar interest to the average fan, whose acquaintanceship with the mode of life obtaining there does not extend beyond book-covers.

In the supporting cast are Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Charles Walton, Cecil Chichester, Earl Schenk and Charles Stevenson.

Pathe News Records Hold Much for Army and Navy

THE Pathe News has come to be regarded as the popular unofficial record of all arms of the war service. It has touched the high points of achievement of the Army and Navy, with most attention to activities in the air. Admiral Usher recently expressed his appreciation at a specially arranged showing. A Pathe News exhibited at a dinner given in honor of the Admiral on occasion of his retirement from active service, a selection of subjects showing activities in the different branches of the Third District.

These pictures included scenes showing submarine chasers at work, firing of the depth charges, balloons in flight over New York, the contest between foreign nations for trans-Atlantic flight. All were enthusiastically received.

Pathe News, at this dinner, took exclusive pictures of Assistant Secretary of the Navy, Franklin D. Roosevelt, and Admiral Usher.

Holmes Shows "Filipino School Days."

School life today in far-away Manila and other towns of the Philippines shows the fatherly interest of Uncle Sam in the bringing up of our "Little Brown Brothers." In the current Paramount-Burton Holmes' Travelogs, Mr. Holmes takes one first to join the festivities at the school in Kawit, near Cavite. The famous Aguinaldo appears with the Governor-General to review the parade of the high school cadets of Manila, who are also the guests of this celebration and will perform certain fancy evolutions.

Another school is a typical Provincial school near Baliuag, where the girls play baseball. These same girls are wonderful lacemakers as well.

The Rivoli, Philadelphia, Circused "Hoop-La."
As shown by this lobby display of the Robertson-Cole feature released by Exhibitors Mutual.

Hall's 10–20–30 Series Meeting with Big Success

FRANK G. HALL'S series of 10-20-30 releases, now numbering six, are meeting with big success throughout this country and abroad, according to reports received from representative exhibitors.

The manner in which this series is going over in some of the largest cities is set forth in the letter received by Mr. Hall, published in the trade press, from Harry Crandall, the owner of seven of the largest picture theatres in Washington, D. C. In this letter Mr. Crandall states that one of the 10-20-30 series, "Suspense," starring Molly King, was played first-run in his Knickerbocker Theatre, because as he expressed it "the picture was too good to play his smaller houses."

Before the year is up, Mr. Hall will have released twelve of these special attractions at the 10-20-30 rentals. Six have already been released and are now before the public of this country and abroad. The Independent Sales Corporation, of which Mr. Hall is president, is releasing this series and the physical distribution is being handled by the Film Clearing House, Inc., of which Mr. Hall is supervising director. These two companies are also handling the distribution of Mr. Hall's special releases, including "Wanted for Murder," starring Elaine Hammerstein and Lillian Hall; "A Romance of the Air," starring Lieut. Bert Hall, famous American Ace; "The Littlest Scout," a J. Stuart Blackton production; "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, and "A House Divided," Mr. Hall's most recent release on the special program, produced under the personal supervision of Commodore Blackton and starring Herbert Rawlinson and Sylvia Breamer.

In addition to handling the distribution of this product, the companies named above, are handling the distribution of the Rothapfel Unit Program the first Unit of which is released in May.

Charter Pullman Train for Goldwyn Film.

It is no unusual thing for a locomotive to be chartered by the producer of a photoplay. Sometimes, indeed, it is bought outright for a wreck or the possibility of complete demolition in a collision. But all precedents were broken when Madge Kennedy's new Goldwyn Picture, "Leave It to Susan," was produced.

Not only was a locomotive chartered but a complete train of Pullman cars and an entire crew. Furthermore, the scenes involving it were supposed to be on the American desert and nothing would do but to enact the episodes on the spot. Madge Kennedy, Director Clarence G. Badger, a company of twenty-five players and a dozen other associated in the production of the photoplay were sent to the Mojave desert. Already the train had been chartered and for two weeks the company worked, making it their headquarters day and night.

Vitagraph Issues Plan Book on Its New Serial

VITAGRAPH has issued its campaign and plan book for the new Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain." The publication contains sixty-four pages, plus a two-color four-page insert and covers in colors. It is the most comprehensive plan ever released by the company.

In spite of the fact that the serial will not be released for another month, the book covers the serial in its entirety. It contains poster reproductions of the first four episodes of the serial, press matter and a novelization of each of the fifteen episodes and no end of suggestions and advertising aids for the busy exhibitor.

Blackton Signs Two Prominent Players.

Two of the principal supporting roles in J. Stuart Blackton's next feature film in which his missing team, Sylvia Breamer and Robert Gordon will be reunited, have been assigned to Julia Swayne Gordon and Van Dyke Brooks, respectively.

Miss Gordon has been loaned to Commodore Blackton for this special picture by the Vitagraph Company with which she has been associated for several years. Mr. Brooks is also well known for his work in Vitagraph releases.

The theme and title of the new Blackton picture which was begun at the producer's Brooklyn studios May 1 are a secret. Several players well known in screen and stage circles are to be signed for the supporting cast.

Ascher Brothers Book "Fire Flingers."

The entire group of theatres in the Ascher Brother's circuit of theatres have booked the Universal Special Attraction "The Fire Flingers" which Rupert Julian directed and in which he plays a leading dual role. The story was written by William J. Neldig and appeared in The Saturday Evening Post. It was adapted to the screen by Waldemar Young.

Bill Hart in New Locale in "The Money Corral"

WILLIAM S. HART has tried just about every spot on the American continent as locale for his Artcraft pictures. He has done pictures laid in Alaska, the North Woods, the Mexican Border, New York, San Francisco. In his newest Artcraft picture, "The Money Corral," which is released May 4, he ventured into a new field and takes a fling at the Chicago underworld.

The story of "The Money Corral" starts out in the West, and finishes up in the lower section of the second biggest city of the country.

The big opening feature of the drama is the rodeo, where wild riders, crack shots and plainmen from the ranges, compete before a great audience of excited spectators. This rodeo was staged near the Hart studio and over a thousand people appeared in the ensemble scenes. Mr. Hart does some of his most startling stunts in this portion of the picture.

Jane Novak is seen as Hart's leading woman. Rhea Mitchell also appears in a type the opposite of Miss Novak's interpretation and is said to give an excellent performance. Patricia Palmer is another feminine member and Herschel Mayall has a most effective heavy role. Winter Hall, familiar to all film playgoers, is cast for a dignified and patrician part.

The story was written by Lambert Hillyer and Mr. Hart, and they also combined their talents in the direction.

Lila Lee in Stralght Dramatic Role.

Lila Lee is said to surpass the expectations of even her most enthusiastic admirers in an essentially dramatic role in "Rustling a Bride," her new Paramount picture by Edith M. Kennedy, which is released April 27. The story is a Western and the star has the role of a little New England girl, Emily, who starts a correspondence with a rancher in the West. When her grandmother dies he persuades her to come out and marry him.

Monte Blue plays the leading male part, that of Nick McCredie, the cowboy. L. J. Shumway plays the villain, Pen Walton. Pedro, Walton's Mexican accomplice, is ably portrayed by Manuel Ojeda. Guy Oliver is said to be well cast as Ezry, while Ruby LaFayette and Alice Knowland have important parts.

The picture was directed by Irvin Willat.

"Getting Mary Married" Goes Over Big.

"Getting Mary Married," Marion Davies latest and best picture, exhibited to an enthusiastic audience at Loew's Circle Theatre, and run throughout greater New York during the week, is undoubtedly one of the superior comedy-drama releases of the season and one which will prove a big box office success and a personal achievement for its star.

It is a five-reel Emerson-Loos comedy, brimming with subtle comedy touches; with unusually clever sub-titles; with resplendent settings; with a cast carefully selected for type; always interesting and filled with odd twists and turnings. It is a human story too. One reason why it will go so big is because of its popular of appeal, because of its humaness and because of the very human quality of Miss Davies' unaffected and excellent work throughout.

Gibson Writes New Burns Comedy.

Tom Gibson, who wrote the Eddie Polo serial "The Bull's Eye," is the author of "Rings and Things" a new comedy starring Neal Burns and which was produced at Universal City under the direction of Al Santell. Gibson conceived the idea of the sketch while touring California with a vaudeville act which he wrote and produced.

Sheldon Says His Best Play Is "Wolves of the Night"

LLOYD SHELDON, writer of scenarios, has written the script of nearly a hundred film productions, from program fillers to big special attractions; but in his opinion "Wolves of the Night," starring William Farnum is the best work he has done.

"Wolves of the Night" was recently finished by Farnum in California being the first of a series of big productions which the star arranged to make upon the signing of a new contract with William Fox. The picture was made under the direction of J. Gordon Edwards.

"I wrote 'Wolves of the Night' especially for William Farnum," said Mr. Sheldon this week, in discussing his work. "I have studied Farnum's work for years, and I believe plays adapted for him must be big in scope—must have an atmosphere of magnitude that will balance well with Farnum's virility and ability to enact big dramatic roles. Unless a Farnum play is big in its scope Farnum's acting will dwarf the story. He must have a story that gives him elbow room.

"Therefore I wrote 'Wolves of the Night.' In this story you have the great outdoors of the copper country of the Northwest. You have mines, and the eternal struggle of man to conquer nature. Back of all the scenes is the atmosphere of the great development of the copper industry, one of the biggest in the country; and then there are the scenes showing the struggles between the great financial giants of the industry.

"In all this sort of stuff Farnum excels. 'Wolves of the Night,' I think, is the best thing I have done, and Farnum has handled the character of Bruce Andrews in a way that ought to make the play one of his big successes."

Romayne Superfilms Ready with Comedy.

The Romayne Superfilm Company announces their second contribution to the trade in the shape of a five-reel comedy entitled "The Sage Brush League." The play was directed by Harry Gant, and Myrta Sterling, comedienne, is the featured player.

The story, which is very lively in character, revolves around the adventures of Bob Owen, a young chap from the East who inherits a ranch out West. Near the Owen place is situated the Sunny Rest Ranch, which is maintained for the benefit of Eastern tourists who want to experience the wild, free life of the prairies and plains.

"The Siren's Song" Is Theda Bara's Next.

Theda Bara will be seen in the role of an opera singer in her next super-production, "The Siren's Song," which, it is announced by the Exhibitor Service Bureau of the Fox Film Corporation, will be an early release in the Fox Standard Pictures group. "The Siren's Song," which was directed by J. Gordon Edwards, is said to be one of the strongest and best pictures Miss Bara has done.

The scenes of "The Siren's Song" are laid in France—among the fisher folk of Brittany and in Paris—and in staging the production Mr. Edwards erected some unusually big and costly sets.

"Eternal Magdalene" Making Records.

"The Eternal Magdalene," according to box office reports, is steadily climbing on the success scale. The Goldwyn producers are elated over the returns that result in all the cities where this play is being shown. The most notable results have been achieved in Ohio, where H. C. Horator, manager of the Alhambra in Toledo, and Joseph Grossman, of the Standard in Cleveland, wire congratulations on this great Goldwyn success which is turning them away from the box office.

Lumbering Monsters of Yesteryear Fight in Ultra-Modern World Film.
"Stars" of Herbert M. Dawley's one-reel feature, "The Ghost of Slumber Mountain."

Comedy as Well as Thrills in Hart's New Artcraft

WHEN William S. Hart, as a Western cowpuncher, gets into the life of Chicago's millionaires, in "The Money Corral," his new Artcraft picture, which is released May 4, it needs little imagination to realize that the situations resulting from the mixture of locales are both dramatic and funny.

Hart in the beginning of the picture is one of the best men on the ranch and his physical prowess so amazes a Chicago millionaire that he gives him a job to watch his vaults, which have been recently invaded mysteriously. In this role of confidential watchman, Lem, the character Hart plays, is also accepted socially by the millionaire, and he is invited to a formal reception and dance, where he is as much out of place as an oyster out of mud.

The picture is evenly balanced between thrills and comedy, and it gives Hart a unique and varied role. The story was written by Lambert Hillyer and Mr. Hart, and directed by the same combination.

Screens Real Rodeo.

A real rodeo is one of the big features. As is known, Hart is an expert in everything connected with ranching—he can shoot, ride, lasso, and can do all the stunts with the best of them.

The rodeo was staged in complete detail, and all the stunts in which the Western men and women excel are included.

A cast of favorites will appear in support of the Artcraft star. Jane Novak is leading woman, and others include Herschell Mayall, Winter Hall, Rhea Mitchell and Patricia Palmer.

Big Exploitation Given to "As a Man Thinks"

IT has been the good fortune of the W. W. Hodkinson Corporation to get as the first of its big releases offered to exhibitors on a single booking basis what is termed in the trade as "a typical exhibitors' picture." The first Harry Raver-Augustus Thomas-Four Star picture "As a Man Thinks," starring Leah Baird and directed by George Irving, begins its career by being booked in the principal first-run theatres of the country and preceded by exhibitor-conducted campaigns of exploitation seldom equaled in recent months.

Exhibitor advertising of a picture usually is restricted to the three or four days immediately preceding the local presentation of an attraction. In Denver a campaign of two weeks of advertising and publicity served to introduce the picture to Colorado audiences. In Cleveland a well-devised campaign designed to challenge the interest of the city has been carried on for two weeks and similar campaigns are being waged, backed by liberal newspaper advertising in Cincinnati and Columbus, in San Francisco and Los Angeles and with a campaign now beginning in New York, Boston, Providence, Philadelphia, Chicago and Pittsburgh.

In Denver, Exhibitor Talbot, has begun what is generally known as a "teaser" campaign in which he makes use of clever rhymes, using these as paid advertisements in the four local newspapers and duplicating them on mailing cards for his house lists.

Original Players in "Secret Service."

Frances Raymond, who appeared twenty years ago in "Secret Service," in the part of Caroline Mitford, is now playing in the Famous Players-Lasky version of that famous play, while Shirley Mason is playing the role which she once played in the stage presentation.

Miss Raymond, who has been on the stage since she was sixteen, played ingenue roles in several Gillette plays, including "Held by the Enemy" and other successes. Her characterization of Caroline Mitford, however, she considers to have been one of her best.

"It takes me back twenty years," said Miss Raymond, "to work in this picture. The costumes, the settings—all remind me so of the time I first played it. And it fascinates me to watch the scenes in which Miss Mason appears. I can hear myself saying those lines and see myself going through those same actions. For that reason I am enjoying the work in this picture greatly."

Tauszky Studies Enhance Metro's Titles.

D. Anthony Tauszky, the portrait artist engaged by Maxwell Karger to paint interpretative titles for Metro productions, has completed a set of twenty-one oil studies for "False Evidence," the drama of the California redwoods which Viola Dana has just finished.

The atmosphere of the story is admirably sustained by the ingenious use of Tauszky's titles. Tauszky's first titles were done in New York for Nazimova's "Eye for Eye." Tauszky now has a studio in a cottage directly across the street from the Metro's laboratories.

The Bride Seems to Be Greatly Perturbed About "The Best Man"
But Warren Kerrigan 'll straighten the tangle with Lois Wilson in their Hodkinson of the above name.

Select Announces Three Productions for May

SELECT announces the release of three productions for distribution as May attractions, including a special, "Break the News to Mother," Norma Talmadge in "The New Moon" and Mitchell Lewis in "Jacques of the Silver North," which was previously announced under the working title of "The Gulf Between."

"Break the News to Mother" is a drama of love, intrigue and romance based on the song of the same name by Charles K. Harris. It is the story of a mother's love which fails to dim even when her son is banished from his home. In the cast are Pearl Shepard, Gertrude Berkely, Raymond Bloomer, Alice Gerard, Forrest Robinson, William Baily, Louis Stern, Joseph Smiley and Chester Barnett. The photography is by Andre Barlatier.

Norma Talmadge's Select attraction for May is "The New Moon," a Russian story by H. H. Van Loan, which was adapted and directed by Chester Withey. In "The New Moon," Miss Talmadge is seen as a young Russian princess who falls under the new order for the nationalization of women in Russia. In addition to Miss Talmadge and her leading man, Pedro de Cordoba, the cast includes Charles Gerard, Stuart Holmes, Marc McDermott, Ethel Kaye, Harry Sothern and Marquerite Clayton.

"Jacques of the Silver North" is the title of Mitchell Lewis' Select picture for May. This is the attraction which was previously announced under the working title of "The Gulf Between." The story and scenario are by Herbert North Bradbury and Frank Howard Clark. It was directed by Norval MacGregor. Mitchell Lewis has the role of Jacques LaRouge, a stalwart trapper and guide of the frozen North. His leading woman is Fritzi Brunette. The story is one of love and romance the other side of the frozen circle, and it affords Mr. Lewis innumerable opportunities for that particular style of acting which has made him the favorite portrayer of North-country roles. In addition to Miss Brunette, his cast includes Capt. C. A. Van Auker, Murdock McQuarrie, Eddie Hearne, James Gordon, James McDowell and Fred Mack.

"Harold" Is New Drew Comedy for May.

A clever travesty of the old home talent theatricals is presented in "Harold, the Last of the Saxons," the Paramount-Drew comedy released on May 4. Mr. and Mrs. Sidney Drew in their familiar roles of Henry and Polly Minor take part in an amateur play given for the benefit of a war fund. Henry is cast as "Harold, the Last of the Saxons," and Polly plays the wife of "William, the Conqueror." Many laughable incidents take place at rehearsals. It so happens that "William" is portrayed by Pug O'Connor ,former prize fighter, and when Henry attempts to chastise him things happen in quick succession. Mrs. Drew is responsible for the scenario and direction of this comedy, which was adapted from Florence Ryerson's story of the same name. The V. B. K. Film Corporation produced this latest release of the Drews.

"Oh, You Women" Slated for Release on May 4

MAY 4 is announced as the release date of the John Emerson-Anita Loos picture, "Oh, You Women," which is heralded as one of the cleverest satires yet put forth on the screen. The picture has been heavily advertised, and the press book issued in connection with it is something totally different from all others issued by Paramount. The picture helped to start the Victory Loan drive off in New York.

What will happen when the boys come home is the question of the hour in every community where the doughboys have come back to find their old jobs taken by girls. Mr. Emerson and Miss Loos have taken cold facts and made merry with them without perverting the basic truth. In every community we have heard of the farmerette, the girl who became motorman or conductor, the postwomen—and now what's going to happen that the boys have come home? Mr. Emerson and Miss Loos foresaw it all and made it into a picture that has a comedy appeal of exceptional value.

Many Rebookings on "Fighting Destiny."

The popularity of Harry T. Morey the country over is evidenced by frequent rebookings. "Fighting Destiny," although still the newest Morey release on the market and only issued a few weeks ago, is already being rebooked by first-run houses in various parts of the country in compliance with playgoer demands. Betty Blythe, as Mr. Morey's leading woman, offers the star adequate support, and a splendid cast insures the production uniform excellence in acting.

Vitagraph Releases "Two Women."

As was expected, "Two Women" is scoring a typical Anita Stewart success. This Vitagraph special is current this week. It is Ralph Ince directed, and throughout evidences the skill of the author, James Oliver Curwood, and the editorship of George Randolph Chester.

Gibson, Wooden Footed Dancer, in Thomas Film

WILLIAM H. GIBSON, better known as Willie Gibson, or "Cheero Bill," to his intimates, is cast as "Davy," the second lead in Augustus Thomas' new Four Star picture drama, produced by Harry Raver and distributed by W. W. Hodkinson Corporation. Gibson is known as the most active "single-footer" in the civilized world, and since last August, when the first American wounded began to sift back from the French front, Gibson has practically devoted all his time to entertaining wounded soldiers, especially amputation cases.

Mr. Gibson played juvenile leads with Cohan & Harris for years and made a national reputation in vaudeville. As the result of an accident he lost his right foot. He wears an artificial foot, but no one would suspect it from the way he gets about.

Gibson is a living example of what nerve and determination will do to overcome physical difficulty. When the accident happened that deprived him of his foot he was doing a triple clog. Instead of accepting the idea that he would never be able to dance again with only one foot, Gibson had himself fitted with an artificial member, and then devoted every minute of his leisure to finding out how to use the foot. Now he does triple clog dancing, all sorts of heel and toe work—can dance anything in fact.

World's One-Reel Special Praised by Scientist

FURTHER evidence of the amount of interest aroused by the exhibitions of "The Ghost of Slumber Mountain," the one reel special produced by Herbert M. Dawley and distributed by World Pictures, comes to hand every day. One of the latest evidences of this interest is contained in a letter received by Major Dawley from G. Clyde Fisher, Ph.D., associate curator, department of public education, of the American Museum of Natural History. Mr. Fisher has written the following letter to Major Dawley:

"Last Saturday evening I saw 'The Ghost of Slumber Mountain' at the Rivoli and I was greatly pleased. It is astonishing how life-like those old dinosaurs and the giant bird, diatryma, were. You are to be congratulated not only upon the realistic restorations, but also upon the attractive introduction and setting. The whole thing was extremely well done.

"I hope you will do more work along this line."

Keenan Working on Fourth Picture.

"A Nameless Story" is the working title of a strong five-part drama that Frank Keenan Productions, Inc., is filming at the Robert Brunton studios, Los Angeles. Frank Keenan has the stellar role, and it is the fourth of a series of eight dramas by Mr. Keenan under the Pathe contract.

The scenario was prepared by Jack Cunningham from an original story by F. X. James. Ernest C. Warde is directing. In the cast are Joseph McManus, Kathleen Kerrigan, Jennie Lee, "Snitz" Edwards, Edwin Tilton, Janice Wilson, Clark Marshall and Sheffrey Taylor.

Strong Support for Corinne Griffith.

Vitagraph has assembled a strong cast in support of Corinne Griffith in her next release, "Thin Ice." L. Rogers Lytton, Charles Kent, Eulalie Jensen, Henry G. Sell, Walter Miller, Alice Terry, Jack McLean and Walter Horton are prominent in the list.

The picture is being produced under the direction of Tom Mills, and is from an original scenario by Corporal Shannon Fife.

Mabel Normand Excels in "When Doctors Disagree"

CROWDED with the subtle comedy touches by Mabel Normand, "When Doctors Disagree," the Goldwyn comedienne's newest vehicle of mirth, bids fair to surpass in popularity her previous Goldwyn comedy successes.

"When Doctors Disagree" calls for animation and action, for ridiculous situations, for superior clowning and funmaking—in fact, no other Mabel Normand production was so rich in opportunities for exploiting the many phases of the Goldwyn star's talents for broad comedy. The comedy was written expressly for Miss Normand by Mrs. Anna F. Brand. Victor L. Schertzinger, director, is supervising the production.

Miss Normand has the role of Millie, the terror of her town. Right from the start Millie incurs the enmity of everyone in the staid old burg when she breaks up a gala May party.

Among the players in Miss Normand's support are Walter Hiers, George Nichols, Fritzie Ridgeway, William Buckley and Alec B. Francis.

Dorothy Dalton Returns to Western Characterization

IN her coming Paramount picture, "The Lady of Red Butte," which is scheduled for May 11, Dorothy Dalton, the Thomas H. Ince star, returns to the type of character in which she excelled early in her career as a Paramount star. In short, she is a Western girl, untutored to a large extent, living amid rugged surroundings, but developing a fineness in her inner nature that renders her entirely lovable despite her somewhat uncouth exterior.

C. Gardner Sullivan wrote the story. Victor L. Schertzinger directed, and Thomas Holding is leading man. In the cast appears Tully Marshall, William Courtwright, Joseph Swickard and May Garcia. The photography is by John S. Stumar.

Among the features will be seen the destruction of an entire village by fire. The action takes place in a little desert town known as "Suicide's Paradise."

Vivian Martin in "Home Town Girl."

Vivian Martin, the Paramount star, returns to the Paramount schedule May 11 in "The Home Town Girl," an adaptation by Edith Kennedy of a story by Oscar Graeve, which appeared in Collier's under the title, "You Can't Just Wait."

Miss Martin plays the role of a little New England belle who had many suitors among the young men of the town.

Robert Vignola directed the picture, Frank E. Garbutt was the cameraman, and the cast supporting the star includes Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman, William Courtwright, Tom D. Bates and Thomas Persse.

Work Progressing on Elmo Serial.

Work on the forthcoming Universal serial, "Elmo, the Mighty," featuring the strong man of the screen, Elmo Lincoln, is progressing rapidly under the direction of Henry McRea. The entire company is at work in the hills near Universal City, and are working on the eleventh episode of the serial. Grace Cunard, heroine of many Universal serials and photodramas, is in the leading feminine role.

To Start Work on New Morrison Comedy.

"Hate Everlasting" is the title of a two-reel comedy about to be produced at Universal City, with Pete Morrison in the lead. This comedy comes from the typewriter of William Pigott, chief of Universal's continuity department, and will be produced under the direction of George Holt.

Mary MacLaren Is Appropriately Pale in "The Unpainted Woman."
The whole trio in the above scene from the Universal feature have no time for rouge and the like.

Robertson-Cole Units Start Big Production Drive

THE big spring production drive of the Robertson-Cole Company's various units is on and is far ahead of the Exhibitors Mutual release schedule.

The Haworth Pictures Corporation, B. B. Features, Inc., Jesse D. Hampton Productions and other units are working at top speed.

"His Debt," in which Sessue Hayakawa is expected to further enhance his reputation as one of the premier actors appearing before the camera, has been completed in the Brunton studios by the Haworth Pictures Corporation. William Worthington is the director. The story was written for the screen by L. V. Jefferson and scenarioized by Frances Guihan.

William Desmond, whose latest production, "Whitewashed Walls," is going great all over the country, has completed "The Mints of Hell," a throbbing story of the Yukon, and is now filming "Bare-Fisted Gallagher," a romance of the West. The picture was written especially for Desmond by William Parker.

"Modern Hsubands," with its love pirate and its story of everyday life, has been completed with Henry B. Walthall in the leading part. Lee Royal wrote the original story.

In "His Debt" Jane Novak is seen opposite Sessue Hayakawa. There is only a small cast, with Miss Novak and Frances MacDonald lending the chief support. "His Debt" is thoroughly dramatic, with every opportunity presented to Hayakawa for the type of repressive acting he so ably handles.

"Bare-Fisted Gallagher" is being filmed in a remote but picturesque section of the San Gabriel Canyon, Cal., under the direction of Joseph J. Franz.

"Josselyn's Wife" has been completed with Bessie Barriscale playing the leading role, and it has been acclaimed the finest work the star has done since joining Robertson-Cole. Howard Hickman, who directed the production from the novel by Kathleen Norris, did himself proud in the handling of this drama, in which Nigel Barrie, little Ben Alexander, Tom Guise, Kathleen Kirkham and others acquitted themselves proudly in support of Miss Barriscale.

Miss Barriscale is now working on "Broken Threads," which was written by M. B. Havey, and put into screen form by Fred Myton. Mr. Hickman is also directing this production.

In the cast are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding, Ben Alexander and Mary Jane Irving.

"Unknown Dancer" Second Hale-Caprice Production

THE UNKNOWN DANCER" is announced as the production on which Creighton Hale and June Caprice are now at work at the Capellani studio, Fort Lee. The picture is adapted from the French play, "Le Danseur Inconnu," by Tristan Bernard, which ran in one of the leading Parisian theatres for over one year. George Archainbaud is directing the production under the personal supervision of Albert Capellani. "The Unknown Dancer" will follow "Oh Boy" as the second of the series of super-features co-starring Creighton Hale and June Caprice to be produced by the Albert Capellani Productions, Inc., for release through Pathe Exchange, Inc.

"The Unknown Dancer" is described as a romantic comedy-drama which has for its background the sumptuous country estate of a millionaire as contrasted with the Montmartre of Paris.

The story is said to be of a light and wholesome nature and to be rich in contrasts, bringing to the fore the carefree unconventionality of bohemian life as compared with the rigid propriety maintained in the upper stratum of society.

"Lion and Mouse" Going Big.

Unabated business is reported by Vitagraph on its Charles Klein picturization, "The Lion and the Mouse." The extraordinarily extensive billboard and publicity campaign waged in the interests of this Alice Joyce offering has had the effect of extending its popularity even beyond the lengths usually approximated through sheer merit inherent in a production.

William Duncan Coaches the Firing Line from the Side Line.
Showing the Vitagraph actor directing a battle scene from his own starring serial vehicle, "The Man of Might."

Many Prominent Screen Actresses in Morey Play

"BEATING THE ODDS," a coming Vitagraph release in which Harry T. Morey is starred, is anything but a one-woman play. It has been usual to so bend or warp the construction of plays as to centre all sex interest in the leading man and woman, with the major share of dramatic values falling to the lot of the star, whether male or female. While Betty Blythe as Mr. Morey's leading woman carries off distinct acting honors in the production, proving a capable foil in bringing to the surface all of Harry T. Morey's talent, there are other women in the cast who figure prominently on the screen. Seldom indeed has a male star been surrounded by such faminine nebulas as that comprised of Betty Blythe, Jean Paige and Eulalie Jensen.

Here are stars and satellites to spur Morey to his best efforts. Therefore, a statement that "Beating the Odds" represents the high watermark of Morey-made film plays, such as has emanated from Vitagraph's private home office projection room, where a few days ago the production was viewed in its pre-release form, is easily credible.

Since appearing in support of Mr. Morey, Miss Blythe has achieved real renown as a screen actress. Miss Jensen has had the unusual distinction of appearing in support of Sarah Bernhardt. Stock and musical comedy alternately claimed her until she came to the silent drama under a Vitagraph contract. Jean Paige stepped from her home directly into the realm of motion pictures.

"Beating the Odds" was directed by Paul Scardon. It is a picturization of "The Money Maker," a novel by Irving R. Allen.

The male equation in Mr. Morey's support comprises George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross.

Another "Out of the Inkwell" Cartoon.

This third of the "Out of the Inkwell" cartoons, a film novelty which has created a big sensation, is one of the interesting features of the May 4 release of the Paramount-Bray Pictograph. The incongruities of a life dominated by the mastery of the artist's pen are pictured in a most amusing fashion.

"Bath Towel Beasties" is an interesting picturization of the new fad in towels.

"Our Humble Servant—the Electric Bell" takes the motion picture patron behind the scenes and illustrates with animated diagrams the inside secrets of the bell which plays such an important part in our daily lives.

Another diverting bit of screen entertainment is found in "Camera Studies of Wild Life in Canada." The camera brings one face to face with the wild deer of Canada, and numerous intimate views of wild life are flashed upon the screen.

Frank Keenan Supported by Big Cast in "Master Man"

FOR "The Master Man," first of the "Frank Keenan Specials" to emanate from the Brunton studios at Los Angeles, Mr. Keenan has selected a cast in his support which can be described as well-night an all-star combination.

The cast includes Kathleen Kirkham, who gives an exceptionally fine rendering of "Janice Ritter," the heroine; Hardee Kirkland, Joseph J. Dowling, William V. Mong, Joseph Rae, J. Barney Sherry, Jack Bramhall and Joseph McManus. To this roster must be added Ernest C. Warde, the talented director who has been so long associated with Mr. Keenan.

"The Master Man," a triumph of the art of character delineation, with Frank Keenan playing the part of Emanuel Blake, attorney-general, political boss, the head of the party "machine" which holds fast the State within its corrupt grip until a woman's influence shows Blake the error of his ways and leads him through splendid self-sacrifice to a realization of the real meaning of life.

Ormi Hawley Is Female Lead in "Road Called Straight"

A CAST of uncommon merit was assembled to support Louis Bennison in "The Road Called Straight," the fourth and most powerful of his series of Betzwood productions, which Goldwyn offers for release May 11.

Once more have Betzwood executives scored a ten-strike in the selection of a screen vis-a-vis for the smiling cowboy star. Ormi Hawley is Louis Bennison's leading woman.

A welcome addition to Bennison-Betzwood production is Henry Mortimer. Jane Adler, prominent for her grand dame characterizations on the stage and screen, is another player, who is well cast in the new Louis Bennison picture. Burton Churchill has a part commensurate with his ability. Little Evelyn Ruth, engaging child actress plays her part of Baby Shirley brilliantly.

John Daly Murphy, a comedian well known to the screen and stage, completes the roster. This marks Murphy's second appearance in a Bennison picture.

Many Thrilling Stunts in Mix's "Coming of the Law"

DURING his career as a star Tom Mix has enacted many roles. He has been a cowboy, a miner, a member of the Canadian Northwest mounted police, a trapper and a number of other characters of the Great West. But in his latest picture, "The Coming of the Law," which is the current William Fox Victory release, Mix will be seen as the editor of a newspaper.

It is not, however, as the editor of a big metropolitan daily that Mix appears in "The Coming of the Law." His paper bears the apt title of "The Kicker," and is published in Dry Bottom, New Mexico, where the publishing of a fearless, live newspaper carries with it certain excitements and adventures not to be found in the daily occupations of the editors of journals of the East.

The picture is an adaptation of the novel of the same name written by Charles Alden Seltzer. It was directed by Arthur Rosson, who, with Denison Clift, also wrote the scenario.

In the supporting cast are Brownie Vernon, George Nicholis, Jack Curtis, Sid Jordan, B. M. Turner, Charles LeMoyne, Pat Christan, Lewis Sargent and Harry Dunkinson.

It is in this production that Mix performs one of the most daring feats of his career. A gang of cattle rustlers fire at him, and the bullet goes through the knot of his necktie. Mix insisted that in filming this scene a real bullet be used.

This, it is stated by the Fox office, is but one of numerous thrilling stunts which Mix performs in "The Coming of the Law."

First National Managers Vote for Outing-Chesters

AT the meeting of First National managers in the Hotel Astor, last week, an informal vote was taken as to the sentiment regarding Outing-Chester pictures, which are being handled largely by First National Exchanges, and every manager who has them put in an enthusiastic ballot in their favor.

Floyd Brown, manager of H. Lieber Company Exchange, Indianapolis, stated that in addition to the contracts now operating he has a great number which will begin as soon as other contracts have run out and that his territory is building up rapidly. Lieut. Jim P. Anderson, general manager of the First National Exhibitors Circuit of Virginia, who handles the pictures in nearly all the Southern states, started two months ago with his territory's full complement of prints, and three weeks ago ordered another.

Louis Bache, manager of the Electric Theatre Supply Company, Philadelphia, is one of the most enthusiastic boosters for the travel pictures. In regard to the two startling releases, "Cameraing Through Africa," Mr. Bache writes:

"'Cameraing Through Africa,' Parts 1 and 2, is the best that has ever been done along the animal line. I though so much of them that I screened them personally for Mr. Schwalbe and several others and they claimed that they are better and have more action even than the pictures Rainey had."

"Little Boss" Next Bessie Love Release.

The title of Vitagraph's next Bessie Love picture is "The Little Boss." It is a lumber camp story, written especially for Miss Love by Rida Johnson Young, and is being directed by David Smith. Wallace McDonald, Otto Ledderer, Harry Russell, J. Morley, Joe Rickson, Clara Knight and Karl Formes are in the supporting cast.

Much of the drama of the story is set in a lumber camp, and some of the scenes show the transportation of the immense California trees from the lumber camps to the sawmills.

Comedy a Big Element in "A Yankee Princess"

COMEDY is more liberally admixed than is usually the case in "A Yankee Princess," the new Bessie Love picture, which has swamped Vitagraph's booking staff.

Miss Love, herself, is revealed in a comedy aspect to a greater degree than ever before. In fact never has she essayed a role quite as many sided as that of Patsy O'Reilly. From a back alley to a mansion represents quite a social span, and this is bridged by Miss Love with perfect fidelity to details of characterization and costuming.

Especially happy was Director David Smith's choice of Max Asher, a noted screen comedian whose appearance in support of Miss Love affords him greater opportunities than heretofore. That he adheres to the demands of characterization indicated by the script does in no manner detract from the humor of the situations in which he is the pivotal character.

In Miss Love's support is seen for the first time Robert Gordon. He proves a delightful vis-a-vis. Lydia Yeamans Titus, the daughter of Annie Yeamans, a noted actress of the stage, makes her Vitagraph debut in this production. In the cast besides those mentioned are George Price, Aggie Herring, J. Carlton Weatherby and Katherine Griffith.

Gladys Brockwell Begins on "Sadie."

Following the completion of "The Divorce Trap," described as "a powerful tragedy of modern divorce," Gladys Brockwell, the William Fox star, has begun the filming of "Sadie" at Hollywood. The story of "Sadie" was written by Karl Edin Harriman and the scenario by Ruth Ann Baldwin. The picture is being directed by Frank Beal.

The supporting cast includes William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Pathe Announces Its Next Serial.

An announcement made recently by Pathe Exchange, Inc., named "The Great Gamble," produced by Western Photoplays, Inc., as the serial to follow the current Pathe serial, "The Tiger's Trail," in which Ruth Roland is starred. It is to be released August 3.

The co-stars are Anne Luther and Charles Hutchison. The author and director of the production is Joseph A. Golden, director-general of Western Photoplays, Inc.

Adorable Situation
Presented by Marion Davies in Select's "Getting Mary Married."

Elaborate Gambling Set in Hayakawa's "His Debt"

IN "HIS DEBT," featuring Sessue Hayakawa, which Robertson-Cole will release through Exhibitors Mutual, most of the action takes place in a luxurious gambling house—where all the games are played "on the square." Rarely has there been a set constructed on such an elaborate scale as this gambling set. For weeks before the making of the picture was started the country was combed for photographs and prints of private gambling houses that used to flourish. The Haworth company was successful in securing photographs of several well-known gambling institutions, and from the collection the construction of this set was made.

Mrs. Carlos E. Moore
Known to the screen world as Miss "Sadie Bain."

Augustus Thomas Names Cast for Second Picture

AUGUSTUS THOMAS announces the complete cast for his second play, now in the first stages of production by Harry Raver for Four Star pictures, distributed by the W. W. Hodkinson Corporation. Leah Baird plays the role of a young school teacher. Edward T. Langford is playing his first part since his recent role of captain in the 27th Division, U. S. A. Before Mr. Langford went to France he played leads with Alice Brady, Gail Kane and Ethel Clayton.

The remainder of the cast is headed by William H. Gibson, the wooden-footed dancer of vaudeville who is known far and wide as "Cheero Bill." J. Kingsbury, Harry Bartlett, Vera Amazar and Becky Bruce are assigned to important roles. George Irving is directing the picture.

Morey's Next Adapted from Novel.

Harry T. Morey's next release, which is called "Beating the Odds," was adapted from the popular novel by Irving R. Allen, called "The Money Maker."

"Beating the Odds" was directed by Paul Scardon, and supporting Mr. Morey is a splendid cast, including Betty Blythe, Jean Paige, Eulalie Jensen, George Majeroni, Charles Stevenson, Robert Gaillard, Robert Mowbray and Frank Norcross.

Charles Hutchison
Who stars with Anne Luther in Western's serial, "The Great Gamble," released through Pathe.

Viola Dana Has a Comedy Role in "Pliant Patricia"

VIOLA DANA, Metro star, has an aptitude for farce, as well as the more serious drama. This could not be better illustrated than by her in "Pliant Patricia," which she started recently, contrasted with her role in "False Evidence," just completed.

The bedroom-parlor-and-bath type of farce has leaped to popularity on the screen, as well as on the stage, and, while "Pliant Patricia" is by no means the so-called bedroom farce, it has some delicious comedy scenes that might easily be taboo were they treated with less satirical nicety by June Mathis in making the scenario and by Miss Dana in playing the name-role.

Miss Mathis wrote the continuity from the original play by Anne and Alice Duffy, of San Francisco. Irving Cummings has been engaged to support Miss Dana.

Santa Catalina Island will be the background for portions of the production. Henry Otto is directing the picture.

"A Stitch in Time" Directed by Ince.

The release of Gladys Leslie's next picture, "A Stitch in Time," marks the return of Ralph Ince to the staff of Vitagraph directors.

"A Stitch in Time," which was a Broadway stage attraction early this season, has been done into a photoplay in typical Ince style.

Supporting Miss Leslie are Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Earl Schenk, Charles Walton Cecil Chichester and Charles Stevenson.

Sam Polo in Cast of Corbett Serial.

Sam Polo, brother of Eddie Polo, the Universal strong man and serial idol, has been assigned to a leading part in the new James J. Corbett serial "The Midnight Man." He will take the place of Orral Humphrey, who has been the villain of the serial to date. Polo will have an admirable part in the second half of this episode screen play and says that he intends to win himself a crown similar to that of his brothers.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Big New York House Breaks Record with "Common Clay"

M. SOLOMAN, manager of the Crescent Theatre in the Bronx, is one of the New York exhibitors who put over "Common Clay" big. He lined up his lobby with attractive signs, and in the centre of the lobby placed a clay model of Fannie Ward. He played the picture three days—Saturday, Sunday and Monday.

Saturday he broke all records of his house, and was compelled to stop selling tickets five times on Sunday. His business held up on Monday, and the first two days played to 11,000 admissions. Further exploitation of the picture consisted of putting out 25,000 programs and 83 twenty-four-sheet stands.

"Common Clay," with Fannie Ward, adds to its phenomenal success in the United States "the complete capture of Canada," is the manner in which the fact is announced by L. Ernest Ouimet, president of Speciality Film Import, Ltd., in a letter to the Pathe Exchange home office. H. W. Conover, of the Imperial Theatre, Montreal, called it "one of the greatest offerings of the year."

W. P. Dewees, of Vancouver, a leading Western exhibitor, and purchasing representative for the First National Exhibitors' Circuit and the Western Canada Exhibitors' Circuit, has bought "Common Clay" for the entire circuit.

"Some Liar" Is the Next William Russell Picture

THE second attraction on American's May program is "Some Liar," sixth of the new series of William Russell productions. Release date has been set for the eighteenth.

James Oliver Curwood wrote the story, which appeared originally in a popular monthly magazine. The screen adaptation is the work of Stephen Fox, and the direction is by Henry King. As in "Brass Buttons" and "Where the West Begins," Russell's leading woman is Eileen Percy. The tale progresses with a lively gait from the opening scene.

Hayward Mack gives an excellent impersonation of the canny blackmailer, and John Gough carries off double honors as a village half-wit and a white-haired old codger who invests in both cradle and coffin to be prepared for all emergencies.

There are some remarkably fine long shots in the picture, one in particular showing a woodland scene to whose serenity "the liar" is dragged with the idea of making him swing for the murder that existed only in his imagination.

Duncan Completes "Man of Might" Serial.

After weeks of hard work and accepting many risks, William Duncan and his co-players have finished the Vitagraph serial, "The Man of Might."

The conclusion of work on the serial comes at an opportune time for the Los Angeles Victory Loan Committee. Mr. Duncan's co-operation was asked immediately after this committee had been organized, and as the two heaviest weeks of the campaign still loom ahead the committee is especially delighted to be able to avail itself of his services.

"Oh Boy!" Is Minus a Villain.

The villain of stage and screen tradition with his mischief making machinations and his penchant for harassing the heroine, will be among the missing in "Oh Boy," Albert Capellani's (Filmusical-Comedy) co-starring Creighton Hale and June Caprice. Neither will the vampire have a chance to weave her web of evil in the production for it is essentially a picture of the gloom-dispelling variety in which shadows have no place.

An Old Favorite,

Kate Price, who appears in support of Antonio Moreno and Carol Halloway in Vitagraph's serial, "Perils of Thunder Mountain."

Arrange Special Showings of Select's "Cavell Case"

THE body of Edith Cavell, the British Red Cross nurse who was executed by the Germans in 1915, in Brussels, will be removed to England from Belgium on May 15 and taken to Westminster Abbey, where ceremonies will be held. In commemoration of this event General Sales Manager J. S. Woody, of Select Pictures Corporation, is arranging special showings of Select's special, "The Cavell Case," in all the theatres of the country where the attraction has not been shown.

"The Cavell Case," in which Julia Arthur portrays the life and death career of Miss Cavell, was released in the fall of 1918. It has been shown in every section in the United States, and at the present time is playing in the Canadian provinces in connection with a personal tour by Miss Arthur.

General Sales Manager Woody's plan for Cavell Day in the United States on May 15 include, in connection with the showing of the picture, special musical programs and the co-operation of local chapters of the American Red Cross.

Miss Clayton in "Vicky Van" Has Big Mystery Role

IT is a familiar fact that in New York one may live in the same house for twenty years without having seen one's next door neighbor once during that time. This has been utilized in a satiric manner by several authors, including O. Henry, but it remained for Carolyn Wells to treat it in a mystery vein and build around it a genuinely unique story. This is "Vicky Van," in which Ethel Clayton is starred for Paramount, and which is released May 4.

Noah Beery has the role of Schuyler, the taciturn husband, and Emory Johnson is the young man she learns to care for. Clarence Geldart is the sleuth. Others in the big cast include Jane Wolfe, Katherine Griffith, Genevieve Blinn, Josephine Crowell, C. H. Geldart, Mae Hughes, Belle Travers, J. J. Underhill and Edward Martin.

The settings are said to be especially effective and include among other things a handsome art gallery.

The scenario was written by Marion Fairfax and Robert G. Vignola directed the production. The photography is the work of C. Edward Schoenbaum.

"Castles in the Air" Is Latest May Allison Film

METRO releases "Castles in the Air" with May Allison in the stellar role on May 12, adhering, to their schedule as recently announced.

"Castles in the Air" is a tale of the theatre and its folk; the ups and downs of the professionals and the managerial staff of the theatre; the adventurous life and love of Fortuna Donnelly, a poor but proud daughter of the tenements, who reaps the reward of happiness and love by her kindness toward her fellow creatures.

"Castles in the Air" is the screen title given the original short story by the well-known writer, Kate Jordan, which appeared within the covers of a popular weekly magazine under the name of "Orchestra D-2."

The manner in which this production has been staged, including several novel vaudeville acts, is a credit to the art of George D. Baker, who also adapted Miss Jordan's story to the screen. As a director of the silent drama, Mr. Baker has built up a reputation for accuracy of detail and human appeal, which puts him in the ranks of the foremost producers of the present day.

Prominent in the cast of principals supporting May Allison are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich, "Mother" Anderson, Viola Hale and Ruth Maurice.

Select Barbara Castleton as Warner's Leading Woman

WHEN Jesse D. Hampton engaged H. B. Warner to star in productions released by Robertson-Cole through Exhibitors Mutual he considered a long time before he decided upon a leading woman for his new player. Finally, he was enabled to obtain Barbara Castleton in New York.

In her first appearance with Warner she plays the part of Ethel Lambert, an American girl who is captured by a band of Bedouin bandits and is carried off to their lair in the desert. Then it is she makes the discovery that the head of the band, Ali Zaman, played by Warner, is a white man masquerading as a Bedouin and preying upon the caravans of the desert.

She discovers, too, that he is a cashiered army officer, and that is why the story is entitled "The Man who Turned White," because eventually she rescues him from the life he has adopted and through another officer proves he never should have been dismissed from the army.

Annual Pass Goes to Mrs. Todd.

During a recent showing of "What Every Woman Wants," which Robertson-Cole release through Exhibitors Mutual, Gifts Theatre, Cincinnati, offered an annual pass to their theatre for the best answer to the question, "What Does Every Woman Want?"

The award fell to Mrs. F. F. Todd, who replied: "She thought every woman wanted an honorable man, true love and pretty clothes."

Gifts Theatre is managed by McMahon and Jackson.

Pathe to Release "Bishop's Emeralds."

Louis Meyer, president of the Virginia Pearson Photoplays, Inc., announces that "The Bishop's Emeralds," its first photo-drama, will be released on June 8 through the Pathe Exchange, Inc.

The completed film, cut and titled, was shown recently to a specially invited gathering, including several European representatives and American technical experts. They indorsed it as a notable production.

Kerrigan Is a Dress Suit Hero in "The Best Man"

IF "THE BEST MAN" had been built to order for J. Warren Kerrigan it could not better fit the star of Jesse D. Hampton productions. A novel by Grace L. H. Lutz, scenarioized by Arthur F. Statter, "The Best Man" met the approval of star, producer and distributor, all declaring it the type of picture in which the Kerrigan fans prefer him.

Swift moving, the story is that of a young Secret Service agent who is sent to recover a coded paper stolen by a gang of smugglers. He gets the paper, but delivery of it is delayed and greatly complicated when he gets into the wrong taxi, is taken to a church and married to a girl he has never seen before. He has been mistaken for a bridegroom who has ben absnt for fifteen years. It is very evident to the young hero that the girl is an unwilling bride.

How he evades his pursuers while honeymooning with a wife who is not his, delivers the papers and proves to the girl that he can be both bridegroom and "best man" to her make one of the most delightful romantic adventures J. Warren Kerrigan has figured in on the screen. Thomas Heffron directed the production.

As the heroine who believes she is marrying a rotter to save her mother's name, Miss Lois Wilson has a role calling for more intense dramatic action than usually falls to her lot as Kerrigan's leading woman.

Alfred Whitman, Clyde Benson, R. D. McLean, Bert Appling, Ed. Tilton, Frances Raymond, Mary Land and Fred Montague complete the supporting cast. "The Best Man' 'is being released this month by the W. W. Hodkinson Corporation.

Chester Picture Shows "Dude Ranch" in Action

SCATTERED throughout the West are ranches which are frankly termed "dude ranches" because they make a specialty of entertaining eastern tourists. And they do entertain them in the way the easterner has pictured. They stage hold-ups, brawls, real rough-riding sprees, shooting scrapes, and all.

C. L. Chester has gone after one of these histrionic ranches, and in "Wrangling Dudes," which will be one of the regular Outing-Chester releases, he will show how they wrangle 'em.

The picture will combine many of the fascinating elements of the usual Western film story in that it will have most of the cowboy stunts and pranks—and a few new ones. And along with the human interest the audience will get beautiful natural setting.

Mae Murray in Loan Film

Mae Murray is the star of the Universal Fifth Liberty Loan picture "The Taming of Kaiser Bull." The picture is being distributed by the Universal exchanges for use during the drive.

As "Miss U. S. A.", Mae Murray is shown trying to stop the bull by shooting a pistol, but the bull is determined to rush again. This represents the First Loan Drive. Miss America then throws a stone at the bull and he is again temporarily stopped, this representing the second loan. Again he charges and Miss America ropes him but the bull continues to tug and pull and will not give up. This is symbolic of the third drive and then the cowboys come to the rescue of Miss America and the bull is tied and thrown to the earth With this representing the fourth Liberty Loan drive the Fifth Victory Loan is pictured with the cowboys branding the bull for life. The brand carries the wording "Fifth Victory Loan."

Atmosphere A-plenty for the Robertson-Cole Japanese Star

In the lobby display at Poli's Bijou, New Haven, during the run of Sessue Hayakawa's "The Courageous Coward," released by Exhibitors Mutual.

"Fear Woman" Is Laid in Present-Day Environment

THAT Pauline Frederick's return to modern emotional photodramas has given her world of admirers cause for exultation is attested by the marked praise accorded the artiste's first two Goldwyn productions, "The Woman on the Index" and "One Week of Life" not only by her public but by newspaper and magazine critics the country over.

Miss Frederick's third Goldwyn production, "The Fear Woman," by Izola Forrester, author of Geraldine Farrar's newest Goldwyn Picture, "The Strongest Vow," is a powerful drama laid in a modern, present-day environment. Not only is the star provided with a splendid story, up-to-the-minute in its very detail, and which gives her the opportunity to dominate one absorbing situation after another, but she is enabled to appear in a succession of ultra-fashionable costumes more gorgeous than she has ever worn on the stage or screen.

Pauline Frederick has the role of Helen Winthrop, daughter of an old and distinguished family.

Surrounding Pauline Frederick are Milton Sills, Harry Northrup, Walter Hiers and Beverly Travers.

High Standard Maintained in Fox's Excel Pictures

DECLARING that "The Love That Dares," featuring Madlaine Traverse and "Miss Adventure," starring Peggy Hyland, are the best pictures in which these stars have appeared, officials of the Fox Film Corporation are pointing to these as pictures which give peculiar emphasis to the high standard of excellence which prevails in the William Fox Excel Pictures group. These pictures, it is declared, are better than many big special attractions and have a strength of drama and elaborateness of production which will make them stand with the best pictures of the season.

But "The Love That Dares" and "Miss Adventure," it is asserted, are only a natural development of the policy laid down by William Fox when the Excel Pictures group was inaugurated last fall. At that time Mr. Fox declared that this program would contain stories which for strength, variety and magnificance of production would suit the need of the most diverse types of theatres.

The Exhibitors Service Bureau asserts that "Miss Adventure," totally unlike "A Love That Dares," furnished a striking example of the diversity of entertainment furnished by the Excel Picture program. "Miss Adventure" is a swift, exciting drama, full of pathos and humor and thrills, but propounding no problems. Its scenes are laid on the sea and in the atmosphere of the sea, and all the mystery and romance and excitement of sea-life are woven into it to make it a delightful, thrilling adventure play.

Latest Kinograms Release Covers Many Subjects

THE latest Kinograms release is one of the most interesting news weeklies of the year. The variety of subjects photographed have that element of novelty that insures popularity.

It starts out with the first pictures of smoke screens for motor transport, for tanks in action, of incendiary bombs and fire projectors developed by the chemical warfare section.

It next shows Lieutenant Vincent Astor, a millionaire who joined the navy and served during the war, making a trip home in a captured U-117 and help bring her safe into New York.

Rather remarkable is the picture showing thousands of Californians who make their way up steep sides of Mt. Roubidoux to take part in service as Easter morning breaks.

To those who are interested in sports, Kinograms offers Yale Crews in Work Out, showing the oarsmen who will represent the famous university in coming contests, given strenuous work out by their coaches at New Haven.

This should appeal to women: Crowds gather for first of bathing season at Venice, California, throng the casino, where novel display of beauty is being staged.

The next subject is pictures by a Kinograms staff photographer aboard a destroyer 200 miles out at sea show how tin fish swim the deep. The destroyer that he is on is escorting a captured German submarine to a U. S. port.

Five other equally interesting subjects are shown.

"Vicky Van," Ethel Clayton's Next.

Ethel Clayton's new Paramount picture, "Vicky Van," which is released May 4, is an adaptation of what is considered to be the best story ever written by one of the greatest of all mystery story writers. Carolyn Wells is the author.

The central character is said to provide an ideal role for Miss Clayton. Marion Fairfax did the scenario and the production was directed by Robert Vignola. C. Edward Schoenbaum was the photographer.

In the cast are Clarence Geldart, who plays the part of Fleming Stone, the detective; L. J. McCarthy plays the role of the butler, Ed Martin is the valet.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE GOOD old adage, "What's one man's meat is another man's poison," is just as true of the moving picture as of everything else in the world. Several months ago this publication rated a certain feature as a one hundred per cent. production. An exhibitor in a one day town in Iowa does not agree with the Moving Picture World's rating. His published report is short and to the point:

"Poor. The only thing that saved it was the beautiful scenery."

No qualification! No remark such as, "My patrons did not like this picture." In his judgment it is a poor picture and that settles it.

Well, if he's right, the reviewer, who happens to be the writer, is either stupidly or criminally wrong.

Let us be fair to the picture and state the qualities that prompted the one hundred per cent verdict:

Theme: One that has inspired some of the greatest writers the world has ever produced.

Treatment: In keeping with the strength and dignity of the story, the development of the mental action being logical and leading to a climax of great force.

Direction: Equal to the best.

Acting: Also equal to the best.

Commercial Aid: Features one of the widest known stars of the amusement world.

As to the picture's ability to please a body of spectators: that depends upon the spectators.

The writer was standing at the door of a theatre, once upon a time, when one of the foremost actors of this country was playing in the greatest play that had ever been written. In the middle of the second act, a man pushed open the door, walked out into the lobby, paused long enough to deliver this unqualified opinion; "That's a rotten show!" and went out into the night.

Of another picture this same exhibitor's report reads:

"Would call this a good show for city trade. Will please the better class of women in the small towns, but had more walkouts than on any show in a long time."

Of the same picture another exhibitor in a one day town reports:

"The drawing power of this will astonish any one who will bill it well. Play for double your usual run and one-third more than your usual rates."

There is no law that says a man is bound to like a picture just because it pleases someone else. But there are clearly understood rules which guide the reviewer in his estimation of a screen product. Judged by these rules, the writer still maintains that the picture under discussion is a one hundred per cent. production. WEITZEL.

IN THIS ISSUE.

The Homebreaker (Paramount).
The Road Called Straight (Goldwyn-Betzwood).
The Red Lantern (Metro-Nazimova).
Help! Help! Police! (Fox).
Greased Lightning (Paramount).
Just Squaw (Exhibitors Mutual).
Daughter of Mine (Goldwyn).
Caleb Piper's Girl (Pathe-Astra).
A House Divided (Independent Sales-Blackton).
For Better, For Worse (Arteraft).
The Unwritten Code (World).
Something to Do (Paramount).
The Unpainted Woman (Universal).
The Birth of a Race (Renco).
The Stronger Vow (Goldwyn).
A Place in the Sun (Triangle).
The Boomerang (Pioneer).
Miss Adventure (Fox).
After His Own Heart (Metro).
Beating the Odds (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Homebreaker"

Paramount Presents Dorothy Dalton in a Bright Comedy of the New Woman.

Reviewed by Lous Reeves Harrison.

SPARKLING with live theme, gay incidents and snappy subtitles, "The Homebreaker" is the story of a woman who does things, the up-to-date, healthy, vigorous girl who is capable of taking care of herself in almost any emergency. The Paramount production gets away from that stupid characterization which forever represents woman in the dependable role. What a relief to see on the screen the kind of girl we meet in everyday life!

Miss Dalton responds to the quickening of her opportunities with enthusiasm. She is at home in her role. She is admirably supported by Douglas McLean and others of the cast. The story moves with the spirit of the times it depicts, and the sub-titles, humorous in themselves, are given an entirely new snap by their illustrated symbols. "The Homebreaker" is a winner.

Cast.

Mary Marbury.....Dorothy Dalton
Raymond Abbott.....Douglas MacLean
Jonas Abbott.....Edwin Stevens
Fernando Poyntier.....Frank Leigh
Marcia.....Beverly Travis
Lois Abbott.....Nora Johnson
Mrs. White.....Mollie McConnell

Story by John Lynch.
Directed by Victor Shertzinger.

The Story.

Mary Marbury is not by inclination "The Homebreaker" she becomes in a social emergency. She is a traveling saleswoman for Abbott & Sons, in love with the junior partner, and in high business favor with the senior, but the son and his sister are in the midst of an excitement of social dissipation, led along by a bogus nobleman and his alleged sister. Mary originates a cure. She and the senior Abbott start out to cut up a few high-jinks themselves, and they stagger the children by their antics. This worries the pretended nobleman so that he alters his plans, steals a large amount of money and conceals it aboard the Abbott yacht for a quick get-away. In pursuance of Mary's plan, she and Abbott senior go aboard the yacht, and its accidental release from its moorings imposes on them a scandalous situation, that of an involuntary elopement. But it results in the discovery of the money placed there and of the bogus nobleman's true character. Greater result of Mary's little comedy is that the junior partner is brought to his senses, to a realization that he loves Mary, and he thus gets a very wise partner for life.

Program and Advertising Phrases: Dorothy Dalton in Story With Live Theme, Gay Incidents and Snappy Subtitles.

The Story of an Up-to-date Girl Who Demonstrates that She Can Take Care of Herself in an Emergency.

Why Did Mary Become "The Homebreaker"? See the Paramount Play of Same Title Starring Dorothy Dalton, for the Answer.

Dimpled Dorothy Dalton in Delightful Drama.

Advertising Angles: Play up Miss Dalton for all her popularity will stand. Tell the story attractively, making most of your play on the manner in which Mary Marbury fights fire with fire and outdoes the extravagancies of the pseudo artists. If you can get some cubist carricatures for your lobby show them with cards stating that New York society people fell for this form of art and suggest that your own townsfolk are too clever to be similarly misled.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Road Called Straight"

Louis Bennison in Betzwood Production Released by Goldwyn Scores With Pleasing Melodrama.

Reviewed by Edward Weitzel.

BY following "The Road Called Straight" the Betzwood Film Company, starring Louis Bennison, has produced a picture that will make many friends. Not a great picture in any sense of the word, it starts out as a style of entertainment known as comedy-drama and proceeds right along these lines. There is just enough story, plenty of easily understood humor, good love interest and a lively settlement between the hero and the villain, in which an ice-boat and a deep snowdrift take part. The picture is clean, well put together and excellently acted. Ira M. Lowery, the director, has shown

good judgment in all departments of the production.

Louis Bennison, as Al Boyd, the young chap who comes out of the West to carry off the eastern beauty, has an easy task in convincing the spectator he is the genuine article. His personality makes his road to the heart of his public a straight one, and his acting commands universal respect. Ormi Hawley as the object of Al's affections, and Henry Mortimer as the polished person who tries to steal the lady, are the principal members of a capable support.

Cast.

Al Boyd.....Louis Bennison
Betty Swiftmore.....Ormi Hawley
Harrison Stevens.....Henry Mortimer
Robert Swiftmore.....Burton Churchill
Betty's Mother.....Jane Adler
Stevens' Valet.....John Daly Murphy

Story by Wilson Bayley.

Directed by Ira M. Lowery.

The Story.

Al Boyd, the hero of "The Road Called Straight," is a wealthy young cattle owner who falls in love with the daughter of Robert Swiftmore, head of a packers' trust, when the Eastern magnate comes to treat with Boyd at his ranch and brings Miss Betty with him. The girl is already engaged to Harrison Stevens, one of her own social set. Swiftmore learns that Al has proposed to his daughter and been refused. Knowing that Al is still determined to win her, the packer uses his knowledge to get the ranchman's consent to a three months' option on his stock.

After the Swiftmores return East, the packer finds that his fortune will be swept away unless he can raise a large sum. A marriage between his daughter and the rich Westerner seems the only plan. To save her parents Betty consents, breaks off her engagement with Stevens and telegraphs Boyd that she has reconsidered her refusal. Al invests in what he imagines are stylish clothes and hurries East. The marriage follows. After a loveless honeymoon the couple return to Betty's home. The lack of polish in her husband has so hurt Betty that she is ready to listen to Stevens when he tells her he still loves her and suggests they go to his cottage in the mountains, where his mother and sister are staying. Betty agrees and finds that she is in great danger. Stevens has lied to her about his mother and sister. It is in the middle of winter and the cottage is in a lonely spot in the woods. Al finds out where his wife has gone and follows her. Part of the trip he makes on an iceboat and arrives in time to save Betty from assault. Mrs. Boyd is only too glad to tell her husband she has learned to love him, now that she realizes his true character.

Program and Advertising Phrases: Picture Play Proves a Girl Can Love Any Decent Man If She Tries Hard Enough.
"Breezy Bennison" Star of a Photoplay That Runs from Gales to Cyclones.
Latest Goldwyn Photoplay Stars Screen's Most Popular Actor.
Quick Action Drama Presents Athletic Star in Breezy Photodrama.
East and West Contribute Scene and Sentiment in Lively Photoplay.

Advertising Angles: Play up Bennison. Try advertising him as "Breezy Bennison" and tell that this story is a regular gale. Pick up the main angle of the story and hammer on that. A good lead would be "You can love any decent man if you try hard enough." Then work from this to the story itself. Use the line persistently to gain your effect. Most persons will be disposed to dispute the statement and come to the theatre to see how it works out.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"The Red Lantern"

Mme. Nazimova is Seen in a Truly Royal Spectacle of the Boxer Rebellion.

Reviewed by Epes W. Sargent.

HUGE settings, lavish decorations, masses of humanity do not make a real photoplay, but when there is added to these factors one of the greatest actresses of the screen in a dramatic play commensurate with her rare skill, the combination is one greatly to be desired. "The Red Lantern," based upon Edith Wherry's story of the Boxer uprising in China, stands not only as the most satisfactory production Nazimova has yet given us, but it ranks with the really big stories of the screen catalogue. Placed in one of the most eventful periods of modern China's history, this story of an Oriental Joan of Arc possesses both human interest and strong dramatic quality and affords Mme. Nazimova unusual opportunity. As the Eurasian, neither white

Nazimova
As she is seen as the "Goddess of the Red Lantern."

nor yellow and accursed by both races with the stigma of no caste, she is permitted naturally to run the entire gamut of human emotion. The subject is produced by Richard Rowland and Maxwell Karger and released by Metro.

As the girl of the native quarter Nazimova strikes a note of quaint simplicity. Then follows the mission girl, naively seeking to dress her hair in the style of the picture of the Virgin in her room; as the girl awakened by the danger of the man she loves, the growth of the realization that she can never hope to win a man with a white skin, and her reversion to the Buddhist faith of her Chinese ancestors, responding to the call of blood; her last unavailing effort to gain the acceptance of her white father, and lastly her despair over the failure of her cause and acceptance of the death which is the penalty of ambition unsuccessful reveal the star in many moods, while for contrast we have the white half-sister, also played by Nazimova, and played with a technic so different that the spectator knowing the fact is at a loss to realize that the two women facing each other in the double exposure as the same.

Purely as a characterization Mme. Nazimova's work is unusual, but she also brings to the playing of the part a rare measure of dramatic skill. In her supporting cast the work of Noah Beery as the Eurasian mission pupil who has turned to the Boxer movement to avenge upon the white race the stain of his mixed blood stands out prominently. He shares to a large degree the honors with the star. E. J. Conelly in a minor Chinese role also contributed an effective characterization, while Frank Currier as the father of Mahlee acquits himself with credit.

Darrell Foss is natural as Andrew Templeton and Mrs. McWade is unusually convincing as the Chinese grandmother. Many of the minor characters are taken by native players, who give realism to the stage pictures, notably in the mission scenes and in the home of Mahlee. As an acting drama, without the aid of the production, the story would hold interest and is more acceptable to American audiences than "Eye for Eye" because the Chinese are better known than the Arabs.

As a spectacle the production is a revelation. The scenes of the Feast of the Red Lantern are wonderfully well handled, both as to lighting effects and the direction of the mobs, while the scenes of the street fighting are well carried out. The Temple of Buddha is a wonderful setting and in the reincarnation of the fictitious goddess the illusion is so striking that one might almost imagine the gorgeous colorings which alone are lacking to complete the effect. From every angle of acting and production "The Red Lantern" is noteworthy.

"Help! Help! Police!"

George Walsh Bags a Van Full of Crooks in Fox Picture.

Reviewed by Hanford C. Judson.

FOX'S new Walsh picture, "Help! Help! Police!" a five-reel attraction, has among other good things one of the best directed races between a train and an automobile that this reviewer has ever seen. The widely popular hero, George Walsh, has in this film one of his best picture incidents. It includes a train of events that ends with the bagging of a van load of crooks without their knowing that things are not all right with them. He delivers them over to the police, who bring them up before a judge waiting to try him for their crimes.

The setting is Palm Beach. The first steps of the story are weak compared with the best films that have been directed by Edward Dillon, but the latter half more than makes up for this. The latter part is exciting to a degree and will make the picture good for quite a long run.

Cast.

George Welston.....George Walsh
Edward P. Welston.....Eric Mayne
Judson Pendleton.....Henry Hallam
Mrs. Pendleton.....Marie Burke
Eve Pendleton.....Alice Mann
Arthur Trask.....Alan Edwards

Marian Trevor.....Evelyn Brent
The Judge.....Joseph Burke
Scenario by Raymond L. Schrock.
Directed by Edward Dillon.

The Story.

The hero in "Help! Help! Police!" is George Welston, son of a wealthy rubber manufacturer. Another rubber man, Pendleton, is also staying at Palm Beach with his daughter, Eve. George and Eve are interested in each other. Their respective fathers are anxious about a rubber shipment worth $100,000, which both need, and they are at sword's points.

George has been arrested two times for speeding. One night he sees a man going into Eve's room through the window and climbs the roof and enters. The thief sees him coming and locks himself in closet. The house detective sees George enter and nabs him. While they are arguing, the thief escapes. Eve enters and her father comes. He makes the detective let George go, but still suspects him.

The thief enters another room, gags a girl sleeping there and takes the jewels. A cigarette sets the room on fire. George sees the smoke, rescues the girl and is taking her still unconscious to a hospital when he is stopped by a policeman. The girl accuses him of the robbery. The trial is set, and George's father has put up $100,000 as bail. This keeps him from buying the rubber unless the boy turns up. The crooks have stolen Pendleton's $100,000 too. George gets on the trail of the crooks, after a very hot fight, and chases them in an automobile. He manages to imprison them in a van without their suspecting anything is wrong. He is just able to deliver them over to the court as the clock registers the hour for the trial. The money is saved for both rubber manufacturers. It makes Pendleton want George for his son-in-law.

Program and Advertising Phrases: George Walsh Athletic Star of Another Speedy Comedy Full of Stunts and Thrills.

George Walsh Participates in Seven Separate Stunts That Produce Thrills Aplenty

Help! Help! Police! Is a Wild Call for Comedy Assistance That Brings Nothing But Laughs.

George Walsh Athletic Star of Fox Comedies Brings Along the Best One He Has Ever Had.

Thrills and Sensations Interspersed With Riots of Laughter in This Newest of George Walsh Comedies.

Advertising Angles: Precede your regular campaign with snipes and teasers carrying the title, then work into your campaign. If you can hire a furniture van send it through the streets announcing that it contains the van-load of crooks captured by George Walsh in this play. List the crimes of which Walsh is accused, speeding, grand larceny, assault, burglary, abduction, arson and breaking in and play these up in your advertising to give a hint of the rapid action. If you have the space, give a heavy line to each crime, then add "No wonder it was Help! Help! Police!" Work the same idea on a printed three-sheet for the lobby.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Greased Lightning"

Paramount Presents Charles Ray in a Humorous Character Comedy of Today.

Reviewed by Louis Reeves Harrison.

FULL of life and simple good humor, essentially American and for the most part effectively so, with a dash of melodrama thrown in for sauce, the Paramount picture, "Greased Lightning" gives Ray new opportunity as an inventive blacksmith, without departing materially from the awkward roles he portrays with marvelous fidelity. The dominant idea of the story briefly illustrates Yankee ingenuity and persistence under great difficulty and a quick handiness in small tribulations. Village life far removed from large centres of activity, where characters are more marked, is the background, and the types presented by Wanda Hopper, Willis Marks, Bert Woodruff and John P. Lockey, are amusing characterizations in themselves, all admirably depicted without being theatrical. Robert McKim is such an unmistakable high-class villain that his role is instantly felt—it needs no announcement.

Charles Ray is fortunate in having such stories to frame his own characterizations and give them plausibility. Most realistic is the potato-peeling machine of his invention, a success in spite of its tendency to run amuck, and the scarecrow automobile for which he swaps his potato peeler. These mechanical accessories are elements of humor in themselves. "Greased Lightning" is the name of a racing machine the young inventor finally makes, with which he wins an exciting chase for bank robbers.

Cast.

Andy Fletcher.....Charles Ray
Alice Flint.....Wanda Hawley
Alden J. Armitage.....Robert McKim

Charles Ray
Caught as he wrestles with a nutty problem in "Greased Lightning."

Laban Flint.....Willis Marks
Grandpa Piper.....Bert Woodruff
Milt Barlow.....John P. Lockney
Rufus Shadd.....Otto Hoffman
Story by Julian Josephson.
Directed by Jerome Storm.

The Story.

Andy Fletcher is a country blacksmith of keen native ingenuity and of activity akin to the "greased lightning" machine he ultimately constructs. He loves the daughter of the village banker so much that he decides to use all his savings, twelve hundred dollars, to gratify her desire for an "ottymobile." Her father will not permit it. Andy has demonstrated an ingenious potato-peeling machine to the village characters and he manages to trade this for a motor car that is a mere patchwork of repairs and defects. In this comical vehicle he attempts to take the banker and his daughter to a county gathering and dashes through Main street at the terrific speed of fifteen miles an hour, but he breaks down and is mortified to see the banker and his daughter carried on by a young adventurer, none other than a skilled bank-robber. In order to operate effectively, the bank-robber gets up a town celebration at the fair grounds which all attend. There is a motor race for two hundred dollars. Andy has secretly built a genuine racer for this event. He is on the track and winning when news comes that the bank has been cleaned out. An exciting chase leads to the capture of the robbers, and Andy is doubly rewarded by fame and love in the end.

Program and Advertising Phrases: Plenty of Good Humor With a Dash of Melodrama for Sauce.

Showing How Yankee Ingenuity and Persistence Win Out Under Difficulties.

Charles Ray in Role of Inventive Blacksmith in His Latest Paramount Photoplay.

How Did the Village Blacksmith Get the Best of the Bank Robbers? See "Greased Lightning" for the Answer.

He Swapped a Potato Peeler for an "Ottymobile" Which Broke Down, But He Won Out in the End.

Advertising Angles: Play up the star as strongly as you can. Make a special appeal to auto owners. Get hold of a disreputable looking machine and letter it "Greased Lightning" with water colors, which will wash off easily. Keep it on the streets for several days before you spring your campaign, then add to the lettering your house name and date of showing and keep the car going. Keep it in the business section and have plenty of engine trouble, necessitating frequent stops for tinkering. Press the driver to look as much like Ray as possible. Make the auto the star of your newspaper or throwaway advertising. If you can work it, organize an auto race for cars not newer than five years old.

Advertising Aids. Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Just Squaw"

Beatriz Michelena Sustains Reputation for Skillful Interpretation in Production for Exhibitor's Mutual.

Reviewed by Margaret I. MacDonald.

THE performance of Beatriz Michelena, the well-known stage star, in "Just Squaw," a five-part Western melodrama appearing on the Exhibitors Mutual program, is but a repetition of the colorful work which has characterized her former screen efforts. The production is wholesome and entertaining, and will appeal to the average audience, particularly because of the work of the star, who gives a notably graceful portrayal of the role of an Indian-reared white girl. As a melodramatic achievement the production is not strong, and is lacking in breadth of development. The story is set in the beautiful hill country of the West, and its traditional bad men are convincingly impersonated. Andrew Robson heads the list as Snake Le Gal. The role of the half-breed is well interpreted by Albert Morrison.

Cast.

Fawn.....Beatriz Michelena
The Stranger.....William Pike
Snake LeGal.....Andrew Robson
The Half Breed.....Albert Morrison
Romney.....D. Mitsoras
Story and scenario by Earl Snell.
Directed by George Middleton.

The Story.

The story of "Just Squaw" centers around a young white girl who has been reared by the squaw who kidnapped her,

n ignorance of the fact that both her parents were white. The half-breed brother of the girl, Fawn, who. at the death of the squaw is the only one in possession of the secret, lives in hiding because of a murder committed by him n a dispute over a game of cards. and vatches over the girl's destiny, bearing at the same time the blame for certain robberies by an unsuspected gang.

A white stranger, coming on the scene, vins the love of Fawn, who is warned by the half-breed that the union of a white man with a squaw is always attended by sorrow. The white man, learning of this and believing the "breed" o be an admirer of Fawn's, lends a willing ear to the story of Snake Le Gal's gang. He is about to lynch him when one of the robber gang, who has been stabbed by Le Gal, managing to crawl to he scene, reveals Le Gal's double dealing nd also tells that Fawn is held a prisoner n his cabin. The truth of her parentage nd her relation to the half-breed is also evealed, leaving her free to marry the nan she loves.

Program and Advertising Phrases: Beatriz Michelena Star of Intensely Dramatic Screen Composition Teeming With Interest.

Beatriz Michelena Signalizes Her Return to the Screen by Creating Most Engaging Role in Vital Drama.

Rapidly Moving Picture-Drama of the West Filled With Thrills.

Intensely Emotional Drama Depicting New Phases of Western Life.

Advertising Angles: Feature the star. Touse interest in the story by the question stunt asking such questions as "Who vas the phantom bandit?" "Why did he stranger watch Le Gal so closely?" nd similar inquiries. You can make some se of the title which is curiosity rousing of itself. Run it without explanation or a couple of days, then give it a good ype play-up in all ensuing advertisements.

Advertising Aids: Two designs each one nd three sheets. One six-sheet. Thumbnail and one to three column cuts in lectro or mats. Press book.

Released in April.

"Daughter of Mine"

Madge Kennedy Is Delightful in Best Moments of Goldwyn Picture of Uneven Merit.

Reviewed by Edward Weitzel.

WHEN a picture is as excellent for two-thirds of its length as the Goldwyn production, "Daughter f Mine," starring Madge Kennedy, it a pity that the spirit in which it opens ould not have been held to the end. ts uneven merit will not be a bar to he enjoyment of the large class of spectators that are willing to be abruptly ransported from an atmosphere of honst romance into extravagant burlesque nd as abruptly landed back into every ay life, but the possibilities of the story or entertainment of the best grade has een only partly realized. Starting off s the love story of pretty little Rosie lendelsohn and Charles Howard, her hristian sweetheart, it presents an appealing if simple romance and gives a ruthful picture of the Ghetto in lower lew York.

Rosie's lover aspires to become a novlist. After Rosie has been forbidden o marry him by her father, Howard oes away without letting the girl know here he is to be found. She has copied he beginning of a novel for him and onceives the plan of writing it again rom memory and selling it to a publsher for whom she is now working, ith the understanding that he is to adertise for the finish. In this way Rosie opes to meet Howard again. The plan orks but involves the girl in a disagreeable situation with her employer. He tries to make Rosie pay a disgraceful price for his help in publishing the story. She escapes and runs into Howard just as she is leaving the publisher's place of business. Papa Mendelsohn relents and there is a happy ending.

The Keystone comedy comes in when Rosie sits down to read her version of Howard's story to the publisher. It must have been rather weird stuff in its original form, but Rosie's version turns it into burlesque of the Mack Sennett sort. Lady Diantha is loved by a poor peasant and a wealthy baron. Her father, Lord Noblebrow, objects to both suitors, and locks his daughter up in the tower. She slides down a rope onto a horse and is kidnapped by the baron. This is told by Rosie, and the other characters, who assume the characters in Howard's story. It is funny enough in a way, but contrary to the mood of the opening scenes. It will be difficult for many persons to take the picture seriously at the finish.

The production is excellent from every angle. Madge Kennedy plays Rosie with her accustomed charm of personality and engaging earnestness. It is her native refinement and obvious intelligence that gives the lie to the version of her lover's novel she is supposed to write. As Lady Diantha she reveals a natural gift for impersonation of the heroine of the highest form of comedy which even the business of the burlesque cannot hide.

Madge Kennedy
Reads "I sent thee late a rosy wreath" in "Daughter of Mine."

Tully Marshall's study of a familiar type of Hebrew is photographic in its likeness, and beautifully human in its tenderness and obedience to the tenets of Papa Mendelsohn's faith. John Bowers as Charles Howard, Arthur Carew as Joseph Rayberg and Abraham Schwartz as Rabinowich are competent.

Cast.

Rosie Mendelsohn / "Lady Diantha" ..... Madge Kennedy
Charles Howard / "Byron Mulvaney" ..... John Bowers
Papa Mendelsohn / "Lord Noblebrow" ..... Tully Marshall
Joseph Rayberg / "Baron Landsandhome" ... Arthur Carew
Rabinowich / "The Major Domo" .. Abraham Schwartz

Story by Hugo Ballin.
Directed by Clarence G. Badger.

The Story.

The Goldwyn picture, "Daughter of Mine," allows Madge Kennedy to play two parts—a girl of the East Side and a titled lady. Rosie Mendelsohn is the important character. Rosie loves a Christian, but consents to give him up at her father's request. The young chap is an unknown author, named Charles Howard. His sweetheart has helped him by typing the opening chapters of his latest novel. When Charlie takes his dismissal quietly and goes away without letting Rosie know where he is to be found she realizes she can never be happy without him. She gets a position as private secretary to a publisher. This puts a scheme into her head. She rewrites the opening chapters of the novel as well as she can recall them, takes her work to the publisher and tells him she found the manuscript in a street car. He consents to hear it read, as he hopes to make the most of his opportunity to ruin the girl when she comes to his house on her mission.

Rosie's plan is to have her employer publish the uncompleted novel and then advertise for the author to bring in his finish. Rayberg, the publisher, consents, after getting Rosie to promise she will do as he wishes when the last chapters arrive. The girl reads her version of her lover's work, and it is acted out by the original characters of the picture. Rosie has turned Charlie's story into wild burlesque during which the haughty heroine, her titled father and her pair of lovers take part in a romance that resembles a Keystone comedy. Charlie sees the publisher's "ad," and forwards his finish. Rosie finds it on the publisher's desk, shows it to him and is immediately reminded of her promise. She escapes from Rayberg's private office and runs into Charlie as he is getting out of the elevator. The two go back to Papa Mendelsohn and tell him they just can't live without each other. He smiles and relents.

Program and Advertising Phrases: Madge Kennedy as a Girl of the Ghetto in Appealing Romance.

Rosie Re-wrote the Beginning of Her Friend's Novel from Memory with Extraordinary Results; See "Daughter of Mine" for the Outcome.

Charming Madge Kennedy the Star of Excellent and Entertaining Photoplay.

See Madge Kennedy in a Delightful Dual Role as the Little Ghetto Girl and as Lovely Lady Diantha.

Unique Photoplay Provides Attractive Role for Dainty Madge Kennedy.

Advertising Angles: Play up Miss Kennedy, but hammer away on the story, too. Give some idea of the fantasy and tell them to come if they believe in fairies. Work one ad: "Who are You? Are you John Smith or the Earl of San Francisco? How do you know but that you have been woven into the fantastic tale of some imaginative girl just as 'Lady Diantha' peopled her world with romance. See 'Daughter of Mine' and see what you may be up against without knowing it." Let all of your advertising be fantastic in keeping with the subject.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue sheet.

"Caleb Piper's Girl"

Five-Reel Astra-Pathe Production Features Helene Chadwick in Light Comedy.

Reviewed by Robert C. McElravy.

THE story devised by Tom Cushing for this five-reel Astra-Pathe subject, "Caleb Piper's Girl," is one of agreeable quality, but rather trivial in certain respects. It has cer-

tain scenes of a polite comedy character and at times dips into old-time melodramatic situations. Helene Chadwick is bright and captivating in the leading role, that of a young girl who decides to go into the "movies" in order to earn money to pay off the mortgage on the cottage, where she and her father live.

The story is one that is content to remain on the surface and never stirs up the emotions of the spectator to any great extent. The characters are rural types dwelling in a seacoast village. The girl decides to convert their home into a hotel, and hangs out a sign inviting guests. A conspiracy is on foot among the townspeople to foreclose the mortgage on her father's property. The manner in which the girl entertains her first guests, two moving picture men whose launch becomes stranded on the beach, and afterward decides to enter the movies, is amusing, but not overly convincing. The number as a whole is one of about average entertainment value.

Cast.

Mary Piper.....Helene Chadwick
Caleb Piper.....Spottiswood Aiken
Tracy Carter.....William A. Lawrence

Directed by Ernest Traxler.
Story and Scenario by Tom Cushing.

The Story.

Mary Piper and her father live in a cottage in a small town on the seacoast. The father is a delightful old dreamer and incapable of raising money to pay off the mortgage on the property. Certain townspeople have conspired to take over the property, because of stories circulated by Wesley Briggs, an unsuccessful suitor for Mary's hand.

The girl is determined to earn some money and turns their home into a hotel. Among the first guests are two moving picture men, whose launch is stranded near by. One of them forms a liking for Mary, but treats her in a rather cavalier manner, which gives Wesley further grounds for scandalous talk.

Mary, seeing that the townspeople are criticising her, decides to join a nearby moving picture company. Here she once more meets her former admirer, Tracey Carter. He helps her to earn a living, but again compromises her by paying her wages out of his own salary. In the end, however, he proves her true friend and asks her to marry him. The mortgage is paid off by Mary's earnings and the story ends happily.

Program and Advertising Phrases: Wagging Tongues of Village Gossips Drive Girl Into Fortune and Happiness.

Brave Girl Defies Criticism and Courts Fortune As Movie Queen.

Helene Chadwick Star of Latest Comedy-Drama in Pathe Series.

Girl Pays Off Mortgage by Turning Her Home Into Seaside Resort.

Swiftly Moving Comedy Teems With Romance and Ends in Happiness.

Advertising Angles: Make your advertising campaign on the title plus the story with such items as "Caleb Piper's Girl got a job in a picture studio to pay off the mortgage," "Mary sent her father money for the mortgage which he used for book marker," "Mary opened a hotel, but shut down when she had only two paying guests," "Mary was fired from the pictures for incompetency, but the handsome leading man told the director to take her wages out of his own salary and let her stay on." In each case use a big black title and a roman in a smaller face for the continuation of the line. You can get up a set of painted lobby cards along the same lines and even snipe with hand lettered sheets.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"A House Divided"

Presented by Frank G. Hall This J. Stuart Blackton Production Is a Fairly Good Photonovel.

Reviewed by Edward Weitzel.

ADAPTED from an English novel by Anthony P. Kelly and produced by J. Stuart Blackton, "A House Divided" has all the virtues and also all the draw-backs of its class of story writing. On its credit side it has a full share of human interest, entertaining characters, a number of excellent dramatic situations, and has been written to catch the popular taste. The defects in its making are too much story and too great a desire to pile up the agony and to weight down the plot with too many needless incidents. All this is accentuated in the screen version. A more direct method of handling the narrative and the elimination of the symbolism used at intervals by the director would help the picture immensely. It touches life too directly and too practically to be aided by anything but the most straightforward means of carrying along the plot. In spite of these defects the story has vitality, and a well selected cast and good quality of production make it acceptable to many screen patrons.

The most engaging performance is that given by Laurence Grossmith as Ben Baldwin. His good humor, manliness and convincing naturalness are

Sylvia Breamer
As she appears, demure and unworldly, in "A House Divided."

irresistible. Sylvia Breamer plays Mary Lord with real feeling, excellent artistic method and much personal charm. Herbert Rawlinson is a capable Philip Carmichael, and Sallie Crute makes Sheelah Delayne a flesh and blood creation.

The Story.

"A House Divided" follows the fortunes of Mary Lord, an English girl whose guardian, Sir Arthur Stanhope, loves her. Mary does not return the feeling and cares only for Philip Carmichael, a young man who is destined for a career in Parliament. Philip has never thought seriously about Mary, and has lead rather a gay life. One night, while a member of a lively party, he is the bridegroom in a mock marriage, the bride being Sheelah Delayne, a Music Hall actress. The pair separate the next morning. Feeling that Philip will never love her, Mary accepts her guardian. Her new life changes her from a retiring young girl into a fascinating woman. Philip falls desperately in love with her, and Mary encourages him. Sir Arthur finds out the true state of affairs. His anger brings on a fatal stroke. After his death Philip and Mary go to France and are married. On their return to London Philip meets Sheelah and is dumbfounded to learn that he is the father of her boy and that the marriage ceremony performed the night of the wine party is legal. Sheelah has her husband arrested for bigamy. At Philip's trial Mary swears that she has never been married to him.

Saved from prison by Mary's devotion, Philip does not see her again until he meets her near the French village where they had spent their honeymoon. Her troubles have shaken her reason and she does not know him. Her memory is finally brought back to her by hearing a group of soldiers sing a favorite old song she used to sing to Philip. Sheelah's boy dies and his mother, realizing the unhappiness she is causing, has her marriage annulled, and Mary becomes Philip's legal wife.

Cast.

Mary Lord.....Sylvia Breamer
Philip Carmichael.....Herbert Rawlinson
Ben Baldwin.....Laurence Grossmith
Jessie Baldwin.....Shirley Huxley
Sheelah Delayne.....Sallie Crute
Sir Arthur Stanhope...William Humphrey
Duke of Northland.....Eric Mayne
Duchess of Northland.....Marie Burks
Charles and Violet, their children: Charles Stuart Blackton, Violet Blackton
Michael Carmichael.....Baby Ivy Ward

Scenario by Anthony Paul Kelly.
Directed by J. Stuart Blackton.

Advertising Angles: Play this up as a Blackton story and tell that it is derived from a successful English novel. Give a hint of the story in the newspaper advertising, telling how a mock marriage at a midnight carouse turned out to be legal because performed by a justice of the peace, and that it nearly wrecked a woman's life when to save her husband from a trial for bigamy she declared herself his mistress. Work hard on this angle, but use the self-sacrifice rather than the sensational aspect. Have "Just a Song at Twilight" (Love's Old Sweet Song), played by your orchestra or sung, for several days before the showing, then flash a slide: "We all love this old song. See how it saved a woman's reason in 'A House Divided.' Date."

Program and Advertising Phrases: J. Stuart Blackton Presents Another of His Special Screen Presentations Starring Sylvia Breamer and Herbert Rawlinson.

Famous English Melodrama Brought to Screen by Superb Company in Unusual Production.

Famous Old Song Becomes Theme of Gripping Photoplay: "Just A Song at Twilight."

Sylvia Breamer and Herbert Rawlinson Stars of J. Stuart Blackton's Latest and Most Spectacular Photo-production.

Anthony Paul Kelly's Screen Version of Famous English Novel Produced by J. Stuart Blackton.

Advertising Aids: Two one-sheet, one three-sheet, one six-sheet, one twenty-four-sheet. Special press book, herald, slides, novelty cards, 8x10 black and white photos, 11x14 and 22x28 sepia photos, cuts and mats.

"For Better, For Worse"

AN extended review of this Cecil DeMille production, released by the Famous Players-Lasky Company, is published on another page of this issue. The accompanying program and advertising phrases, advertising angles, cast, and advertising aids, com-

plete our exhibitor's service on this picture.

Cast.

Dr. Edward Meade.....Elliott Dexter
Richard Burton.....Tom Forman
Sylvia Norcross.....Gloria Swanson
Sylvia's Aunt.....Sylvia Ashton
Bud.....Raymond Hatton
Hospital Head.....Theodore Roberts
Betty Hoyt.....Wanda Hawley
Doctor.....Winter Hall
Crusader.....Jack Holt
Colonial Soldier.....Fred Huntley

Story by Edgar Selwyn.
Scenario by Jeanie Macpherson.
Directed by Cecil DeMille.

Program and Advertising Phrases: Cecil DeMille's Latest Photoplay Production Proves His Continued Mastery of Screen Direction.

Pictures An Enoch Arden of the Great World War in Gripping Realism.

Another of Edgar Selwyn's Stage Plays Revived for the Screen.

Elliott Dexter and Gloria Swanson Lead Strong Cast of Photoplayers.

Vanity, Jealousy, Love and Hate Woven Into Strands of Gripping Plot.

Advertising Angles: Make DeMille your headliner and use some such phrase as "If it's a DeMille, it's a wonder." The story offers a new treatment of the slacker problem, but in telling this be careful to avoid the suggestion of a war drama. Tell that this is the story of the man who stayed at home, and speak of "An Enoch Arden of the Great World War." Play up the post-war suggestion. Mention the exceptional cast, but as a cast and not as stars.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Unwritten Code"

Five-Reel World-Picture Tells Entertaining Story of Japanese Life and Customs.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Unwritten Code," is based on the familiar theme, "East Is East and West Is West and never the twain shall meet." It tells the story of a young American who married a Japanese girl in her native country and both find unhappiness from the union. Many such tales have been pictured in past years, but this one ends with the American sailing back home, accompanied by a pretty young widow, having left his Japanese wife behind. The tragic ending usually expected is absent from this, the wife having discarded her American husband at the request of her brother.

There is considerable atmospheric charm about this number, the chief scenes being laid in an old garden of Japan, but there is not the dramatic intensity which has marked previous stories of the kind. Shirley Mason, who plays the Japanese heroine, is pretty and attractive, though hardly an Oriental type. Matt Moore plays the Americain lover, and Frank O'Connor his friend, Thompson. Many Jap players appear in the cast, which does much to carry the atmosphere of the piece.

The subject is one that follows numerous others of a similar type and for this reason has no great originality. At the same time it is one that has many entertaining qualities and will no doubt please.

Cast.

Kiku-San.....Shirley Mason
Margaret.....Ormi Hawley
Tower.....Matt Moore
Thompson.....Frank O'Connor
Kimura.....T. Tomamoto
Okuma.....F. Wada

The Story.

Kiku-San, the heroine of "The Unwritten Code," is the daughter of Kimura. Her father drinks and gambles and has no great affection for the girl. A young American named Tower is visiting in Japan and calls on Kiku-San, he having known her brother, Okuma, at an American college.

Tower falls in love with Kiku-San and she returns his affections, but her father has pledged the girl as security for a gambling debt to Suzuki, who owns a geisha house. Suzuki gets the girl and carries her to the geisha house, but Tower and an American friend, Thompson, enter the place and rescue her, after a hand-to-hand scuffle with the owner and his patrons.

Tower marries Kiku-San, against the advice of his American friends, and with the consent of Okuma, who has returned from America. Kimura, the father, commits suicide as the result of his general depression over the course things have taken.

The bride and groom are happy until the night of the ball at the American club, where Kiku-San is treated badly by those who do not approve of such matches. From that moment both she and Tower become discontented, though Kiku-San still loves him devotedly. Tower refuses to cast the girl off, according to custom, but her brother induces the girl to discard Tower, threatening to kill the American unless she takes this step. The story closes with Tower sailing back to America, with a pretty American widow, who has long loved him, and Kiku-San sitting unhappily among the cherry blossoms.

Shirley Mason
Tries hard to explain to folks in "The Unwritten Code."

Program and Advertising Phrases: Shirley Mason Starred and Matt Moore featured in World-Pictures Latest Screen Drama.

Story of a Girl Sold by Her Father to Pay His Gambling Debts.

Beautiful Drama of the Radiant East Where Poppies Bloom.

Vital Subject Discussed in Peace Conference Shed Side-Light on Newest Photodrama.

An Engrossing Story Acted With Extreme Ability by Worthy Cast.

Advertising Angles: Play up the star and rouse interest and curiosity in her playing of a Japanese role—her first. It might work to use "What is the unwritten code?" as a teaser for a few days and then explain that it is the social prohibition against the marriage of Caucasians with Orientals.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"Something To Do"

Paramount Presents Bryant Washburn in a Live Comedy Melodrama.

Reviewed by Louis Reeves Harrison.

FULL of zip and action when it gets under way, "Something to Do" is the story of a wealthy young man who has virtually nothing to do, indolent and indifferent, a mere idler almost bored to death with the eternal sameness of his existence, but not a profligate. He is clean enough physically, though he suspects he may be the victime of some disease. He does not suspect that his trouble is that lack of adventure and excitement, which all healthy men enjoy. Through an almost infantile simplicity of character he is an easy mark for those who prey on the vanity of the idle rich, particularly a valet, whose excursions in his master's clothes and car, posing as a nobleman, brings about an adventure active enough to suit the most exacting of young bloods.

From the time Bryant Washburn, in the role of a wealthy idler, really has "Something to Do," the unsuspected resources of character called into activity through romance and adventure, the story travels swift enough to suit any lover of melodrama, with an element of high comedy added to the general sum of values. Bryant Washburn is equipped for the role and plays it with enthusiasm. Anna Little plays the heroine with grace and intelligence. Lively impersonations are those of Adele Farrington as Mrs. Perkins and Charles Gerard as the valet, with the rest of the cast well typed. Though the material of this Paramount production is not well put together, there is plenty of it, and the activity, mostly physical, of the later scenes is compensating enough to make "Something to Do," an entertaining feature of almost any program.

Cast.

Jack Merrill.....Bryant Washburn
James Renwick.....Ann Little
Mr. Renwick.....Robert Brower
Thompson.....Chas. Gerrard
Mrs. Parkin.....Adele Farrington
Frank Blight.....Chas. Ogle
Jose.....James Mason

Story by Maximilian Foster.
Scenario by Will M. Ritchey.
Directed by Donald Crisp.

The Story.

Jack Merrill, though in the flush of youth and strength, finds himself oppressed and disheartened, almost bored to death, from lack of "Something to Do." His thieving valet, Thompson, using his master's dress suit and motor car, is having plenty to do in the society of newly-rich Mrs. Parkin, where he is lionized as a titled Englishman. Mrs. Parkin has obtained possession of her brother's fortune, by declaring him incompetent and placing him in a private asylum. Living with her, but disgusted with social pretense, is her brother's daughter, who suspects that her father is sane, but who is without resource to protect herself and gain his freedom. The girl writes an appeal to a friend, asking for help, and slips the letter in the cardboard frame of her own photograph until she can mail

it. The valet, posing as a nobleman, is attracted by the girl and steals her photograph. On returning to his master's rooms and being compelled to give up the borrowed dress suit he becomes an unwitting messenger between the girl and the young gentleman who badly needs "Something to Do."

The materials for romantic adventure thus supplied, the indolent Jack Merrill is suddenly transformed to a dynamo of active effort. He does some posing as an English nobleman himself by way of getting into the Renwick household, now in the power of socially ambitious Mrs. Parkin, and finds that Miss Renwick is making a brave effort to secure evidence which shall set her father at liberty. He is so charmed with the girl that he becomes her active aid, even tearing out a wall safe that contains the testimony she is seeking. The tremendous activities of the indolent young clubman, most of them of physical struggle, result in restoring her father to his own, in convicting the conspirators, in winning a fine girl, and in giving his life some definite object.

Advertising Angles: Advertise this widely as an original screen story by one of the Saturday Evening Post's best known writers. Make capital of the fact that it was written directly for the screen and is not a fiction story made over. Brief the plot for one advertisement and pick up items such as chopping the safe out of the wall for follow stories. You can make a good advertisement out of the copy "Something to do. Go to the Dash theatre tonight to see Bryant Washburn in 'Something to Do.'" Play the first and last sentences up strong. Use the same idea in your newspaper work.

Program and Advertising Phrases: Another Fake Count Proves to Be Count Noaecount When It Comes to Fooling An American Girl.
Bryant Washburn Star of Engaging Comedy Late Issue by Paramount.
Son of "Idle Rich" Lives False to His Generation: He Went to Work.
Delightful and Swiftly Moving Comedy Stars Popular Bryant Washburn.
Sudden Ambition Brings Rich Youth Into Many Surprising Situations.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Unpainted Woman"

Universal Production, In Six Reels, Features Mary MacLaren in Strong Rural Story.

Reviewed by Robert C. McElravy.

THIS six-reel number, "The Unpainted Woman," was adapted by Waldemar Young from the original by Sinclair Lewis, and produced by Tod Browning. In certain respects it breaks virgin soil in the presentation of a film story of American farm life in the Middle West. It is a tale of the wheat country, firm in its portrayal of varied rural types and gripping and vivid in its pathetic picture of the heroine's struggles to find happiness in her difficult environment.

Mary MacLaren is an excellent type for the Swedish girl, Gudrun, "descendant of a hundred Vikings." The early reels are almost flawless in depicting Gudrun's marriage to a worthless scion of one of the town's best families. The scenes from their unhappy existence are realistic and true to life. There is no sacrifice of artistic effect to the usual surface style of incident; the anniversary dinner is one of the best bits of screen pathos this reviewer has seen.

The story is original in conception and unusual in development. Only in the final reel does it descend to the ordinary. The burning of the grain-filled barn and rescue of Gudrun and her child are excellently staged, though conventional after what has gone before. The attempted lynching at the close is the weakest feature of the story, though it will satisfy many observers. The production as a whole is one of unusual strength.

Cast.

Gudrun.....Mary MacLaren
Martin.....Thurston Hall
Holt.....David Butler
Mrs. Holt.....Laura Lavarnie
Edna.....Fritzie Ridgway
Heine.....Willard Louis
Pliny.....Carl Stockdale
Mrs. Hawes.....Lydia Yeamans Titus
Olaf.....Micky Moore

Story by Sinclair Lewis.
Scenario by Waldemer Young.
Directed by Tod Browning.

The Story.

Gudrun Trygavson is a beautiful Swedish girl living in the American wheat country. She is employed as "hired girl" by a Mrs. Hawes, and beloved by Charley Holt, son of one of the best families in the town of Mullinsdale.

Charley invites Gudrun to go to a dance

Mary MacLaren
Steals a moment of quiet joy in "The Unpainted Woman."

and Mrs. Hawes informs the youth's mother and sister of this. The latter "cut" the girl at the dance, as do various others. Charley becomes enraged at this and determines to marry Gudrun. They are wed, but he is addicted to drink, and their life together is unhappy. A child is born to them, but after five years' hard drinking, Charley is fatally injured in a saloon row. He dies under circumstances distressing to Gudrun, though she knew but little happiness with him.

Gudrun, who had been born on a farm, takes up some farming property, with a small cabin on it. Here she works in the wheat fields to support herself and child. Later a "bird of passage" named Martin O'Neill comes to the farm. She feeds him and he works for her in gratitude. O'Neill helps her with the harvest and later saves Gudrun and her child from death in the burning barn. O'Neill is suspected of starting the fire, and narrowly escapes a lynching by the excited townspeople. But it develops that the fire was started by a jealous rival. In the end Gudrun and O'Neill are married.

Program and Advertising Phrases: Beautiful Mary MacLaren Star of Strong Drama Picturing Life In the "Wheat Belt."
Married Out of Her Station Girl Lives to Win Recognition for Her True Merits.
Sensational Episodes High Spots In Gripping Drama of Western Life.
How a Bird of Passage Feathered His Nest In a Happy Homestead.
Vigorous Drama of Prairie Life Replete With Thrills and Sensations.

Advertising Angles: Boom the star but hang your appeals on the strong character she plays. Tell your people that there is a change from the persecuted heroines she has generally been seen in and that now she is Gundrun, descendant of a hundred Vikings and worthy of her ancestry. Then play up the story generally. You can get interest in it, for it is worth while. Hammer on the cleanliness of the story with "No vampires or lounge lizards in this, but a glorious woman and a man who fought his own worst enemy, himself." Elaborate along that line and you'll make new friends for Miss MacLaren.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"The Birth of a Race"

An Ambitious Production That Is a Striking Example of What a Photo-Play Should Not Be.

Reviewed by Edward Weitzel.

A FEW words will suffice to do justice to "The Birth of a Race." Starting with the creation, it attempts to follow the development of mankind down to the present day, and throws in a disconnected war story for good measure. About everything has been applied to the production but common sense. There are numerous scenes from sacred history which employ mammoth sets, large mobs and the services of actors of established reputation. The Garden of Eden, the Tribes of Noah's Time, the Land of Egypt, Jerusalem at the time of Christ, and on down to the present are presented at an outlay of time, labor and money that are astonishing—and all to no artistic purpose. The structure is without form and is a striking example of what a photoplay should not be. The disconnected modern story is no better than the biblical history in its handling. The producers have attempted to impress by bulk and have been overwhelmed by their lack of skill.

The names of three men are given as the authors of the scenario. It will be a deed of charity not to reveal their identity nor the names of the members of the cast. All have well earned reputations and are probably anxious to live down their connection with the entire affair.

"The Stronger Vow"

Goldwyn Presents Geraldine Farrar in a Spectacular Melodrama of Spanish Feud.

Reviewed by Louis Reeves Harrison.

PLEASING to the eye, especially in the costume ensembles and in picturing Geraldine Farrar very much as she appears in grand opera, "The Stronger Vow" is the story of a feud between two Spanish families, Dolores, the interesting representative of one,

and Juan of the other, with a cousin of Dolores, Pedro, as the villain. The Goldwyn product becomes highly melodramatic when Pedro kills the brother of Dolores, carefully plants Juan's handkerchief by the body of his victim, and Dolores takes the "oath of blood" to slay the murderer with her own hand. It becomes somewhat operatic when innocent Juan courts and wins lovely Dolores without her knowing he is the one falsely accused of murdering her brother, and when she marries him in Paris with a church wedding, where church weddings are not legal. The story permits a pretty spectacle, however, and it also permits the villain to invade the bride's chamber right after the wedding dinner to tell her that the man she has married is the murderer of her brother.

In grand opera many inconsistencies and impossibilities are excused for the sake of the enchantment of music, especially when the stage picture pleases the eye. Miss Farrar takes full advantage of these operatic opportunities, graceful in attitude and expression, superb in elaborate costume. Milton Sills, Kate Lester and Tom Santschi give Miss Farrar admirable support. The whole picture is spectacular, the carnival scenes very attractive to the eye.

Cast.

Dolores de Cordova.....Geraldine Farrar
Juan Estudillo.....Milton Sills
Senora de Cordova.....Kate Lester
Pedro Toral.....Tom Santschi
Jose de Cordova.....John Davidson
Bibi Leroux.....Hassard Short

Story by Izola Forrester.
Directed by Reginald Barker.
Photographed by Percy Hilburn.

The Story.

"The Stronger Vow" deals with the vow which Dolores de Cordova takes when her brother is murdered during a carnival and with the vow she takes at the altar when she unwittingly marries the man who is almost immediately after the wedding accused of the murder. Dolores believes her cousin, Pedro Toral, the real murderer, when he accuses the man she has just married, Juan Estudillo, because there has long been a feud between her family and his. Pedro makes the accusation immediately after the wedding dinner, insisting that she must keep her oath of blood to kill the murderer of her brother with her own hand. To enforce this he carries her off from the church where she is praying to the den of Apaches, whose leader he has become. He sets a trap for the husband also, but Juan is connected with the secret police, and he arranges for a timely raid of the den. He goes there alone, is seized and bound, then Dolores is commanded to kill him to keep her oath of blood . The place is raided by the police at this moment and the villain is killed by a man he has wronged to whom he has previously confessed his crime in a spirit of bravado. This clears Juan of the false accusation and enables Dolores to keep the stronger vow she made at the altar.

Program and Advertising Phrases: Absorbing Story of a Spanish Feud with Geraldine Farrar as the Star.

Melodrama and Grand Opera Blended Into Attractive Photoplay With Spectacular Setting.

Highly Dramatic Story of a Spanish Girl Who Finds That the Man She Married Is the One Believed to Have Murdered Her Brother.

Bound by Her Oath to Kill the Man She Loves, What Did She Do? See "The Stronger Vow" for the Answer.

Advertising Angles: Play up Miss Farrar, using the phonograph hook-up in a mild form even if you have used it before. It is always good for window displays at least. Use plenty of photographs. Work heavily on the situation of a young wife who is told on her wedding night that her husband is the man she has sworn to kill for the murder of her brother. Make this your big talking point. Use the Spanish and apache angles for side approaches and play a little on the vendetta idea as apart from the situation it creates. If you can get a good lithograph make a cut-out for the lobby. If you can get one in Spanish dress, drape it with a real shawl. If you can get nothing better, a lace curtain will serve.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

"A Place in the Sun"

Triangle Picturization of Cyril Harcourt's Play Made in England With English Players.

Reviewed by Margaret I. MacDonald.

THE screen version of the Cyril Harcourt play, "A Place in the Sun," which had a run at the Comedy Theatre, New York, during the present season, is rather disappointing. Presented as a comedy-drama it is unsatisfying for the reason that the theme of the play is totally opposed to comedy and the screen version quite devoid of it. The production was made in England with a cast of English players. As shown to the press the entertaining quality of the picture was interfered with by the character of the subtitling, which persisted in emphasizing the narrative style in which the story is presented.

Margaret Blanche
Believes in looking up to others in "A Place in the Sun."

The idea behind the plot of the play is one which affords ample opportunity for dramatic development. The moral of the play defined as the retaining of self-respect and the respect of others combined with other possessions which make for happiness is unquestionable; and it is a pity that more efficient direction had not been given the production. The star of the picture, Margaret Blanche, is hardly strong enough for the role of Rosie Blair. The best work of the cast is done by Lydia Billbrooke.

Cast.

Rosie.....Margaret Blanche
Dick Blair.....Malcolm Sherry
Stuart Capel.....Reginald Owen
Marjorie Capel.....Lydia Billbrooke
Sir John Capel.....Lynston Lyle
Blagdon.....Campbell Gullar
Mrs. Moutrie.....Frances Wetherall
Ben Goodge, Dick's Uncle,
John McAndrews

The Story.

The story of "A Place in the Sun" covers a brief period in the lives of a son of the English aristocracy whose father denies him the right to carve his own destiny, and the daughter of a servitor on the estate. Thrown in each other's company the pair fall in love. The girl is compromised and the man refuses to marry her for fear of being disinherited. The girl's brother, escaping from the drudgery of the farm, becomes a novelist of note, and is befriended by a society woman, who brings him again in touch with the sister of the young aristocrat for whom he has fostered an affection. His own sister, arriving at his city apartment, finally tells him of her trouble. The appeal of the brother to the lover is fruitless; and not until the latter's sister interferes to the extent of placing herself in a compromising position in the home of the novelist does he realize the unmanliness of his attitude and proposes marriage to the girl that he has wronged.

Program and Advertising Phrases: Earn "A Place in the Sun" by Retaining Your Own Self-Respect and Winning the Respect of Others.

Blue Blood and Ancestral Mansions Are Not Indications That "A Man's a Man."

Not Every Sister-in-Law Would Risk Her Reputation for Her Sister-in-Law's Sake.

Cyril Harcourt's Clever Comedy-Drama Presented By All-Star Cast of English Players.

Another Screen Version of Stage Success Offered with Improvements on the Original.

Advertising Angles: Play up the fact that this story is by the author of "A Pair of Silk Stockings" and other stage successes. Center your efforts on the newspaper or throwaway advertising and play up the big punch of the aristocratic girl who demands that the brother of the girl her own brother has seduced compromise her to even the score. There is a big punch to this situation.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Press sheets.

"The Boomerang"

Seven-Reel Picture Released by Pioneer Film Corporation Needs Skillful Editing.

Reviewed by Edward Weitzel.

UNFORTUNATELY, the mere bringing together of a lot of material does not result in a convincing moving picture. "The Boomerang," released by the Pioneer Film Corporation, is an ambitious effort but, in its present shape, is in need of skillful editing. In place of action the story is told principally by the subtitles and there is such a mass of motives, sidetracks and unnecessary detail that it is difficult to follow the plot. A commendable attempt has been made to secure a capable cast and give the picture the correct backgrounds, but the complications of the scenario have prevented the worth while material in the story from appearing to the best advantage. Properly cut and altered "The Boomerang" would prove a fairly interesting picture.

The best known members of the cast are Henry B. Walthall, Melbourne McDowell, and Helen Jerome Eddy.

Cast.

Peter Cameron.....Melbourne McDowell
Rose Cameron.....Nina Byron

Maximillian Gray.....Richard Norris
George Montgomery Gray.....Henry B. Walthall
Nors Yorke.....Helen Jerome Eddy
Napolean Snape.....Jack MacDonald
Antonio Giannone.....Nigel De Bruillier
Marie Giannone.....Beulah Booker
Governor Montgomery...Gordon Sackville
Ann Montgomery.....Maryland Morne
Wager Ames.....Lloyd Whitlock
Daniel Nathaniel.....William Ryne
Jim Hardy.....Bert Appling

The Story.

A fight between millionaire meat packers to corner the food market is the main motive of "The Boomerang." There is a love interest between the daughter of one of the packers and the son of his rival. The stronger of the two men is Peter Cameron. When he finds it to his advantage he makes Rose, his daughter, break off her engagement with young Gray on the pretext that he has been intimate with another woman. Her brother has disappeared and it turns out that he is the father of the child that is used by the woman's brother-in-law to blackmail the elder Cameron.

Disowned by his father, George Gray starts out to earn his living as a common laborer and eventually becomes Prosecuting Attorney of New Jersey. He then starts in to prosecute the meat packers for selling bad meat, and convicts his own father, as well as Peter Cameron. There are other complications along the same line, including a labor strike and an attempt on the part of one of Cameron's trusted men to beat both his employer and his rival in a stock jobbing scheme by which Cameron loses twenty millions. It turns out that young Cameron was legally married to the mother of his child, and George Gray and Rose Cameron are brought together again at the end.

Program and Advertising Phrases: Henry B. Walthall star of Exciting Play.

Read All the Glowing Packing House Advertising and Then See "The Boomerang."

Love and Lambs Lost and Found While Living Costs Go Higher.

Henry B. Walthall Star of Strong Drama That Has Melbourne McDowell and Helen Jerome Eddy In Leading Roles.

Showing the Only Possible Way in Which the Meat Trust May Be Downed.

Strong Play Based on Live Topic of Domestic Economy Well Acted.

Advertising Angles: Play Walthall heavily. For a selling angle play on the meat trust angle and tell that this is where the packers get the worst of it. The story is too involved to be used in your advertising, so hammer on the Beef Trust for your appeal after you have given plenty of play to the star.

Advertising Aids: One, three, six and twenty-four-sheet, lobby display photos, press sheet, slides, cuts and mats. Herald.

"Miss Adventure"

Peggy Hyland's Adventurous Propensities Shown in Fox Film.

Reviewed by Hanford C. Judson.

IT is not so much the story as it is the leading woman that will commend "Miss Adventure," a five-reel Fox film, to the many admirers of Peggy Hyland. In it she is as charming and as delightfully irresponsible as ever. The story is clear, fresh and interesting. The attraction will be liked by all.

The background is the California Coast and many of its scenes are beautiful. Director Lynn F. Reynolds has handled the action in a commendable way. Several of the scenes between the heroine, Jane, and that fine old salt, Captain Barth, played by George Hernandez, are especially pleasing. There are many good bits of action in the film.

Cast.

In the Prologue (1894).
Jane.....Gertie Messenger
Dickie Hamilton.....Lewis Sergent
Bog Nichols.....Frank Brownlee

In the Story (14 years later).
Jane.....Peggy Hyland
Richard Hamilton.....Edward Burns
Bog Nichols.....Frank Brownlee
Captain Barth.....George Hernandez
Albert Barth.....George Webb
Shirley Rockwell.....Alice Mason

Story by J. Anthony Roach.
Scenario and direction by Lynn F. Reynolds.
Photography by J. Dev Jennings.

The Story.

In "Miss Adventure," a Fox picture, Jane, the heroine, is as a child cast away from a ship on which a mutiny has taken place. She is brought up by Captain Barth, a well-to-do seafaring man, and when she is introduced again, played by Peggy Hyland, he wants her to marry his nephew, Albert Barth.

There is a letter from her dead father which will identify her as an heiress. This is now held by a man in prison for smuggling. Albert doesn't want to marry Jane. He knows that she is an adventure lover and gets her to go away in a boat with the man who has the letter, of which Albert knows nothing. This man is knocked overboard and drowned leaving Jane alone on a small island.

A young man, Richard Hamilton, who is looking for the lost heiress, is passing in his yacht and gets Jane's signal. He hears her story and suspects that she is

Peggy Hyland
Enjoys this ticklish situation from "Miss Adventure."

the girl he is looking for. He takes Jane back to Barth. Albert learns of the fortune and tries to force Jane to marry him. Hamilton brings the girl's legal guardian and the party comes just as Albert is taking Jane away by force to marry her. A chase in an automobile ends in the great discomfiture of the villain.

Program and Advertising Phrases: Charming Peggy Hyland in Pleasing Story of an Adventurous Miss.

Delightful Romance of the Sea Wherein a Rich Girl Finds Happiness in a Poor Fishing Village.

She Sought Adventure But Found More Than She Anticipated. What Was It? See "Miss Adventure."

Pretty Peggy in Pleasing Photoplay with Plenty of Pep and Punch Particularly Appropriate to her Piquant Personality.

Advertising Angles: Play up Miss Hyland for your chief angle, working in the story angle and emphasizing her role of general mischief maker. Tell of her many adventures and lay particular stress upon the scene of the abduction in which she checks her abductor by steering the car into the sea.

Advertising Aids: One twenty-four sheet, two six-sheet, two three-sheet and two one-sheet posters. Lobby displays 8x10, 11x14, and three colored photographs, 22x28. Cuts, mats, music cues and a slide announcing the picture and date.

"After His Own Heart"

Hale Hamilton Leads in Strange Story Told By Metro Film.

Reviewed by Hanford C. Judson.

STRANGENESS of situation is the marked feature of the Metro five-reel picture, "After His Own Heart." The picture has also touches of fresh humor. Hale Hamilton has the lead with Naomi Childers opposite to him. The character most strikingly acted is Dr. Spleen, by Harry Carter. This part fits him to perfection, and he makes the situation quite convincing. The climax is astonishing.

The title suggests a love story, but there are two persons after the hero's heart. One is the girl and the other the Doctor, who wants to give it to a rich patient, uncle of the girl. The series of scenes in the doctor's hospital seems to be something new. At least, it gets hold of the spectator with the grip of new things. The hero is a captive and knows what kind of an operation is to be performed—it was tried on the two dogs that died. The foolish old man thinks it is going to make him young.

The acting shows no weak points. Director Harry L. Franklin has made his action run with no uninteresting padding and kept it graceful and with no slack places. His hospital scenes are masterly.

Cast.

Thomas Wentword Duncan.Hale Hamilton
Sally Reeves.....Naomi Childers
Mrs. Maartin.....Mrs. Louis Vincent.....Frank Hayes
Dr. Spleen.....Harry Carter
Judah P. Corpus.....William V. Mong
Adrian Keep.....Herbert Pryor
Goliath.....Stanley Sanford

Story by Ben Ames Wilson.
Scenario by A. S. Le Vino.
Directed by Harry F. Franklin.

The Story.

In the Metro picture, "After His Own Heart," the hero, Thomas Duncan, is discovered with a letter telling him that his fortune is gone. At a party he meets Sally Reeves, an old flame with whom he again falls in love. On reaching home, he finds a note asking whether he wants to make $250,000, and writes "Yes" across it. He needs the money.

He is taken to Dr. Spleen's and finds the doctor is to exchange hearts between him and another patient, an old man. He has some tragic-comical experiences in the hospital before he can get word of his predicament to Sally. Sally arrives and is also locked up by the doctor, who is determined to perform the wonderful operation. Of several characters, one dies most unexpectedly and the action is turned toward the happy ending. To tell who dies would spoil the story; the picture keeps it hid till near the close.

Program and Advertising Phrases: An Absorbing Story With Unique Plot and Startling Ending.

Amazing Dilemma of a Young Man Who Found Himself in the Clutches of a Doctor Who Sought to Remove His Heart and Transfer It to the Body of an Old Man.

Weird Story Involving a Happy-go-lucky Young Man, a Charming Girl, and An Insane Doctor.

Both the Girl and the Doctor Were "After His Own Heart" for Different Reasons. Which Won?

Advertising Angles: Play on the star's popularity, but make your big bid with the unusual offer of Dr. Spleen. Work this in scarehead fashion with such lines "Offered $250,000 to have his heart cut out." Run an advertisement offering $250,000 to any man who will assist in a scientific experiment, using a box in the newspaper office. Run this two days before you launch your advertising campaign and repeat a second day, then get the paper to run a new story on the advertisement, using some of the replies if you receive any. Even in the cities you can work this stunt and get real publicity out of it. Then take the clippings and replies into your lobby. The replies will probably be facetious and make good reading.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x4 sepia, 22x28 colored. Cuts.

"Beating the Odds"

Harry T. Morey Has Absorbingly Interesting Role in Vitagraph Film.

Reviewed by Hanford C. Judson.

THE novel, "The Money Maker," by Irving R. Allen, has been picturized by Vitagraph in "Beating the Odds." It will be liked. It is the story of a character growing from a slum politician to a man of power, and ably played by Harry T. Morey. Not a foot of the film which shows the step-by-step growth of this man's mastery of life lacks for compelling interest. The love story part at the end is also good, but is more commonplace than the scenes which show the politician's earlier experiences on his way up.

One of his early female entaglements is played by Betty Blythe in a way that presents her as attractive. Jean Paige takes the part of the good woman, his final sweetheart and wife.

What stands out in the picture is the number of clearly drawn and distinct bits of real life it presents. Director Paul Scardon once again shows his ability as a picture maker. It is a real attraction.

Cast.

David Powers.....Harry T. Morey
Hebe Norse.....Betty Blythe
Rosalie Rogers.....Jean Paige
Milton Shapiro.....George Majeroni
Lynn Hardy.....Robert Gaillard
Eva Lake.....Eulalie Jensen
Crane.....Robert Mowbray
O'Brien.....Frank Norcross

Directed by Paul Scardon.
Story from novel by I. R. Allen.

The Story.

In the Vitagraph picture, "Beating the Odds," David Powers, the hero, is introduced as the graft collector for a ward politician. He meets Hebe Norse, a cabarette singer. Caught by detectives and forced to leave the city, she goes with him.

In another state he shows his salesmanship as a patent medicine vender and is taken on by a real-estate speculator. In this line he is so much of a success that a great steel manufacturer, Gail Rogers, makes him an offer.

The steel man's daughter, Rosalie, and the politician fall in love, and in a year or so they get married. Rogers brings home a new wife and it is Hebe Norse. Powers can not tell Rogers of the past. When Rogers finds out about Hebe, there is a break between the two men. When Rosalie finds about it she too breaks with Powers. In the meanwhile Rogers has tried to wreck a company headed by Powers; but straight hard work keeps it off the rocks. The final scene is a pretty making-up of the man and wife by their little girl.

Program and Advertising Phrases: Harry T. Morey Star In Photo-Version of Irving R. Allen's Novel, "The Money Maker."
Vitagraph's Screen Version of Popular Novel Starring Harry T. Morey.
Graft and "Big Business" Combined In Love-Plot Photoplay.
Engaging Photoplot Shows Improvement On Popular Novel Ideas.
Scheming and Craftiness Wins for a While But Surely Fails.

Advertising Angles: Play up Morey and add that he is to be seen in an adaptation of Irving R. Allen's novel, "The Money Maker." For the newspaper work condense the story, using the main facts instead of trying to tell it all, or pick up the various problems and present them singly as, "He found that the step-mother of the woman he loved was his former mistress. Should he expose her and lose his wife or permit her to carry on her schemes undetected?" A good main angle would be to hammer on the fact that Morey plays the role of a graft collector who tried to go straight.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Harry Morey
Is in a fighting mood in "Beating the Odds."

Additional Advertising Aids

"A Stitch in Time"

Program and Advertising Phrases: Famous Stage Success Now Reflected in Photoplay That Improves On the Original.
Story of Love and Sacrifice That Nearly Wrecked Two Lives—But a Stitch in Time Prevented Disaster.
Pretty Tale of Life in New York High Society and Studio Quarters.
Gladys Leslie Star of Vitagraph Picture Version of Stage Success.
Gladys Leslie Has Ideal Role in Vitagraph Picture of Stage Hit.

Advertising Angles: Play up Miss Leslie and make reference to the stage success of this story. Play it up as a story of love in the studios and draw a picture of the self-sacrificing little maid, playing upon Miss Leslie rather than on the story character to gain interest.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Best Man"

Program and Advertising Phrases: J. Warren Kerrigan Heroic Star of Mystery Play Involving Keene Detective Operations.
Thrills and Sensation Abound in Photoplay of Mystery Plot.
Handsome Lois Wilson Supports J. Warren Kerrigan in Detective Photoplay.
Detective Work and Mystery Plot Combine in Puzzling Situations.

Advertising Angles: Make all you can of Kerrigan and use the line "The Best Man—J. Warren Kerrigan." For the story hookup use the double substitution and play on this. For a novelty card use some simple cryptogram and letter the bottom: "If you cannot read this come to the Blank theatre, date, and see how J. Warren Kerrigan in 'The Best Man' handled a similar letter." If you cannot get a book on cryptograms, you can at least get Poe's "The Gold Bug," and work one from that.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

COMMENTS

Fox Film Corporation.

PEACHES AND PIGTAILS (Mutt and Jeff Comedy).—A Chinatown picture with a brand new idea for this cartoon series. Mutt has a number of Chinamen to deal with in his flirtation with Peaches, a pretty girl who likes ice cream.

SUBBING FOR TOM MIX (Mutt and Jeff).—In this very lively and amusing cartoon film, Jeff puts one over on Sheriff Mutt, bags the bad man, wins the heroine's love, holds off a band of raiders and proves himself quite a hero.

Pathe Exchange, Inc.

SI, SENOR (Rolin-Pathe), May 11.—Harold Lloyd, Harry Pollard and Bebe Daniels are featured in this comic number. The scenes are laid in a small Mexican town, where Harold plays barber, meets a beautiful senorita and gets into trouble with the latter's mother. The fun is characteristically amusing and will bring several laughs.

BEFORE BREAKFAST (Rolin-Pathe).—This comic number features Harold Lloyd, Harry Pollard and Bebe Daniels. Harold plays the role of a young man whose dreams are shaken by his father's insistence that he get a job and go to work. He becomes a waiter in a restaurant, and has some funny adventures. The number contains numerous laughs.

Vitagraph.

THE MAN OF MIGHT (Episode 11).—In this episode the heroine is left a prisoner in the hold of a ship with Scarface and his gang in possession. Her friends have just walked the plank, and we don't know whether they are drowned or not. The girl has worked off her bonds and discovered an automatic pistol. But before this has happened the adventurers had suffered other untold indignities on shore at the hands of the villains, and had always escaped. Here is surely a serial with a punch. It is made as carefully as though it were a feature.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).

OUTDOOR SUBJECTS.

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ..ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 13—The Foolish Age.
April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).
May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Como Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).

Artcraft Pictures.

Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

PARAMOUNT-BRAY PICTOGRAPH.

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

VICTORY PICTURES.

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).
Fisher).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

HEARST NEWS.

(One-Reel News Weeklies.)

April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.

L-KO.

(Two-Reel Comedies.)

Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

NESTOR.

(One-Reel Comedies.)

Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Fingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.

NEW SCREEN MAGAZINE.

April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.
May 16—No. 13 (Novelty and Topical)—03723.
May 23—No. 14 (Novelty and Topical)—03733.

INTERNATIONAL NEWS.

April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.

(Continued on page 944)

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.

The Red Glove.

(Drama—Each Episode in Two Parts—Mary Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.

CURRENT EVENTS.

April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.

Vitagraph

VITAGRAPH FEATURES.

Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).

VITAGRAPH SPECIALS.

Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (Two Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hugbes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BRIGGS PICTURES, INC.

("When a Feller Needs a Friend" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

EDUCATIONAL FILMS CORPORATION.

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03584.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PUBLIC HEALTH FILMS.

Fit to Win.

SELECT PICTURES.

Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.

Khavah.

CLASSIFIED
3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

ADVERTISEMENTS
5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

FIRST CLASS ORGANIST desires immediate engagement in high-class picture theatre. Experienced, reliable; thorough musician. Fine picture player and recitalist. Splendid library, best music available for the work. Will accept good position any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Box 472, Hagerstown, Maryland.

AT LIBERTY—First-class projectionist, ten years' experience on all machines, A-1 hustler. Fred C. Shivers, Lexington, Neb.

CAMERAMAN WITH COMPLETE BELL & HOWELL OUTFIT, LATEST TYPE, DESIRES PERMANENT POSITION WITH RESPONSIBLE COMPANY. BEST QUALIFICATIONS AS TO ABILITY AND CHARACTER. EXPERIENCED IN ALL LINES OF PHOTOGRAPHY, PRODUCTION WORK PREFERRED. "QUALIFIED," care M. P. WORLD, N. Y. CITY.

HIGH-CLASS orchestral directer (violinist), years of experience in moving pictures and vaudeville, desires new location July first. Long contract then terminated. Change of conditions only reason for seeking new location. Am pioneer in cueing pictures, being first leader to introduce this idea in two large cities. Have large library of music, and can play it. Only theatres willing to pay salary commensurate with high-class, conscientious service, employing at least eight musicians under Union conditions (if Local in city), can be considered. Address Orchestra Leader, care Chas. B., 2253 E. 55th St., Cleveland, Ohio.

HELP WANTED.

WANTED—A cameraman to come out to India for a year to organize a studio for educational and scientific work. State terms. Director, Educational Kinematograph, Hyderabad, Sind, India.

BUSINESS OPPORTUNITIES.

RE-NU-FILM cleans, softens, re-news. One dollar bottle. Worth hundreds. United M-P Interests, Liberty Bldg., Buffalo, N. Y.

CAMERAS, ETC., FOR SALE.

TRADE YOUR OLD CAMERA FOR A NEW UNIVERSAL M. P. CAMERA. A PERFECT INSTRUMENT FOR ALL MOTION PICTURE NEEDS. A special deal enables us to offer for a limited time, a brand new Universal listing at $440.00 at the extremely lo wprice of $367.00. Send description of your old motion picture camera for valuation. OUR BARGAIN LIST NO. 15 IS NOW READY, A COPY FREE ON REQUEST. EASTMAN PERFORATED RAW STOCK, $37.50 PER THOUSAND, IMMEDIATE SHIPMENT. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

BARGAINS IN CAMERAS, tripods, extra tilts, extra lenses, home projectors, measuring machines, rewinders, developing outfits, sheet celluloid. Ray, 326 Fifth Ave., New York City.

DE VRY PORTABLE PROJECTORS, MODEL C-3, 30-FT. THROW, $180.00; MODEL C-90, 80-FT. THROW, $200.00 COMPLETE. Write for circular; immediate delivery. Telegraphic orders shipped the same day received. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 N. DEARBORN ST., CHICAGO, ILL.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, in business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

FILMS WANTED.

GEORGE MOLVAUT, secretary of the Shelbourne Pictures Co., located at 318 East 123rd street, New York City, announces that his company is in the market for state rights pictures for New York, New Jersey and Connecticut.

FILMS FOR SALE OR RENT.

FOR SALE—Ten prints of "The Crimson Stain Mystery," 32,000 feet in excellent condition, at $350.00 a print. Advertising matter 5 cents per sheet. Fifty two-reelers of the Kay-Bee, Broncho and Domino makes. Subjects in excellent condition at $25.00 per print; some with paper. Also 100 five-reel features. Send for list. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

THEATRES WANTED.

WANTED TO LEASE moving picture house in Pennsylvania or New Jersey. Address N. R. Lewis, 3239 N. 11th St., Philadelphia, Pa.

EQUIPMENT FOR SALE.

1 MIDGET ORCHESTRA, electrically driven; 5 fans, 1. D. C. generator, 7½ K. W., all 125 volts. Brunson Electric Co., Marion, S. C.

DO YOU want to save three or more lower sprockets every year? Do you want to absolutely get rid of excessive tension and all take-up troubles? The Boylan Even Tension Reels are guaranteed to do these things. Buy them. Automatic Reel Co., 203 Evans Bldg., Washington, D. C.

LATEST MODEL type "S" Simplex; cost new, $470; run about five weeks, guaranteed in perfect condition, bargain, $325.00. Also one type "B" Simplex; price, $200.00. Camwalt, 826 Sixth Ave., New York City.

TITLES.

ART TITLES, decorative borders, made by Washington Square artists. Enrich your pictures with creative fantasy. Printed titles. Animated novelties of real artistic value for the exhibitor. Address Patrician Picture Studio, 61 West 10th St., New York City, N. Y.

MR. EXHIBITOR!
NOTICE!
Our Special Offer

Send us the name of your theatre and seating capacity. Our special offer for one year, which is absolutely FREE, will increase your patronage in small towns. In small towns only one application will be considered. Act at once and be the first in your territory. Address T. P. M., 1020 Chestnut St., Philadelphia, Pa.

IF YOU WANT THE **NEWS** BUY THE **WORLD**

YOU ARE LOSING OPPORTUNITIES

Opportunities to increase returns from your business efforts;
Opportunities to make your theatre more popular with your public;
Opportunities to present your shows in the most attractive manner;
Opportunities to make more real money on your present investment;
Opportunities to absorb the brightest ideas of other good showmen;
Opportunities that come to Exhibitors, Exchange-men and Operators Through the Service Rendered in the Pages of Moving Picture World.

Send your subscription NOW. Get your paper regularly by remitting your subscription. Regular subscribers get the first issues off the press. Subscribe and save—$4.80. The newsstand price is 15c.

One Year.....$3.00 Six Months.....$1.50
See title page for rates Canada and Foreign
MOVING PICTURE WORLD
516 FIFTH AVENUE NEW YORK

.....
.....
.....
Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Behan—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each).
Episodes).
Million-Dollar Mystery (Marguerite Snow—Six
Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels
Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Koiker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, 48th Street, N. Y. City.
Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry).
The Wild Woman.
Stung.

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
406 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gatham—Half reel).
The Battle Cry of Freedom (Gatham—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gatham).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expedition).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(Twenty-Six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(Forty Single Reel Tom Mix Westerns.)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City
The Still Alarm (Selig Production)
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Stanee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama)

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
In the Wild West.
Peace and Riot.
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

TOWER BRAND.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS.
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

Simplex

TWENTY SEVEN THOUSAND FIVE HUNDRED AND THIRTY THREE HOURS OF SIMPLEX SERVICE FOR LESS THAN $25.00!!!

—AND HERE'S THE EVIDENCE

TWO SIMPLEX PROJECTORS

Installed October, 1913

RUN 1721 days	at 14½ hours per day	24,959 hours
and 286 Sundays	at 9 hours per day	2,574 hours
	TOTAL	27,533 hours

—and the man who runs these machines writes us as follows—

* * * "and the expense for both has not reached the $50.00 mark yet * * * they have run on very high speed and are still giving 100% Projection."

Yours truly,
LEON FRIEDMAN,
Rex Theatre, Fort Worth, Texas.

JUST THINK!!!

LESS THAN $25.00 for 5½ years of service!!!

DOES THIS MEAN ANYTHING TO YOU?

—NOTE—

THE NOW FAMOUS EXTRALITE SHUTTER IS A PART OF EVERY NEW SIMPLEX EQUIPMENT—ALSO MADE FOR USE ON OTHER STANDARD PROJECTORS.

"GIVES EITHER BETTER RESULTS WITH YOUR PRESENT CURRENT OR—PRESENT RESULTS WITH LESS CURRENT."

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Power's Cameragraph

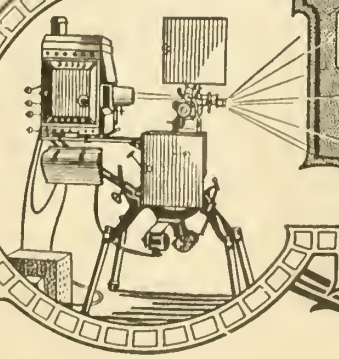
in the projection room lifts every theatre out of the ordinary class and, no matter where they may be located, puts them on Popular Street.

This projector never followed any one. It is an originator; and in the perfection of its service it has always met the public demand—and kept a step ahead of it.

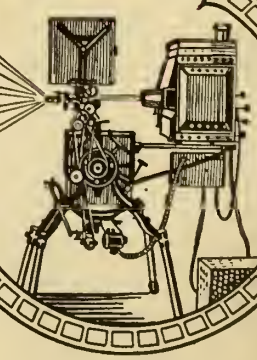
To keep your theatre abreast of the times you must have projection that's right. You always get it with

The Pioneer Projector

Illustrated Catalog No. 15 gives full details.



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 40. No. 7 MAY 17, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX TILDEN FOUNDATION

990.

Founded by J.P.Chalmers in 1907 Office Copy

NAZIMOVA *in* *The* RED LANTERN

opened at the Rivoli Theatre, New York last Sunday to record breaking crowds that blocked traffic on Broadway.

Dr. Hugo Reisenfeld Managing Director says

"We were forced 3 times to stop selling tickets"

METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

Convention of Managers of First National Exhibitors' Circuit Exchanges, The Hotel Astor, New York, April 22, 1919

RESOLVED: That we, the undersigned managers of *First National Exchanges,* express to *Watterson R. Rothacker,* president of the *Rothacker Film Manufacturing Co.* of Chicago, our appreciation for the splendid co-operation he has given us and for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers.

FURTHERMORE: We feel that it is both merited and fitting that *Mr. Rothacker* be told that to each of us here it is a fact, proven by the statements of exhibitors to us, that no other group of exchanges can boast of prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects, or with greater quality in any particular, than that in the prints made by the *Rothacker Film Manufacturing Co.* for the *First National Exhibitors' Circuit.*

FURTHERMORE: The excellent system installed by *Mr. Rothacker* for filling emergency orders for replacements of short lengths of torn or destroyed scenes and titles operates greatly to our advantage in the promptness and accuracy with which they are filled.

FURTHERMORE: We know, from our experience in the past with the laboratory work of other concerns that the *Rothacker Film Manufacturing Co.,* in comparisons of quality, service, accuracy and promptness, eminently deserves the tribute of an uninterrupted continuation of all laboratory work for *First National Exhibitors' Circuit.*

FURTHERMORE: It is resolved that a copy of this resolution be sent to *Mr. Rothacker,* and to the Board of Directors for *First National Exhibitors' Circuit.*

Signed: Harry Weiss, R. C. Seery, Chicago; Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beachman, Atlanta; James Skirboll, Pittsburgh; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; Harry Scott, Detroit; J. F. Cubberly, Minneapolis; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; F. W. Falkner, New Jersey; E. V. Richards, Jr., New Orleans; Percy Smith, Buffalo; Harry Nolan, Denver.

We have read the foregoing, and declare it to be a true copy of the original resolution.

Lieut. Jim P. Anderson, Chairman.
Harry Weiss, Secretary.

LUCKY AS A 4-LEAF CLOVER!

That's what the 4 Essanay-Chaplin revivals are to the exhibitors showing them. Read what these critics say of "A Night in the Show," "The Bank," "Police" and "Shanghaied" and you will know why:

"Charles Chaplin in his old Essanay pictures proves conclusively that he deserves all of the affection which his followers have given him."—**New York Tribune.**

"The audience which filled the Rialto enjoyed Chaplin in an Essanay of the vintage of 1915 as though it had been made last week and released yesterday."—**New York Review.**

"See Charlie Chaplin in the roaring Essanay comedy 'Police.' You will enjoy it from the very start and it will make you forget your troubles and drive away the blues."—**Cumberland (Md.) News.**

"Charlie Chaplin delighted Majestic Theatre audiences in a revival of his Essanay comedy triumph, 'A Night in the Show,' regarded as one of the funniest things he has done."—**Spokane (Wash.) Spokesman Review.**

" 'The Bank,' the Essanay-Chaplin comedy, appeals to all lovers of real humor."—**Erie (Pa.) Herald.**

" 'A Night in the Show' shows the great comedian at his best. The picture was enjoyed the second time more than the first."—**Helena (Mont.) Record-Herald.**

These 4 Essanay-Chaplin revivals and also "TRIPLE TROUBLE" are now booking at all WORLD FILM EXCHANGES.

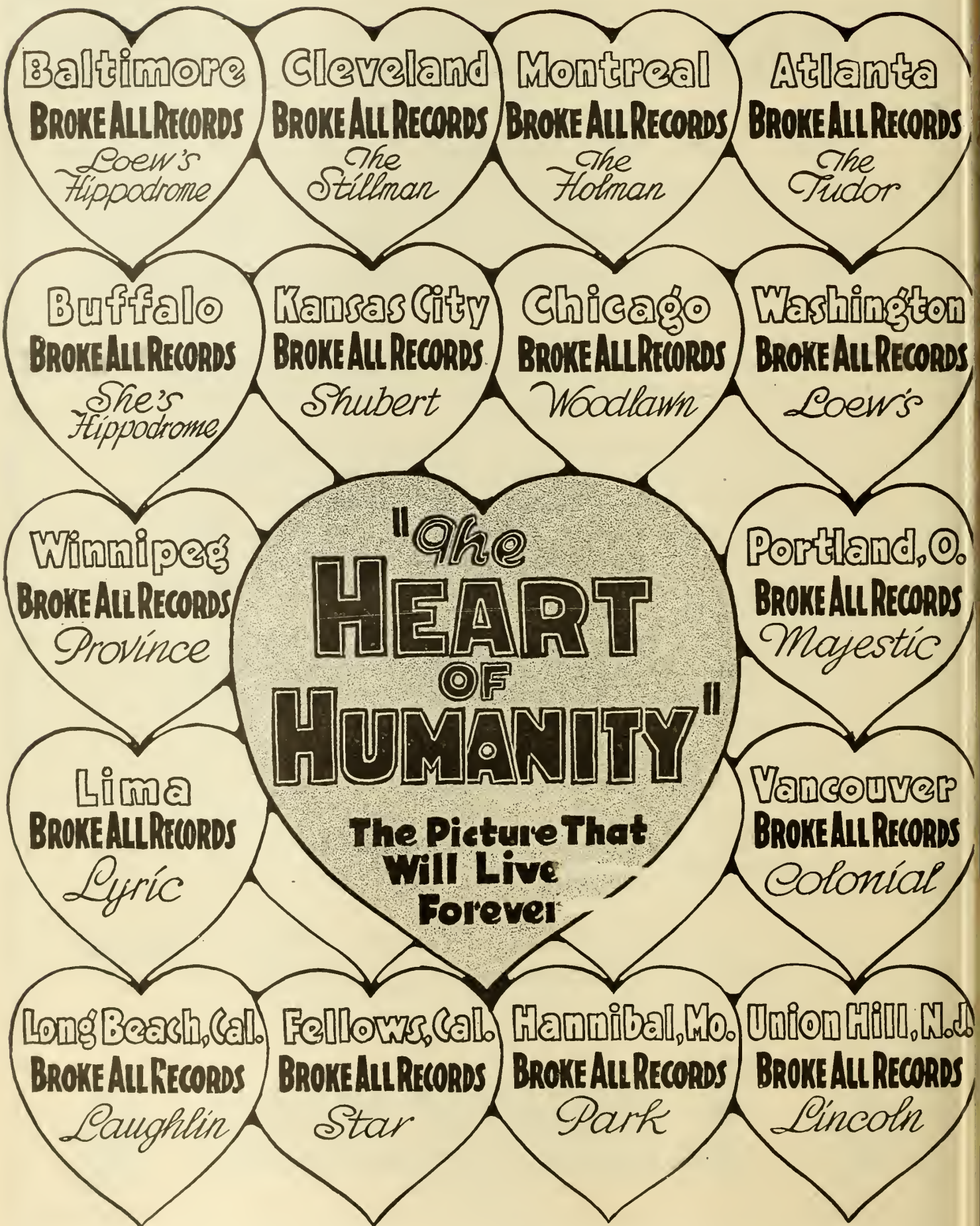
TRADEMARK Reg. U. S. Pat. 1907

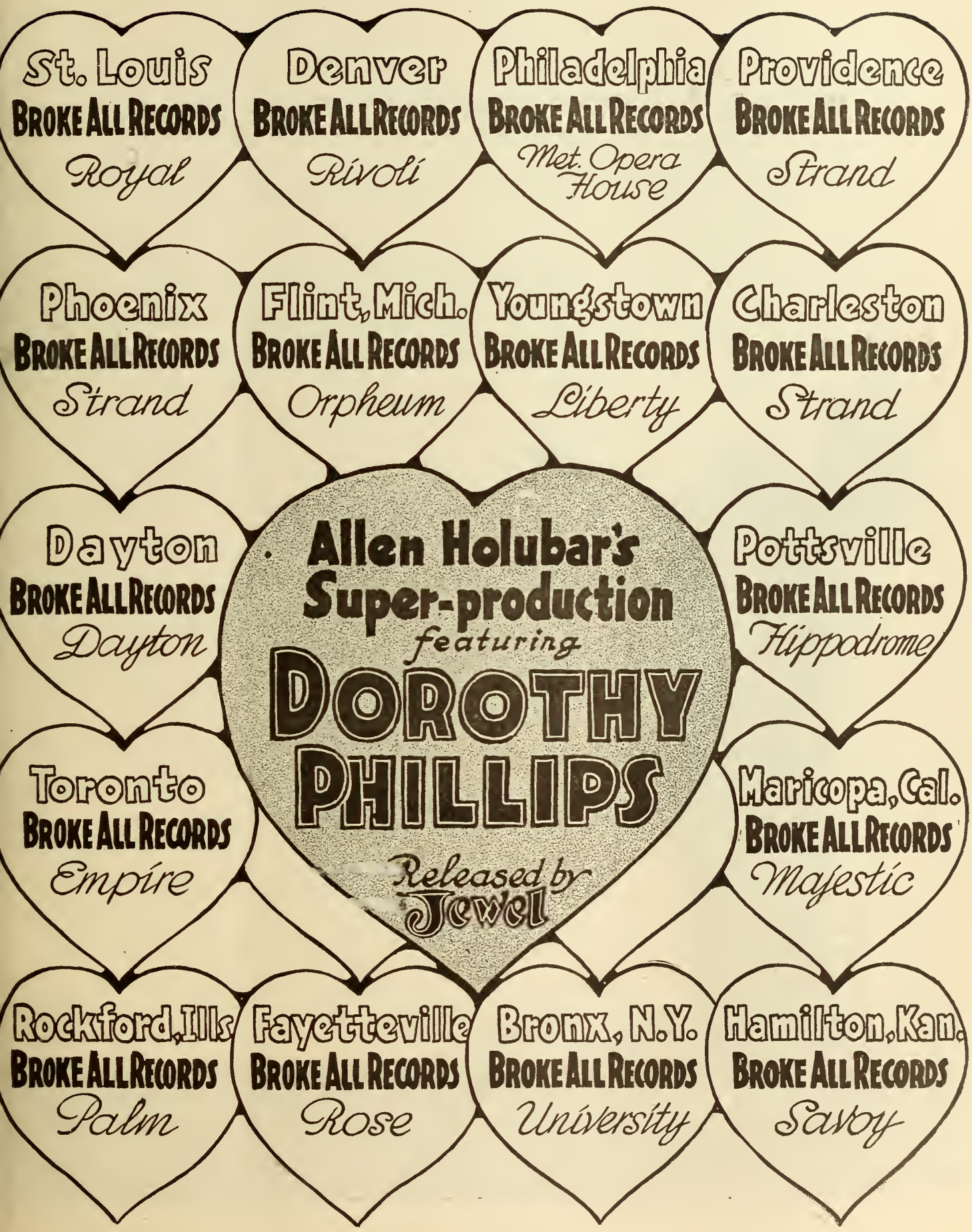
ESSANAY

GEORGE K. SPOOR, PRESIDENT

George Kleine System
Distributors

TRADEMARK Reg. U. S. Pat. 1907


Baltimore
BROKE ALL RECORDS
Loew's Hippodrome
Cleveland
BROKE ALL RECORDS
The Stillman
Montreal
BROKE ALL RECORDS
The Holman
Atlanta
BROKE ALL RECORDS
The Tudor
Buffalo
BROKE ALL RECORDS
She's Hippodrome
Kansas City
BROKE ALL RECORDS
Shubert
Chicago
BROKE ALL RECORDS
Woodlawn
Washington
BROKE ALL RECORDS
Loew's
"The HEART OF HUMANITY"
The Picture That Will Live Forever
Winnipeg
BROKE ALL RECORDS
Province
Portland, O.
BROKE ALL RECORDS
Majestic
Lima
BROKE ALL RECORDS
Lyric
Vancouver
BROKE ALL RECORDS
Colonial
Long Beach, Cal.
BROKE ALL RECORDS
Laughlin
Fellows, Cal.
BROKE ALL RECORDS
Star
Hannibal, Mo.
BROKE ALL RECORDS
Park
Union Hill, N.J.
BROKE ALL RECORDS
Lincoln


St. Louis
BROKE ALL RECORDS
Royal
Denver
BROKE ALL RECORDS
Rivoli
Philadelphia
BROKE ALL RECORDS
Met. Opera House
Providence
BROKE ALL RECORDS
Strand
Phoenix
BROKE ALL RECORDS
Strand
Flint, Mich.
BROKE ALL RECORDS
Orpheum
Youngstown
BROKE ALL RECORDS
Liberty
Charleston
BROKE ALL RECORDS
Strand
Allen Holubar's
Super-production
featuring
DOROTHY
PHILLIPS
Released by
Jewel
Dayton
BROKE ALL RECORDS
Dayton
Pottsville
BROKE ALL RECORDS
Hippodrome
Toronto
BROKE ALL RECORDS
Empire
Maricopa, Cal.
BROKE ALL RECORDS
Majestic
Rockford, Ills
BROKE ALL RECORDS
Palm
Fayetteville
BROKE ALL RECORDS
Rose
Bronx, N.Y.
BROKE ALL RECORDS
University
Hamilton, Kan.
BROKE ALL RECORDS
Savoy

The
Brilliant Star of
"The Heart of
Humanity" ♡
DOROTHY

"DESTINY"

THE mystery of fate! The age-long question! Am I master of my destiny —or am I but a pawn in the Great Player's hand—his to move at will, here and there, on the chess-board of life?

If it be the last—of what use, Man's blood and tears, ambitions—Woman's agonies?

"The future is my own!" you cry. "Mine, the great decision! Mine, the losses and the gains! I bow to no one. I own no Fate!"

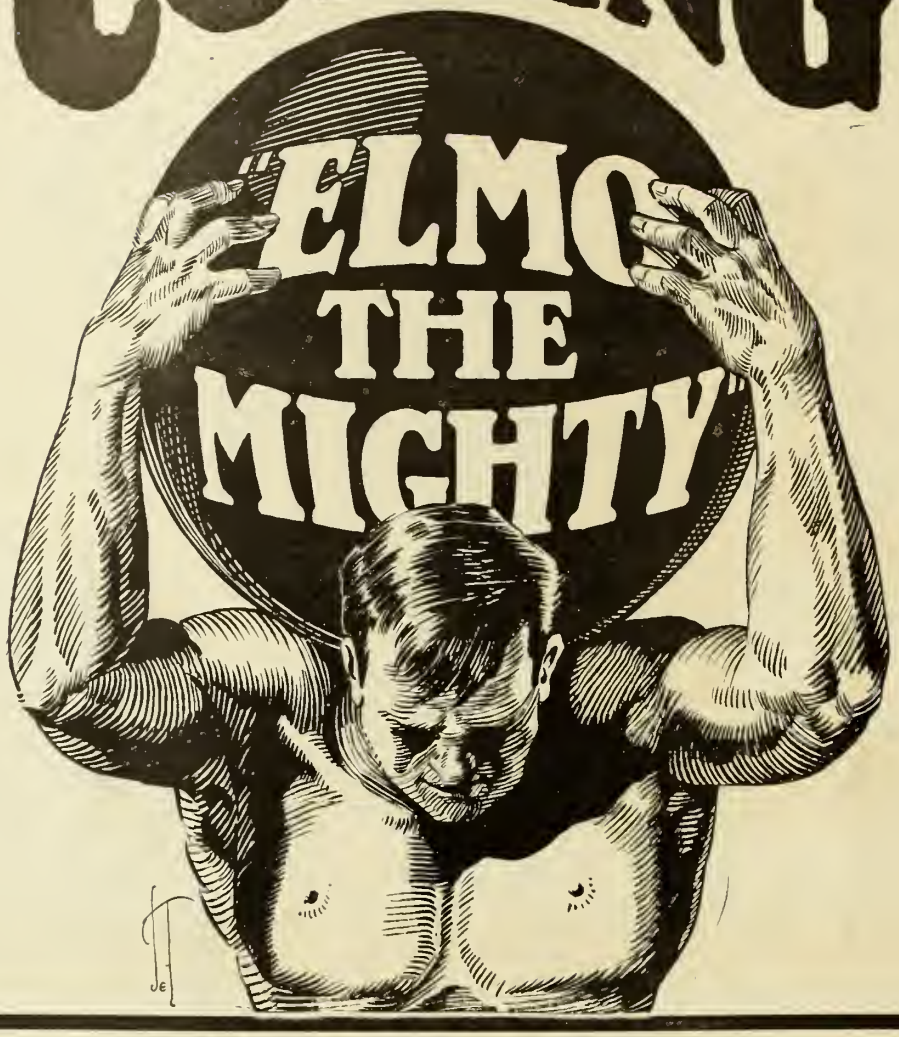
So be it! Come now and see how two brothers and a sister—and a mother and father—and all those who loved them or were loved—proved the truth of this thing that you believe. For in this picture, "DESTINY," you will find the answer to your question—however you believe.

A picture full of beauty, full of the joy of living, full of thought and meaning. A picture that sets you thinking thoughts you like to think. A picture, above all, that you can't forget—any more than you can forget "The Heart of Humanity" and the brilliant Star who is now the Star of "DESTINY."

View this picture. It is worth while. A real Jewel.

JEWEL
PRODUCTIONS Inc.
1600 Broadway, N.Y.

COMING



UNIVERSAL'S

Big, New CHALLENGE Serial

Featuring the celebrated star of "Tarzan of the Apes"

ELMO LINCOLN

SUPPORTED BY A BRILLIANT CAST, INCLUDING

GRACE CUNARD

18—EPISODES—18

Now booking thru all UNIVERSAL EXCHANGES

Produced by the Great Western Producing Co.
Exclusively controlled by The Universal in the
United States and Canada.

Convulsions of Laughter

—the kind that gives folks pains in the region of the "tummy"—the kind that makes 'em forget their troubles—the kind of roars and laughs that brings back week after week always—

Greet the Famous "TAD" Cat in Three Side Splitting "Indoor Sports" Series

—Nothing half so funny ever cartooned on the moving picture sereen. Even calloused exhibitors can't watch the side-splitting antics of "TAD'S" funny eat without joining in the gales of hilarity. You get this big exclusive added attraction every week at no extra cost if you book the Big Three

UNIVERSAL CURRENT EVENTS - HEARST NEWS and INTERNATIONAL NEWS

—that now dominate the entire field of news weeklies. People expect news weeklies regularly the same as features. Bring your entertainment up and past the 100 per cent mark by showing ALL the world's latest news events in pictures with these added attractions at no extra cost to you. BOOK ALL THREE--NOW!

Now Booking thru all Universal Exchanges

William Russell in "Some Liar"

William Russell's best picture to date.

James Oliver Curwood wrote the story.

Hundreds of thousands of people read it in the October 1918 issue of The Green Book.

Stephen Fox, who wrote "Brass Buttons," prepared the working script.

Henry King directed the production.

YOU can cash in at the box-office on this picture which is so funny it will make even the operator laugh.

William Russell Productions Now Booking at Pathé Exchanges:

"Hobbs in a Hurry" *"All the World to Nothing"* *"Brass Buttons"*
"When a Man Rides Alone" *"Where the West Begins"*

WILLIAM RUSSELL PRODUCTIONS

Distributed by PATHÉ

"Action, thrills and mystery are packed into this new serial"
says the Exhibitors Trade Review of

Ruth Roland
in
The Tiger's Trail
a Pathé serial

with a distinguished cast including George Larkin
"Full of exciting incidents." says the M.P. World

Produced by Astra Written by A.B. Reeve and C.A. Logue

Pathé Distributors

A black and white photo, size 8x10 of the illustration in this ad, will be sent free by the Pathé Advertising department to any exhibitor who wishes to make use of it in his advertising.

Watch them, Mr. Exhibitor, as they sit in your theatre, with set faces and eyes glued to the screen. Hear the low muttered "ohs" and "ahs" as breathless situations follow one another rapidly. Listen to their applause as the episode is finished!

It's

A Pathé Serial

of course!

Ruth Roland in

The Tiger's Trail

With a distinguished cast including George Larkin

Produced by Astra Written by A. B. Reeve and C. A. Logue

Pathé Distributors

A black and white photo, size 8x10 of the illustration in this ad, will be sent free by the Pathé Advertising department to any exhibitor who wishes to make use of it in his advertising.

JESSE L. LASKY Presents

CECIL B. DeMILLE'S Production

"For Better, For Worse"

An ARTCRAFT Picture

"DeMille's Finest Achievement"

"There is no denying the artistic and commercial value of such a story. DeMille's direction has given it the tempo, distinction and perfect play of every feature required. A distinct advance for the man who directed it; rich in matter that lies close to the heart of today." — Edward Weitzel, in Moving Picture World.

"Any DeMille photoplay is a delight, but 'For Better, for Worse' seems just a little more so than its predecessors." — S. M. Weller, in New York Review.

"No Cupid's dart ever found its mark with greater accuracy than does DeMille in 'For Better, for Worse.' "—Motion Picture News.

"DeMille has come nearer to sounding a true note in 'For Better, for Worse' than in any of his others."—New York Times.

"The finest example of screen drama, as it should be made."—Exhibitor's Herald.

"Cecil DeMille has added a masterpiece to the studies of domestic problems." — New York Globe.

All the other critics say the same. So will your audiences.

By Edgar Selwyn Scenario by Jeanie Macpherson

TRADE MARK ARTCRAFT PICTURES

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

JESSE L.
LASKY
Presents

"THE WOMAN THOU GAVEST ME"

A Paramount-Artcraft Special

From Arctic to Tropic

THE whole world is the stage for this great picture-drama of a woman's soul. Alaska, Southern France, Egypt, rural Scotland, India, London—these are the scenes through which the men and women of the picture-story play at their game of hearts.

Staged with all the sumptuous luxury and beauty at the command of a great director, Hugh Ford, and played by artists of real distinction, Katherine Macdonald, Milton Sills, Theodore Roberts, Jack Holt and Fritzi Brunette, "The Woman Thou Gavest Me" offers an opportunity for exhibitors to cash in on a story with immense emotional appeal, beautifully acted, wonderfully staged and universally popular.

Directed by Hugh Ford

By Hall Caine ***Scenario by Beulah Marie Dix***

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

DOUGLAS

FAIRBANKS

"in The Knickerbocker Buckaroo"

An ARTCRAFT Picture

Directed by ALBERT PARKER.

Twenty-three!

IT'S twenty-three weeks since a new Douglas Fairbanks-Artcraft picture was released.

In that twenty-three weeks, $264,000 has been spent in making seven reels, 6,700 feet of the all-firedest, wallopingest Fairbanks' picture that ever saw the light of the screen.

They're waiting for him—they've been waiting these many weeks, and when they see him in "The Knickerbocker Buckaroo" they'll come back and see it all over again.

They'll tell their friends and come along with them. Their friends will pass the good word along. They all want to see it.

Therefore—make your arrangements now for a run. It cost $150,000 more to produce than any previous Fairbanks picture. It's good for three times your ordinary run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Thomas H Ince *presents*

ENID BENNETT

IN

"The Law of Men"

A Paramount Picture

Love Among the Artists

SHE lived in Bohemia and thought she could take care of herself. But she didn't know a villain when she saw him and her innocence nearly cost her the life of the man she wanted to marry.

Enid Bennett in a strong, emotional drama with a plot of thrills and punch.

By John Lynch
Scenario by Ella Stuart Carson *Directed by Fred Niblo*
Photographed by George Barnes
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor . presents

Marguerite CLARK

"COME OUT OF THE KITCHEN"

A Paramount Picture

AS a play it ran two years in New York and long engagements in other cities.

As a story, it has the popular appeal that makes for sure success.

As a picture, it has the enormous added attraction of Marguerite Clark, in her best part since "Miss George Washington."

As a matter of fact, the combination is a veritable clean-up and worth of any extended run.

By Alice Duer Miller
Dramatization by A. E. Thomas
Scenario by Clara Beranger
Directed by John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

HAM AND BUD

TO THE FRONT

EXHIBITORS — BOOK NOW AT YOUR NEAREST EXCHANGE

AND
THEY SAY THEY CAN'T
COME BACK

—

THEY ARE COMING
BACK STRONGER
THAN EVER

BRAND NEW—
A LAUGH EVERY MINUTE

—

HAM & BUD
SINGLE-REEL
COMEDIES

CLEAN! WHOLESOME!!
THE BEST EVER!!!

STATE RIGHTS
NOW SELLING

A BIG FLASH IN ONES, THREES AND (11x14) PHOTOS ON EACH RELEASE

JANS PRODUCTIONS, INC.

729 Seventh Avenue : : New York City, N. Y.

PHONE: BRYANT 3623

SELECT SP PICTURES
This is the girl he found himself married to!
it is one of the finest screen creations of
ALICE BRADY
in her latest Select Picture
"REDHEAD"
by Henry Payson Dowst
Scenario and direction by CHARLES MAIGNE
SP

SELZNICK PICTURES

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1653 Broadway, Near 51st St
Telephone 2082 Circle

T184FY FWH 29 1 EX .

FY PROVIDENCE RI 430P APR 29 199

SELZNICK PICT CORP

NEWYORKCITY

OLIVE THOMAS IN UPSTAIRS AND DOWN AT STRAND PROVIDENCE RI

GREAT BIG SUCCESS JAMMED TO THE ROOF BIG CROWDS TURNED AWAY

KEEP UP THE GOOD WORK GOOD LUCK

CHAS H WILLIAMS

MANAGER

635P

The way Mr. Williams put this over is told on the next page ————

SELZNICK PICTURES

MR. CHARLES H. WILLIAMS
Manager Strand Theatre
Providence, R. I.

MR. WILLIAMS IS AN EXHIBITOR WITH BRAINS.

He knows Selznick Pictures Mean Profits.

He did not wait for us to go to him with

OLIVE THOMAS in UPSTAIRS and DOWN

He came to New York three times to land the first showing.

Our Exploitation Methods helped him put it over big.

The telegram on the preceding page shows how he cleaned up.

SELZNICK PICTURES WITH SELZNICK EXPLOITATION WILL CLEAN UP FOR ALL LIVE EXHIBITORS

Distributed through Select Pictures Corporation Branches.

SELZNICK PICTURES

ELAINE HAMMERSTEIN

In a series of powerful emotional dramas.

Distributed through Select Pictures Corporation Branches.

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

Shall Bolshevism travel around the world?

Bolshevism started in Russia -- an outgrowth of the terrible conditions in that criminally exploited empire. Shall this movement travel to America, gathering in its net Western peoples and Democratic organizations?

You can screen the answer in your theatre by showing "Bolshevism on Trial."

From the novel "COMRADES"
By Thomas Dixon
Directed by Harley Knoles
Produced by
MAYFLOWER PHOTOPLAY CORPORATION
Isaac Wolper, President

Shall Bolshevism spread its web over our industrial life?
Labor is clamoring for information regarding this, the most discussed topic of the day.
By acting quickly you can be one of the thousands of Exhibitors showing this most timely Special to crowded theatres all over the country. Get in touch with the Select Exchange which serves you --and serves you right.
Select Pictures Corporation
729 Seventh Ave. New York City
SHUT DOWN
TO LET
CLOSED
SELECT SP PICTURES
presents
"BOLSHEVISM ON TRIAL"

Sure! We'll Finish Our Job.

W. W. Hodkinson Corporation's "*job*" is to pioneer for a wholesomer and friendlier relation with the nation's exhibitors. It is our "*job*" to show you that we can work on a clean basis with you.

It is our "*job*" to prove that exhibitors should not be saddled with program and star series selling systems under which producers insist upon tying in their weak product in your theatre *to the damage and injury of your house and its reputation.*

Our "*job*" is to prove to you that any producer who has to grind out pictures, with clock-like regularity, to keep his own distributing machine going will continue to make a low average of good pictures.

In contrast with other producers' systems of grinding out pictures in strings—*like sausages*—W. W. Hodkinson Corporation has determined to keep weak pictures off the market and distribute only pictures of provable drawing power.

We do not have to release any given number of pictures to keep our distributing machine going. The better productions we can obtain and offer you *the fewer we will need.*

There is no mystery about our Hodkinson determination to sell pictures singly on their individual merits. Every time we offer you a good big production singly we are making it possible for you to throw out somebody else's weaker picture that is hurting your box-office. An exhibitor who adopts this policy builds patronage for his house.

We are pleased to call your attention to "As A Man Thinks," the first of thirty productions offered you singly on individual merit, as being the type of production that will improve patronage conditions in theatres everywhere.

HODKINSON

means Harry Raver-Four Star Productions.

Zane Grey Productions.

Benjamin B. Hampton-Great Authors' Productions.

J. Warren Kerrigan Productions.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

THE JURY'S VOTE IS: "GREAT!"

Every motion picture trade journal critic has praised the dramatic strength and the drawing power of the first Harry Raver-Augustus Thomas Four-Star Production

Some of their reviews are so favorable, so enthusiastic that we are afraid to print them because we know how exhibitors suspect over-praise.

But, because of the great power of the picture, because of its immediate welcome in the principal first run houses of the country from New York to San Francisco we know that

Harry Raver's
presentation of

AUGUSTUS THOMAS
New York Stage Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful

Directed by
GEORGE IRVING

deserved such notices as these:

M. P. News: Peter Milne: You sign up for a week of prosperity when you book "As a Man Thinks.

Variety: Jolo: The finest picturization of a stage drama we have ever seen brought to the screen.

Billboard: "As a Man Thinks" is an engrossing drama that will provoke discussion everywhere.

Wids: A picture that is worth playing extra time. Will grow through word of mouth advertising.

M. P. News: P. S. Harrison: "As a Man Thinks" can be safely rated as one of the distinctive offerings of the year.

M. P. World: Powerful in plot and powerful in its enactment and direction. Really "four star" from all angles.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

ROY STEWART

ROBERT McKIM

MILDRED MANNING

A novel of which more than 1,000,000 copies have been sold—"*The Westerners.*"

An all-star cast in which six players alone have been starred or co-starred in seventy odd great screen-plays and have been seen, liked and applauded by more than *200 million* persons.

Every person in America *who has ever seen a motion picture* knows these notable players.

On top of all this, every one of the twenty or more great novels that this famous author has ever written is *out working for you* when you book the first tremendous

Benjamin B. Hampton Production of

The WESTERNERS

Magnificently directed by **EDWARD SLOMAN**

FROM THE WORLD-KNOWN NOVEL BY

STEWART EDWARD WHITE

Inaugurating

Great Authors Pictures Inc.

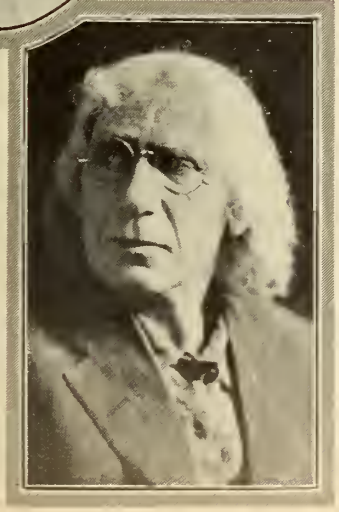
MARY JANE IRVING

A story of love and revenge in the Black Hills of Dakota. A drama of the Pioneers—of the men and women who blazed the trail into the great West.

So powerfully produced, so thrilling in its *eye-to-eye effect* upon everyone who sees it, that we have not permitted a single contract to be solicited or accepted until the prints are actually in our branches to be seen by you.

If "The Westerners" does not at once establish a new screen standard, than *there is no hope for the future development of the motion picture.* No one would dare go that far without having a production to *back it up.*

WILFRED LUCAS



GRAHAM PETTIE

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

Foreign Distributor: J. Frank Brockliss, Inc.

Gaumont News
EVERY TUESDAY

PICTORIAL
LIFE

NEW---NOVEL---NOTEWORTHY

THE newest Gaumont release.

One reel of unique entertainment every week.

Filled with the humor and oddities which make LIFE interesting.

Handled by the INDEPENDENT DISTRIBUTORS of Gaumont productions.

Gaumont Graphic
EVERY FRIDAY

Why Morey Features Are Favorites

You will find the answer in

HARRY T. MOREY'S

Powerful New Picture

"BEATING THE ODDS"

From the popular novel

"THE MONEY MAKER"

By Irving R. Allen
Directed by Paul Scardon

Harry Morey set a rapid pace for himself in "Silent Strength" and "Fighting Destiny"---and then he positively *exceeds* it in this one.

After seeing it, you'll realize it's worth a longer-than-usual run. You can keep the crowds coming, and keep them satisfied with this unusual production.

VITAGRAPH

ALBERT E. SMITH. President

ALBERT E. SMITH
announces
ALICE JOYCE
in
"THE THIRD DEGREE"
A Startling, Dramatic Masterpiece That Will Crowd Your Theatre and Cram Your Box-Office Drawer.

"THE THIRD DEGREE"

was CHARLES KLEIN'S Greatest Dramatic Success

It played season after season through the entire United States and Canada, following its memorable Broadway run.

"THE THIRD DEGREE" reaped a harvest of dollars for every theatre manager who played it. Its fame has spread from Broadway to the tiniest towns. Your audiences need only your announcement to flock to see it. Just tell them when.

Edited by
Mr & Mrs. George Randolph Chester,
the play has been made into a smashing screen story---a story with a gulp and a throb --- power and punch

"THE THIRD DEGREE" is one of ***the*** pictures of the year.

Directed by TOM TERRISS

VITAGRAPH

ALLOW US TO PRESENT

A Comedian That Your Patrons Know.

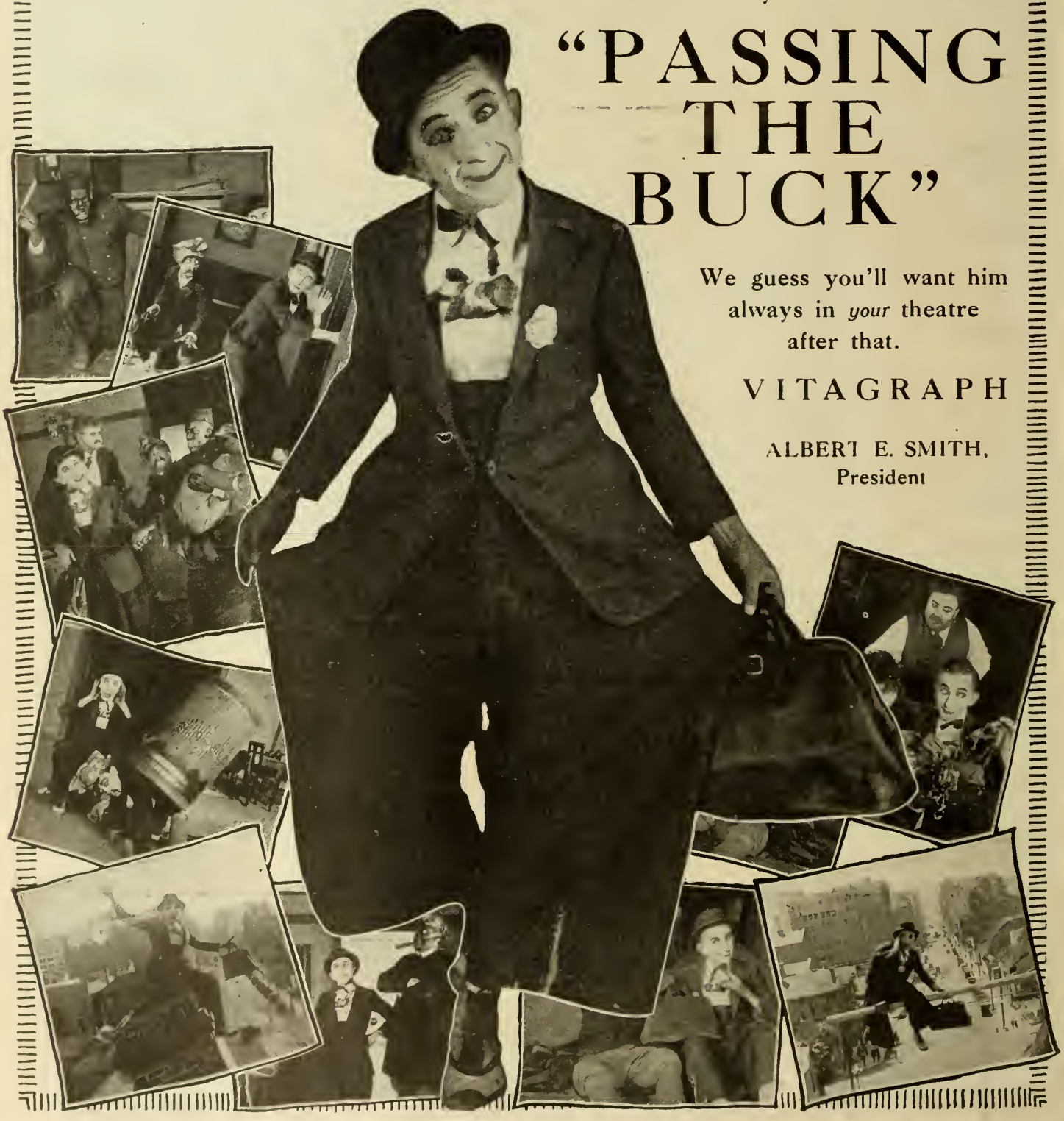
They've Seen and Laughed at

LARRY SEMON COMEDIES

Either in *YOUR* Theatre or Some Other Theatre—Maybe a Competitor's

Show him to your audiences in

"PASSING THE BUCK"



We guess you'll want him always in *your* theatre after that.

VITAGRAPH

ALBERT E. SMITH,
President

HERBERT RAWLINSON
AND
SYLVIA BREAMER
IN

J. STUART BLACKTON'S

A HOUSE DIVIDED

PICTURIZED BY
ANTHONY P. KELLY

Jules W. Redston

FROM RUTH HOLT BOUCICAULT'S FAMOUS NOVEL

THE SUBSTANCE OF HIS HOUSE

(Love, Marriage & Divorce)

Booked by
INDEPENDENT SALES CORP.

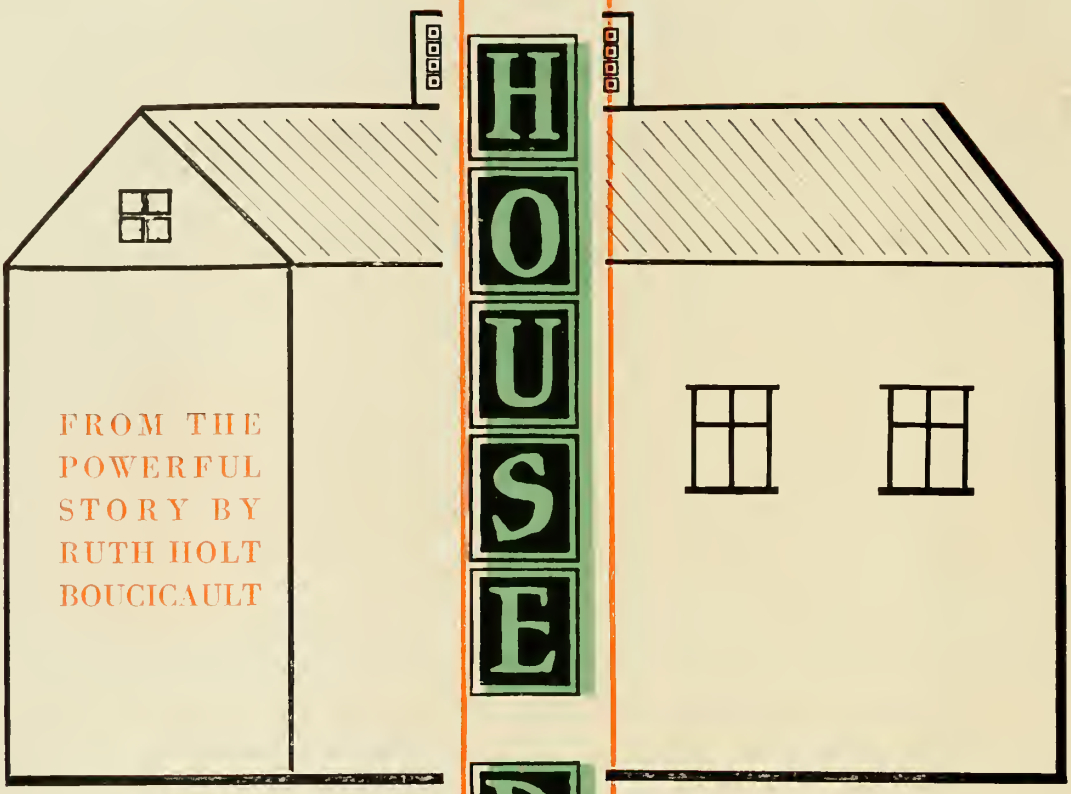
Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT.

J. Stuart Blackton's

A HOUSE DIVIDED

ARRANGE YOUR
PLAY-DATES
IMMEDIATELY



The Story Is Absorbing,
The Situations Tense,
And The Climaxes
Extraordinary.

AN exceptional production bearing the same relation to pictures in general as a drama of equal worth, scoring a distinct hit on Broadway, bears to ordinary stage offerings.

Mr. Rawlinson and Miss Breamer are supported by a company of unusual excellence, portraying the varied assortment of characters of well-bred modern life, called for by Ruth Holt Boucicault's powerful story, with realistic skill and a most congenial sense of "class."

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, *President*

Ascher Bros.' Verdict: 20 Chicago Houses for The Eternal Magdalene

"the kind that human beings like to see"

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATK

RECEIVED AT

Samuel Goldwyn,
Goldwyn Pictures Corporation,
469 Fifth Avenue,
New York City.

Just contracted for "The Eternal Magdalene" to play our entire circuit, twenty houses. When more producers awaken to the fact that it is better to have forty-five hundred feet of drama with speedy action than six or more reels that drag and are unconvincing, everybody concerned will be better off. It is the kind of a picture that human beings like to see because it depicts things as they really are. Going to use the prologue idea suggested in your Goldwynner and big newspaper copy, because of the great possibility that the theme suggests. Regards.

Nate Ascher

The ETERNAL MAGDALENE

Goldwyn

Samuel Goldwyn presents

TOM MOORE

in One of the Finest

By J. Clarkson Miller
Directed by
Harry Beaumont

Like Millions of Americans She Loved Tom Moore

She had him "broke"—disgraced and demoted. For, you see, this traffic cop had had the effrontery to stop her speeding chauffeur and save her life.

Why? Just the eternal feminine? Maybe. BUT that young fellow was—

Tom Moore.

Tom Moore, the "90 horse power romantic star," as a trade reviewer called him.

Tom Moore, the youngster with the love of a fight or a frolic in his Irish eyes.

Tom Moore, who has established himself with exhibitors and public as *the* find of the season.

To the exhibitor who booked Tom Moore or watched his success in a competitor's theatre, there is only one thing that need be said about "One of the Finest."

It is another of those Tom Moore pictures—a hundred per cent star, a hundred per cent story, and Goldwyn quality through every foot of it.

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President

Bennison—Box Office Star

There are machine-made stars. There are stars manufactured in the publicity departments. And good old strong-arm bunk accounts for some.

Louis Bennison is none of these. He won his stardom at the box office.

His warm, vibrant personality, his skill as a player, and the prompt recognition of his worth and his pull by second and third run exhibitors, have landed Bennison securely with the "big fellows" of the first run houses.

Under all Bennison's work has run the rangy,. good-natured Western Americanism of his first pictures—an even, buoying ground-swell. Through this—like the up-lash of some deep hidden ledge of rock when seas run heavy—there flashes now in "The Road Called Straight" another Bennison of hard, raw power and sure decision.

This is the Bennison of stronger and stronger productions yet to come.

Betzwood Film Corporation Presents

Louis Bennison

in "The Road Called Straight"

Written by Wilson Bayley — Directed by Ira M Lowry

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

Within these domes

CAPITOL COMEDIES

there's more than slapsticks and funny falls. There are *brains*—the grey matter that makes clean, swift, laughful comedies—*producer brains*.

"Smiling Bill" Parsons can do what many a comedian and many a producer cannot do, because "Smiling Bill" is comedian *and* producer.

The same constructive ability which went into Parsons' business career and into the creation of "Tarzan" and many another big feature, has put over the 26 Capitol Comedies of the past year as the biggest laugh-getting series on the market. It will broaden the scope and better the quality of Capitol Comedies in the coming year.

Goldwyn
Distributing Corporation
Samuel Goldwyn, President

Compare

These six Ford Educational releases with a selection from any one hundred subjects made and released by any one:

Northern Sports Under Southern Skies —April 13.

Good Roads: A Camera Drama of Roadmaking—April 20.

A Visit to New Orleans —April 27.

Going Up: Climbing Mt. Hood— May 4.

Can the Poor Fish: A Picturization of the Salmon Industry— May 11.

A Wild Goose Chase: Hunting Wild Geese with a Camera—May 18.

You will see why over four thousand showmen book the Ford Educational Weekly, and you will understand why *you* should show this classic of the screen.

It sticks close to the famous Ford formula: highest value, lowest price, widest distribution. That is the secret of its success.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

FITZPATRICK
and McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

FORD EDUCATIONAL WEEKLY

PIONEER PRESENTS

VIRTUOUS SINNERS

WITH WANDA HAWLEY AND NORMAN KERRY

AN EMOTIONAL MASTERPIECE IN WHICH A WOMAN MAKES THE SUPREME CHOICE

PLEASURE AND SIN
Life to its utmost without love or self-respect

OR

HOME, HUSBAND AND CHILDREN
All that a good woman holds dear in life—

STATE RIGHTS BUYERS COMMUNICATE IMMEDIATELY WITH

PIONEER FILM CORPORATION
126 W. 46TH ST. NEW YORK CITY

D. W. GRIFFITH
REPERTORY SEASON

Out from the far places he comes once each year bringing with him the matchless treasure of his long labor.

Up from the South with "THE BIRTH OF A NATION," the most popular dramatic entertainment ever created.

Then from Babylon and glorified Palestine with "INTOLERANCE," the mightiest spectacle man has ever conceived.

Last, from the Fields of Flanders with "HEARTS OF THE WORLD," the epic of the war made for the French and British Governments.

And now, from London and China, DAVID WARK GRIFFITH brings for its first showing to the world

"BROKEN BLOSSOMS"

As startling an advancement in the cinema art as were the other triumphs of this world genius.

A drama of profound emotion; of exquisite delicacy; of terrific strength.

It is a worthy expression of Mr. Griffith's great talents in their rich maturity.

The offering will be introduced by an impressionistic prologue of original conception.

D. W. GRIFFITH'S Repertory Season denotes a world-epoch in the history of the theatre.

Following the premier of "BROKEN BLOSSOMS," other offerings are to include "THE FALL OF BABYLON," an expansion and amplification of the thrilling Babylonian episode in "Intolerance," and a modern American story, "THE MOTHER AND THE LAW," based on the original story, as first related in "Intolerance," with additions and changes.

GEO. M. COHAN THEATRE
NEW YORK

BEGINNING
TUESDAY EVENING
AT 8:45 O'CLOCK

MAY 13th

HAYAKAWA SUCCESSES—

"His Birthright"—The story of a Japanese boy who sought to erase the stain of his birth.

"The Temple of Dusk"—Portraying the faithful love of a Japanese poet for an American girl.

"Bonds of Honor"—In which Hayakawa portrays a Japanese army officer and his dissolute brother in a dual role.

"A Heart in Pawn"—The sacrifice of a Japanese sweetheart for the success of her lover's career.

"The Courageous Coward"—In which a young Japanese lawyer accepts the stigma of "coward" to shield a man who loves the same girl.

SESSUE HAYAKAWA in His Debt

Produced by
HAWORTH

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Billie

IN SEARCH

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

BILLIE RHODES DRAWS
because—

"Billie Rhodes is a dainty little person who shows a lot of life and enthusiasm in her work."—Helen Rockwell, *Exhibitors Trade Review*

"Billie Rhodes is equally attractive whether she is seen in fashionable gowns or in the simple garb of a western girl."—*Lynde Denig, Wid's*

"Billie Rhodes is a delightful girl. Not only has she an attractive personality, but her work throughout the production should mark her as a popular favorite."—*Moving Picture World*

"Miss Rhodes is so arch, chic and spontaneous that she wins admiration at every step."—*Los Angeles Express*

"Miss Rhodes handles herself with freedom and gives sympathy to her roles that is irresistible."—*Exhibitors Herald*

BILLIE RHODES SCREEN PLAYS

"THE GIRL OF MY DREAMS"—A pretty story of a mountain girl whose happy smile won her wealth and a husband.

"HOOP-LA"—with Billie as the charming bareback rider of a one ring circus.

"THE LAMB AND THE LION"—In which a girl from the underworld becomes a rich woman's experiment in sociology.

"THE LOVE CALL"—The story of a little rough-neck who found the wild country and love more appealing than college.

Rhodes
OF ARCADY

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

Produced by
HAWORTH

SESSUE HAYAKAWA
in
The Courageous Coward

——————AND THE CRITICS SAID:

"Sessue Hayakawa is worth seeing in any photoplay.' —Helen Pollock, The Morning Telegraph.

"One can always be sure of a generous amount of intelligent acting in a Hayakawa picture. 'The Courageous Coward' contains a lot that will interest film fans."—Helen Rockwell, Exhibitors Trade Review.

"Sessue Hayakawa does colorful work." Margaret MacDonald, Moving Picture World.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

When Mr. Reeves knows this:

"I have yet to see a single reel which, in the estimation of both myself and my patrons, can compare with the Outing-Chester series of pictures. They are just great." Strand Theatre, Portland, Me.

—and Mr. Rollins alleges this:

"I have had more favorable comment from my patrons regarding Outing-Chester Pictures than anything that I have ever had in the house." Star Theatre, Boston, Mass.

—and Mr. Rush advises this:

"I attribute much of the success of the theatre to the surrounding show, and therefore devote really more time to the selecting of short subjects than I do to my feature productions; and for consistently good short subject attractions I feel that Outing-Chester is the best buy in the film market." The 56th Street Theatre, Philadelphia.

—and Mr. Andrews asserts this:

"They come blocks to see them." The Lagoon, Minneapolis.

—how long will you deny your audiences these audience-makers, these

OUTING-CHESTER PICTURES

Produced by C. L. Chester; released each week exclusively through:

BOSTON—Boston Photoplay Co., 52 Broadway
NEW YORK—First National Exhibitors' Exchange of N. Y., 509 Fifth Avenue
NEW JERSEY—First National Exhibitors' Exchange of N. J., 729 Seventh Avenue, New York
PHILADELPHIA—Electric Theatre Supply Co., 13th and Vine Streets
RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street
ATLANTA—First National Exhibitors' Circuit of Ga., 146 Marietta Street
PITTSBURGH—Quality Film Corp., 414 Ferry Street
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street
LOUISVILLE—Big Feature Rights Corp., Rex Theatre Building
DETROIT—Arthur S. Hyman Attractions, 202 New Film Building
CHICAGO—Celebrated Players Film Corp., 207 S. Wabash Avenue
MINNEAPOLIS—First National Exhibitors' Circuit of the N.W., 400 Film Exchange Building
MILWAUKEE—First National Exhibitors' Circuit of the N.W., Fay Building
ST. LOUIS—Grand Central Film Co., Grand and Lucas Avenues
OMAHA—Sterling Film Corp., 1417 Farnam Street
DENVER—Supreme Photoplay Corp., 1446 Welton Street
LOS ANGELES—First National Exhibitors' Exchange, 833 S. Broadway
SAN FRANCISCO—Turner & Dahnken, 134 Golden Gate Avenue
VANCOUVER, B. C.—First National Exhibitors' Exchange, Ltd., 1318 Standard Bank Building
SEATTLE—Exhibitors' Film Exchange, 1200 Fourth Avenue

BOB BRINKERHOFF
Famous Cartoonist, sees

Mary Pickford i

HER START IN LIFE
UNWELCOME — EVEN IN AN ORPHANS' HOME
BROUGHT UP PRUNES, FEA AND HARDSHI
OH FOR SOME FOOD!
THEY PRAYED FOR FOOD AND GOT BOTH FOOD AND DRINK
THE FEMALE BULLY OF THE INSTITUTION FELL IN THE WELL BUT WAS RESCUED AFTER MUCH PERSEVERANCE AND PERSPIRATION
SHE MENDED AND MOTHERED THE WHOLE FLOCK
JUDY TAKES A FACIAL FALL OUT O A VISITING ARISTOCRAT

Exhibitors who are so fortunate as to have already secured bookings on "Daddy Long Legs" are as lucky as the farmer who bought pasture land at $20 an acre and then struck an oil gusher on it.

"Daddy Long Legs"

Directed by
MARSHALL NEILAN

JUDY HEARS OF AN UNKNOWN BENEFACTOR WHO WANTS TO SEND HER TO COLLEGE
I TELL YOU, YOU ARE A BUM SHOT
CUPID GOT BUSY BUT HIS ARROWS HIT AN UNEXPECTED TARGET
JUDY ASPIRES TO WRITE A NOVEL AND DOES IT —
HOW DADDY GOT HIS NAME
WITH THIS ROTUND AND KINDLY SOUL JUDY SPENDS AN EVENTFUL SUMMER
ARE YOU MY DADDY-LONG-LEGS ?
A GRADUATE BUT STILL AN ORPHAN —
YOU MAY BE THE BEST DIRECTOR IN THE BUSINESS BUT I'M DOING MY OWN ACTING — SEE ?
MARSHALL NEILAN, ACTOR, HANDS A GOOD BAWLING-OUT TO MARSHALL NEILAN, DIRECTOR
SO THE SAD AND KINDLY MAN TURNED OUT TO BE DADDY-LONG-LEGS
PERPETUAL MOTION
AND
PERMANENT HAPPINESS
— R-M-BRINKERHOFF —

Bookings on "Daddy Long Legs" will be accepted after it has its first run in your territory—*and not before.*

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

THE COMING

A WILLIAM FOX PRODUCTION

HE STANDS 'EM UP- EVERY TIME !

TOM MIX

IN ANOTHER WHIRLWIND ROMANCE OF THE WEST

OF THE LAW

VICTORY **FOX** PICTURES

FILM CORPORATION

THE SORT OF HEART INTEREST
STORY THAT BRINGS THE CROWD
EVERY TIME!

EVELYN NESBIT

IN

A FALLEN IDOL

DIRECTED BY KENEAN BUEL
STORY BY E. LLOYD SHELDON©

A WILLIAM FOX PRODUCTION

STANDARD PICTURES

FOX

FILM CORPORATION

WORLD-PICTURES

WORLD PICTURES
present

SHIRLEY MASON

the star of

"Come On In" with Ernest Truex
"Good Bye Bill" with Ernest Truex
"The Final Close Up" "The Winning Girl"

IN

"THE UNWRITTEN CODE"

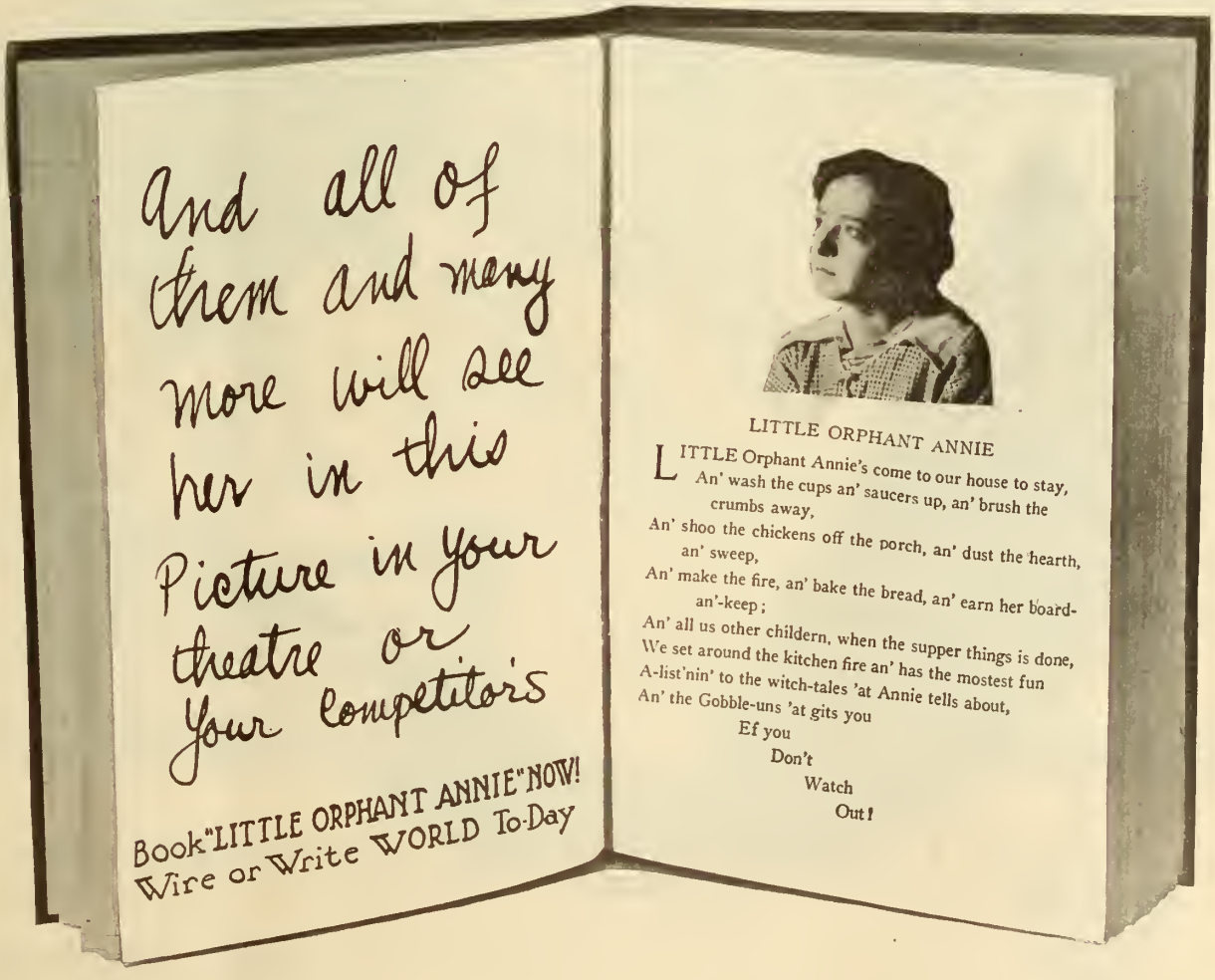
With MATT MOORE

WORLD-PICTURES

17 MILLION

People have read

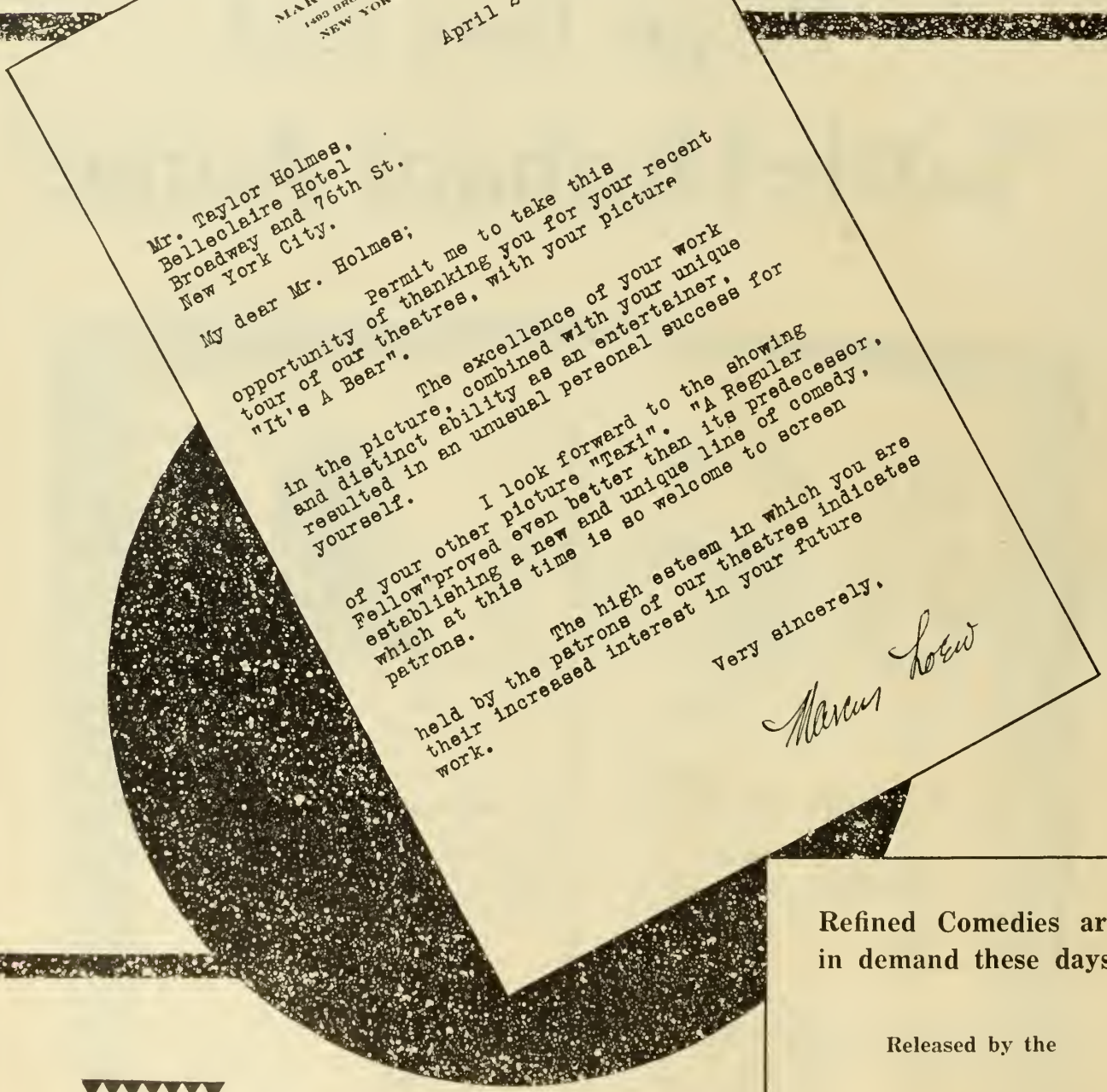
"Little Orphant Annie"


And all of them and many more will see her in this Picture in your theatre or Your Competitor's
Book "LITTLE ORPHANT ANNIE" NOW!
Wire or Write WORLD To-Day
LITTLE ORPHANT ANNIE
LITTLE Orphant Annie's come to our house to stay,
An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board-an'-keep;
An' all us other childern, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch-tales 'at Annie tells about,
An' the Gobble-uns 'at gits you
Ef you
Don't
Watch
Out!

Follow the leaders. Get the Holmes Habit of Happy Patronage

MARCUS LOEW'S HOUSES

have booked the entire series of Triangle Holmes-Comedies. – Why?



MARCUS LOEW
1493 BROADWAY
NEW YORK

April 24th, 1919

Mr. Taylor Holmes,
Belleclaire Hotel
Broadway and 76th St.
New York City.

My dear Mr. Holmes;

Permit me to take this opportunity of thanking you for your recent tour of our theatres, with your picture "It's A Bear".

The excellence of your work in the picture, combined with your unique and distinct ability as an entertainer, resulted in an unusual personal success for yourself.

I look forward to the showing of your other picture "Taxi". "A Regular Fellow" proved even better than its predecessor, establishing a new and unique line of comedy, which at this time is so welcome to screen patrons.

The high esteem in which you are held by the patrons of our theatres indicates their increased interest in your future work.

Very sincerely,

Marcus Loew

Refined Comedies are in demand these days.

Released by the

Triangle Distributing Corporation

1457 Broadway, New York

— WILLIAM STEINER —

PRESENTS

"THE MASKED RIDER"

A SENSATIONAL WESTERN SERIAL IN 15 EPISODES

DIRECTED BY AUBREY M. KENNEDY

FEATURING:

HARRY C. MYERS
RUTH STONEHOUSE
PAUL PANZER

AN EXCITING WESTERN SERIAL WITH A PUNCH IN EVERY REEL—THE SERIAL THAT IS GOING TO BE BOOKED SOLID EVERYWHERE AND PLAY TO CAPACITY BUSINESS IN EVERY TOWN

NOW BOOKING AT THESE EXCHANGES

North and South Carolina, Georgia, Florida, Alabama and Tennessee:
SOUTHEASTERN PICTURES CORP.
61 Walton St., Atlanta, Ga.

Delaware, Maryland, District of Columbia and Virginia:
LIBERTY FILM EXCHANGE
6th Floor, Mather Building, Washington, D. C.

Northern New Jersey:
FRANK GERSTEN, INC.
126 West 46th St., New York City

Eastern Pennsylvania and Southern New Jersey:
K. B. FILM CO.
c/o Masterpiece Film Attractions, 1235 Vine St., Philadelphia, Pa.

Western Pennsylvania and West Virginia:
STANDARD FILM EXCHANGE
412 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma and Arkansas:
W. J. LYTLE
Princess Theatre, San Antonio, Tex.

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

CANDLER BUILDING 220 WEST 42nd STREET, NEW YORK

For Foreign Rights Apply to William Steiner, 220 W. 42nd St., N. Y.

BULLS EYE COMEDIES

HIT THE MARK

GALE HENRY

THE ELONGATED COMEDIENNE

Released throu the following exchanges:

INTERSTATE FILMS, Inc.
729 Seventh Ave., New York, N. Y.

BEE-HIVE EXCHANGE
207 S. Wabash Ave., Chicago, Ill.

BEE-HIVE EXCHANGE
109 W. Maryland St., Indianapolis, Ind.

BEE-HIVE EXCHANGE
174 2nd St., Milwaukee, Wis.

P. D. MARSON ATTRACTION CO.
26 Piedmont St., Boston, Mass.

MASTERPIECE FILM ATTRACTIONS
1235 Vine St., Philadelphia, Pa.

E. & H. FILM DISTRIBUTING CO.
73 Walton St., Atlanta, Ga.

CAPITAL FILM SERVICE, Inc.
811 E. Washington St., Washington, D. C.

ELTABRAN FILM CO.
Piedmont Theatre Bldg., Charlotte, N. C.

CONSOLIDATED FILM CORP.
90 Golden Gate Ave., San Francisco, Cal.

CONSOLIDATED FILM CORP.
Los Angeles, Cal.

LIBERTY FILM RENTING CO.
938 Penn Ave., Pittsburgh, Pa.

STANDARD FILM SERVICE CO.
316 Sloan Bldg., Cleveland, O.

STANDARD FILM SERVICE CO.
Elizabeth and John R. Sts., Detroit, Mich.

STANDARD FILM SERVICE CO.
7th and Main Sts., Cincinnati, O.

ARROW PHOTO PLAYS CO.
1735 Walton St., Denver, Colo.

CANADIAN FILM SERVICE, Ltd.
311 Orpheum Bldg., Vancouver, B. C.

EQUITABLE FILM CORPORATION
928 Main St., Kansas City, Mo.

R. D. LEWIS FILM CO., Inc.
114 S. Hudson St., Oklahoma City, Okla.

R. D. LEWIS FILM CO.
1815½ Main St., Dallas, Tex.

BULLS EYE FILM CORP.

729 Seventh Avenue, New York

Owing to an unavoidable delay in delivery of the special paper stock, Oliver Films, Inc., is compelled to postpone for a brief period the use of its artistic inserts. This space is reserved for their continuance.

The reason so many theatres are booking *"The Carter Case"* is that it is the best serial ever made

HARRY GROSSMAN, Presents

HERBERT RAWLINSON AND MARGARET MARSH

IN

"THE CARTER CASE"

A FIFTEEN EPISODE

CRAIG KENNEDY

SERIAL

Story by ARTHUR B. REEVE and JOHN W. GREY

OLIVER FILMS, Inc.

I. OLIVER, President

Three Hundred and Eight East Forty-eighth Street
NEW YORK CITY

ARRANGE FOR BOOKINGS NOW

ARROW FILM EXCHANGE, INC.
1235 Vine Street - - - Philadelphia, Pa.

DAY FILM CORPORATION
412 Ferry Street - - - Pittsburgh, Pa.

SAMUEL GRAND
48 Piedmont Street - - - - Boston, Mass.

STERLING FILM CORPORATION
1417 Farnum Street - - - Omaha, Neb.

SUPER FILM ATTRACTIONS. INC.
1209 E Street, N. W. - - Washington, D. C.

CELEBRATED PLAYERS FILM CORP.
207 South Wabash Avenue - Chicago, Ill.

PIONEER FEATURE FILM CORP.
126 West 46th Street - - New York City

REGAL FILMS, LTD.
21 Adelaide Street, W. - - Toronto, Canada

CRITERION FILM SERVICE
67 Walton Street - - - - Atlanta, Ga.

MIDWEST DISTRIBUTING CO.
Toy Building - - - - Milwaukee, Wis.

Foreign Rights

EXPORT & IMPORT FILM COMPANY
729 Seventh Avenue - - - New York City

THE GIANT

Whom Would

¶ It contains the finest of dra matic stories.

¶ It has the most remarkable pro logue ever produced.

¶ It possesses the most sensationa incident ever photographed.

¶ It has as fine a cast of twent principals as was ever assem bled.

¶ The photography is beyon comparison.

¶ The theme, "League of Na tions," is the most timely sub ject in the world.

NOVELTY OF THE PERIOD

the Gods Destroy

The Intelligent Showman Seeks Novelty
The Successful Showman Demands Novelty

Circus agents scour the world seeking novelty. The circus would be an old story were it not for the novelty introduced each year.

MacAULEY PHOTOPLAYS, Inc.

Worked Fourteen Months to Produce a Novelty—and

97 Percent of the EXHIBITORS WHO HAVE SEEN

"WHOM THE GODS WOULD DESTROY"

Have booked it

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

HERE IS THE FIRST PRODUCTION OF

The Buffalo Motion Picture Corporation

It's the kind of picture that makes money for exhibitors and pleases their audiences.

"We'll brand her for what she is"

Her two lovers had fought for her—now, crazed by jealousy they seek to mar her beauty for life.

Mary Aldron had made a woman's supreme sacrifice of her honor and good name. She had permitted her reputation to be besmirched that those she loved might be spared their homes and happiness. When she crept back to the home she gave herself to save —hoping for the love and sympathy that was her due, this was her reward—

A DRAMA OF FUNDAMENTALS, big with heart appeal, true to life, is

"THE PRICE OF INNOCENCE"

Featuring

STELLA TALBOT

Broadway's Newest Star

In the successor to those great successes "Way Down East" and "Shore Acres"

BOOK AT FIRST NATIONAL EXHIBITORS' CIRCUIT EXCHANGES

ROTHAPFEL UNIT PROGRAMME

THE FIRST

Rothapfel Unit Programme

as it will be presented
for a full week's run in

FIRST CLASS THEATRES

Throughout America

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

Overture

"FIRST UNIT PROGRAMME 1919"

Especially arranged by Mr. Rothapfel and Mr. Hugo Riesenfeld of the Rivoli Theatre, New York.

The Wood of Fair Water

AN IMMORTALIZATION OF THE FAMOUS ACHIEVEMENT OF THE MARINES AT BELLEAU WOOD

Arranged for use as the climax of a news or magazine reel. Mr. Rothapfel wishes to convey that the choice of "weekly" subjects should be left to the Exhibitor who frequently prefers to offer his own selection of current events.

Elegie

"THE LAST HOUR"

with

J. H. GILMORE

A NOVELTY PRELUDE PRESENTING MUSIC

The beauty of thought incorporated in the composition of a master composer, Massenet — whose Elegie is used for this picturization—is transferred to the screen with telling effect.

False Gods

A Screen Version of E. Lloyd Sheldon's Powerful Drama

with

GRACE DARLING
HARRY MESTAYER
IDA DARLING
HUGH THOMPSON
FLORENCE BILLINGS
ALFRED HICKMAN

in the Leading Roles

⊡ ⊡

Epigrams

A THOUGHT OF EQUITY

⊡ ⊡

Wild Flowers

A New Idea George V. Hobart Comedy

presenting

YVONNE SHELTON
TEMPLAR SAXE
A. J. HERBERT
HELEN WEER
WALTER McEWEN
EUGENE ACKER

in a veritable gem of light literature from the pen of one of America's most successful playwrights.

IN producing the Rothapfel Unit Programme, Mr. Rothapfel has striven in every detail, to make it in its entirety the acme of artistic work in motion pictures.

EXHIBITORS OF AMERICA

SIX distinct features characterize the first Rothapfel Unit Programme: Music, Effects, Magazine, Novelty Prelude, Dramatic Feature and Comedy.

The whole is distinguished by the artistic touch of one who has demonstrated that he knows the public's likes and dislikes, appreciates the high standard of the motion picture as an art, and is able to present to this public quality in entertainment.

The Effects represent his idea of synchronization—making the action of the picture on the screen speak through the orchestra, the stage settings, the general environment—the whole worked out with a view to accentuating and making more vivid and more realistic, a pantomimic performance.

The result is what is perhaps the most appealing complete motion picture programme ever presented in any theatre.

Arrange your bookings immediately and announce the Rothapfel Unit Programme at your theatre as soon as possible so that you may profit by the tremendous amount of advertising and publicity it is now receiving.

Yours very truly,

FRANK G. HALL

New York's Reigning Beauty
Mollie King
Appearing in Six Special Productions
Direction of John M. Stahl
Watch for further Announcement
American Cinema Corporation
220 West 42nd Street New York City

First of the Reviews on NAZIMOVA in The RED LANTERN

From the Motion Picture News

"IN "*The Red Lantern*" Metro has turned out a photoplay which will challenge attention with any production ever presented."

"IT is a superior achievement—realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization."

"NAZIMOVA, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy and sympathy."

"WOULD not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be the distinction hereafter of *having produced The Red Lantern*".

METRO PICTURES CORPORATION

First from the Exhibitors on

NAZIMOVA in The RED LANTERN

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS FIRST VICE PRESIDENT

Day Message	
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1919 APR 27 AM 2 34

RECEIVED AT

R 12 CH 56 3 EXTRA NL

BH CHICAGO ILL APR 26

R A ROWLAND

PRES METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

RECEIPTS AT ZIEGFELD THEATRE TODAY MORE THAN DOUBLE ANY ATTRACTION EVER SHOWN HERE BEFORE THE RED LANTERN WITH NAZIMOVA PROCLAIMED BY PUBLIC AND PRESS OF CHICAGO THE GREATEST AND MOST ARTISTIC PICTURE EVER SHOWN HAVE ARRANGED FOR SECOND WEEK CONGRATULATIONS TO METRO AND NAZIMOVA IT IS A GREAT MASTERPIECE

ZIEGFELD THEATRE LINICK JACOBY ENTP.

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

MILWAUKEE WIS APR 24 1919 APR 25 AM 6 48

RICHARD A ROWLAND

891

METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK

MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

IF you were a girl, young talented and beautiful and you had lost faith in life, and then if opportunity placed in your path a tremendous temptation, you might yield –

But if in yielding you found in your terrible mistake the one great thing in life, you would have the plot of the

Metro
All Star Series
Production

See and appreciate brilliant Emmy Wehlen in Thomas Edgelow's story, adapted by arrangement with Youngs Magazine, and produced in the splendid manner that makes Metro productions the best of all.

Released by

Metro presents

EMMY WEHLEN

in

The Amateur Adventuress

Adapted by June Mathis and Luther Reed and directed in 5 Acts by Henry Otto.

METRO *May 5th*

Maxwell Karger, Director General

TO CONTENTS

Advertising Aids and Reviews.....1069
Advertising for Exhibitors.....1043
"Ali the King's Horses" Name of New Film Firm 1033
Among Independent Producers.....1066
Anderson, Gold Screen Pioneer, Dies in France 1008
"Amateur Adventuress, The" (Metro).....1070
Association to Meet in Rochester.....1024

Baltimore Keeps Right on Building.....1053
Bell Is Appointed Crandall's Publicity Manager 1036
Binghamton Votes for Sunday Opening....1005
Black to Build Big Bangor Playhouse....1005
Boston Exchange Men Will Have Hoy Circuit Service.....1018
Brandt Leaves for U City.....1006
Buys Rights to Garson Film for Kentucky and Tennessee.....1031

California Airdome Season Is Coming.....1049
Castle, Irene, Marries.....1006
Chasing the Dinosaur to His Lair.....1029
Chicago News Letter.....1021
Cleveland Soon to Have Three More Theatres 1033
Commerce Chamber Urges Affiliation.....1025
Coast Players Sell Many Bonds.....1006

Dalton, Dorothy, Flies to Albany.....1037
Detroit Theatre Holds a Midnight Ball and Show 1039
Directs Advertisement to Aviators.....1033

Empire Exchange Managers Hold State Convention 1024

Famous Players Has Strong Press Book on "Fires" Film.....1035
Famous Players-Lasky Directs District Managers to Meet.....1030
Farrar to Make Pictures of Higher Calibre..1040
Films Indiana Soldiers on Arrival in New York 1037
Find Woman: Arouse Her Curiosity.....1023
F. I. L. M. Club Holds Open Meeting.....1009
"Fires of Faith" Opens at Harris Theatre, New York.....1027
"Fires of Faith" (Paramount).....1069
"Fools Gold" (Arrow).....1076

Glynne & Ward to Build $400,000 Theatre in Astoria 1005
"God and the Man" (Ideal Film).....1074
Goldwyn Returns from the Coast.....1030
Greensburg's City Council Votes Against Sunday Shows.....1037
Guest to Write Stories for Nelson Productions 1031

Hawley, Wanda, Signs with Famous Players-Lasky 1033
"Heart of Humanity" Helps Loan.....1050
Houiton, Me., Has New Motion Picture Theatre 1027

Indorsing "The Unpardonable Sin".....1017
Illinois Film Men Hold Convention.....1021

"Josselyn's Wife" (Exhibitors-Mutual).....1072
June 5 Marks $25 Increase in Fee of 306 I. A. T. S. E.....1038

"Kiddies in the Ruins" (Welsh Pearson)..1074
Kugel, Lee, Gets Rid of a Grouch.....1040

List of Current Film Release Dates, 1079, 1080, 1082, 1084
Live News from Everywhere.....1049

"Man Who Turned White" (Exhibitors Mutual) 1072
Man Who Turned White.....1055
"Mary Regan" (First National).....1071
"Master Man, The" (Pathe).....1074
McClure to Make Two-Reel Pictures.....1008
Mexico Virgin Gold Mine for Films.....1007
Million Dollar Deal Is Consummated.....1052
Minneapolis Film Board Condemns Booking Agencies 1020
Minneapolis Exhibitor Factions Fail to Unite.1005
More Records Smashed by "Mickey".....1012
Munson, Audrey, in Canada; Can't Get U. S. Passport 1035
Music Cue Sheets.....1041

Naval Projection Expert Visits Simplex Plant 1036
Nebraska Towns Fighting for Sunday Opening 1020
"Nearer My God to Thee" (Hepworth)....1075
Neilan to Start for Circuit Junt 1.....1028
New Portland Supply House Opens.....1054
News of Los Angeles and Vicinity.....1025
No Albany Newspapers During Strike.....1035

Oliver Films Signs Lease for an Additional Studio 1030
On the Screen in Many Cities.....1038
Ontario Exhibitors Hold Convention.....1039
Oregon Exhibitors Disband League.....1005

Pathe, Charles, in New York.....1035
Personal and Otherwise.....1016
"Perfect Lover" to Be O'Brien's First Seiznick 1039
Pickford Denies He Was Dishonorahly Discharged 1006
Producers' and Distributors' News.....1057
Proctor's, Ralph, Experience to Assist United Artists 1034
Projection an Art at Inter-Ocean.....1031
Projection Department.....1046

Ramhles 'Round Fiimtown.....1013
Reviews and Advertising Aids.....1069
Robertson-Cole Expands Its Foreign Distrihution 1037
Robertson-Cole Films in Big Houses.....1036
Rothacker Accorded Unique Trihute for Print Service 1023
Ruhhernecking in Fiimland.....1019

"Sally's Blighted Career" (Christie).....1075
Selznick Promotes Two Salesmen and a Manager 1036
Scientific Showmanship Is Needed.....1032
"Some Liar" (Pathe-American).....1072
"Siren's Song" (Fox).....1075
"Social Pirates" (World).....1076
Small Towns in Middle West Opening Many New Theatres.....1006
Southern Exhihitors to Meet in Washington.1010
Strengthen Exhibitors Mutual Staff.....1018
Southern Leagues to Confer.....1010

"Taxi" (Triangle).....1073
Tax Regulations to Be Issued Soon.....1034
Tellegen to Star with Farrar.....1010
"Third Degree, The" (Vitagraph).....1073
Truex, Ernest, to Appear in Comedies with Mrs. Drew.....1040

"Uncle Remus Brer Rabbit" (Dyer).....1075
Universal Observes Anniversary.....1011

Washington Exchanges Are Moving.....1051
Weiss, Harry, and Miss Ranke Victims of Cupid's Wiles.....1016
"White Heather, The" (Tourneur).....1074

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.....1086
Speer Carbon Co.....1083

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co.....1078
Fidelity Elec. Co.....1077
Hertner Elec. Co.....1077
Porter, B. F.....1078
Reynolds Elec. Co.....1077
Typhoon Fan Co.....1085
Universal Motor Co.....1078

LENS MFRS.
Bausch & Lomb Optical Co.....1083

MFRS. OF INDUSTRIAL PICTURES.
Empire City Film Lab.....1083
Erhograph Co. 1085
Rothacker Film Mfg. Co..... 950

MFRS. OF MOVING PICTURES.
American Cinema Corp..... 999
American Film Co..... 958
Arrow Film Corp..... 993
Builś' Eye Film Corp..... 994
Chester, C. L..... 983
Essanay Film Mfg. Co..... 951
First National Exhibitors' Circuit, Inc., 984-85, 996-98
Fox Film Corp.....986-89
Goldwyn Pictures Corp.....975-81
Griffith, D. W..... 982
Gaumont Co. 970
Hodkinson Corp., W. W.....967-69
Ince, Thos. H.....Colored Insert
Independent Sales Corp.....Colored Insert
Jans Distrib. Corp..... 966
Jewel Productions, Inc.....952-53
Metro Pictures Corp.....1000-1003
Oliver Fiims, Inc..... 981
Pathe Exchange, Inc.....Colored Insert
Famous Players-Lasky Corp.....959-65
Pioneer Film Corp..... 995
Robertson-Cole Co. .....Colored Insert
Rothapfel Productions.....Colored Insert
Select Pictures Corp.....Colored Insert
Triangle Distributing Corp..... 992
Universal Film Mfg. Co.....954-57
Vitagraph Co. 971-74
World Film Corp.....990-91

MISCELLANEOUS.
Automatic T. S. & C. R. Co.....1085
Automatic Reels Co.....1086
Bioscope, The 1077
Cinema, The 1078
Classified Page 1081
Eastman Kodak Co.....1085
La Cinematografia Italiana.....1081
M. P. Directory Co.....1081
National Ticket Co.....1078
National Elec. Ticket Reg. Co.....1077
Moore, Wm. N.....1081
"Photo Seriai Mss."..... 1075
Williams, A. F..... 1078

MOVING PICTURE CAMERAS.
Motion Picture Apparatus Co.....1083

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co.....1077
Professional School of Picture Playing.....1078

LOBBY DISPLAYS.
Newman Mfg. Co.....1078

PROJECTION MACHINE MFRS.
Master Machine Tool Co.....1076
Power, Nicholas, Co.....1088
Precision Machine Co.....1087

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1077
Minusa Cine Screen Co.....1083

MOVING PICTURE WORLD

Founded by J. P. CHALMERS in 1907

BINGHAMTON VOTES FOR OPEN SUNDAY

Hudson and Oswego Also Sweep Into Favorable Column for Triumph of State Exhibitor League

ANOTHER big triumph for the New York State Exhibitors' League came on Monday, May 5, when the Binghamton city council, by a vote of 8 to 5, decided to legalize Sunday showings. After putting the Sunday bill through the Legislature, the Exhibitors' League put its shoulder behind the wheel for the cities upstate, and Binghamton is the first big city outside New York to show the results. Oswego and Hudson, helped by League backing, also have voted for Sunday motion picture showings.

A strong representation of the State Exhibitors' League pleaded the Sunday case before the Binghamton council. The Binghamton exhibitors, who are hearty backers of the League, were there in a body with petitions signed by 8,200 residents, favoring Sabbath showing, as opposed to the 1,500 petitioners against.

The Rev. W. H. Jackson of the Moving Picture World added to the strength of the exhibitors' cause by a fine, broad-minded appeal to the council to legalize the Sunday opening. Dr. Jackson has been interested in the Sunday question since its inception in New York, and at every opportunity has done his best to influence a favorable attitude toward the Sabbath showing.

The labor unions of Binghamton had a large delegation present, and the opinion of labor men, standing for a big percentage of the residents, could not help but act for affirmative decision from the council.

The New York State Exhibitors' League is utilizing all its organization and strength in getting Sunday showing legalized in the towns and cities throughout the state which do not now enjoy such condition. The Sunday bill left the question of an open Sabbath up to the local authorities, and the exhibitors already are beginning to reap the benefit accruing from their membership in the League. Sydney S. Cohen, president of the League, hopes to have 100 per cent membership within a short time.

A. S. Black to Build Big Playhouse in Bangor, Me.

BANGOR, ME., is to have one of the finest opera houses in New England, within six months, to be erected on the site of the old Bangor Opera House, which was destroyed by fire in January, 1914. The house will be leased for ten years by the Maine Theatre Company, Inc., of which the president, A. S. Black, came to Bangor for the purpose of signing the lease. Construction of the new playhouse will begin at once and it is expected that it will be finished before next Christmas.

The interior will be a delight to the eye and there will be found all the conveniences for patrons such as to be found in the country's best theatres. The stage equipment will include the latest devices for the effective presentation of the largest and most elaborate productions. Present plans call for one of the largest stages in Maine.

Glynne and Ward to Build $40,000 Theatre in Astoria

THE Glynne & Warde interests, owners of the big Alhambra and Century theatres in Brooklyn, New York, announce that they will begin at once the erection of a $400,000 motion picture theatre in Astoria, Long Island. The new house will be built on the block fronting on Grand avenue, running from Steinway avenue through to Ninth—the hub of an active community centre.

Plans for the new amusement palace show that it will be one of the most modern and handsome buildings of its kind in Greater New York. The auditorium of the house proper will seat 3,000, in addition to which there will be an Air Roof Garden seating 1,800, which will be used for the regular show on warm summer evenings.

In addition to a big, handsome lobby, the front of the building will contain modernly-equipped and appointed stores, while much space above ground will be devoted to office suites.

The house will be under the personal management of Michael Glynne and Joseph P. Ward, who will inaugurate a policy of super vaudeville and feature photoplays at popular prices. The house will open in the fall, and is expected to be popularly acclaimed by Astoria's population.

Oregon Exhibitors Disband League; Sell Furnishings

EXIT the Motion Picture Exhibitors League of Oregon, or at least the concrete evidence thereof. Secretary-treasurer Joe Brandt called a meeting for the first Tuesday in May for the purpose of disposing of the club room furnishings, which will be sold to the highest bidder. Business in Portland has been extraordinary; censorship difficulties have been negligible; the municipality has apparently been busy with wartime and other activities, and it has neglected passing any new measures to take the joy out of life of the theatre men; the members who used to shuffle the cards occasionally in the league rooms have found more remunerative occupations. The result of all these things has been a heavy accumulation of dust on the league's lavish furnishings, and a hole in the bank account, by reason of useless rent paid for the club rooms in the Commonwealth Building.

The League was formed in March, 1917, when Lee Ochs made his tour of the Pacific Northwest.

Minneapolis Exhibitor Factions Fail to Unite

EFFORTS to unite rival exhibitor factions in Minneapolis failed when a motion to disband the Motion Picture Exhibitors Corporation of the Northwest and the Theatrical Protective League and to form a new organization out of the combined membership was defeated at a meeting in the West Hotel of Minneapolis, April 28.

For some time the two Minneapolis organizations, which have been at loggerheads, have been considering the matter of getting together and settling their differences. The outcome was the meeting at the West Hotel.

Under a proposed amendment the old organizations would have been done away with and a new one started with the understanding that none of the present officers would again be candidates for election.

C. E. Hansing, proprietor of the Nahomis Theatre, acted as chairman.

Mr. Degman, speaking as a member of the Board of Directors of the Theatrical Protective League, offered the Motion Picture Exhibitors Corporation free membership in the Theatrical Protective League. He assured the Northwest members that at the next regular meeting of the T. P. L. the by-laws would be open for debate on any changes suggested. The offer was refused.

Form Michigan Screen Club.

The Michigan Screen Club was organized last week in Detroit. So far the membership comprises Herb L. Weil, Port Huron; W. S. McLaren, Jackson; Claud Cady, Lansing; Paul J. Schlossman, Muskegon; Charles Garfield, Flint; J. R. Denniston, Monroe; Elwyn M. Simons, Adrian and Lew Barnes, Kalamazoo.

The object of the club is purely one of business and social co-operation. So far no definite plans have been worked out although many important things are under contemplation. The membership is to be limited. Herb Weil is temporary secretary. Meetings will be held once or twice a month subject to the call of W. S. McLaren, temporary chairman.

Harma Productions, Inc., In New Offices.

Harma Productions, Inc., has moved to its news offices on the fifteenth floor of the building at 46 West Twenty-fourth street, New York.

COAST PLAYERS SELL MANY BONDS

"Victory Ship" in Pershing Square, Los Angeles, Manned by Different Studio Crew Each Evening

Los Angeles, May 2.

THE "Victory," a miniature ship erected in Pershing Square for headquarters of the Los Angeles film players' Victory Loan drive, draws immense crowds every night. The ship is manned by a crew from a different studio each evening.

Thursday night, April 24, Sessue Hayakawa, his wife Tsuri Aoki; William Worthington, director; and other members of the company were in charge of the ship and $50,100 in bonds were sold. Twenty-nine thousand two hundred dollars of this amount was subscribed by Mr. Hayakawa, Mr. Worthington and other members of the studio.

Friday night the Vitagraph players, including William Duncan, Bessie Love, Earle Williams, Antonio Moreno, Montgomery and Rock, Carol Holloway, Robert Amador, city sales manager, and others were in charge of the program and $53,850 was added to the total.

Rain Stops Program Saturday.

Saturday was to have been Famous Players-Lasky night, but rain caused a postponement of their program.

Monday night Madge Kennedy, of the Goldwyn Studios, was the attraction and $67,150 in bonds was sold. Forty thousand and fifty dollars of this amount was subscribed to by players and employes of the Goldwyn plant.

Tuesday evening the Hampton Studio players manned the ship, and H. B. Warner, Kathleen Clifford, Grace Darmond, Margarite De La Motte, Agnes Vernon, Carmen Phillips, Barbara Castleton, Vivian Rich, Fritzi Brunette, Lois Wilson and Mary McIvor disposed of $63,000 in bonds.

Metro Players Hold Forth Wednesday.

Wednesday night the Metro players held forth at the Square and Bert Lytell, who qualified as an orator of the first rank in the bond drive for the Fourth Loan last October, again made good with a spirited and inspiring talk. Finis Fox delivered a telling speech also. Emmy Wehlen, Viola Dana, Hale Hamilton, May Allison, Alice Lake, George D. Baker, Herbert Blache, Edwin Carewe, Joseph Kilgour, June Mathis, Henry Otto, John Ince, H. L. Franklin, Frank Currier, Maxwell Karger and Joseph Engle, as chairman in charge, increased the totals by $20,900 sold to the public and $34,700 to themselves.

Thursday night Harry Leonhardt was on hand with the Poppy Comedians, headed by Lottie Cruse and Mack Swain, and $31,000 in bonds were sold.

GIEBLER.

Small Towns in Middle West Opening Many New Theatres

RECORDS in the exchanges of Omaha show that more small towns throughout the Middle West are opening motion picture theatres than ever before. Some little towns that exchange managers, in the field for years, say they had never heard of before, have booked pictures.

Most of these small village houses are booking for only one or two nights a week, but there are a number who are booking pictures for every night except Sunday. The number of moving picture theatres in Iowa, Nebraska, Kansas and the Dakotas has grown twenty-five per cent. since last September, according to the conservative estimate of one of the leading film men of Omaha. One chief reason for the new houses is that merchants, bankers and other business men in the small towns deem theatres necessary to keep up the trade. Farmer Jones and his family, in their high-power automobile, find it no chore at all to go three or five miles farther to a town with a motion picture show, there to do their shopping as well as to go to a show. While Mr. Jones stands about the streets and talks crops, or visits the barber shop, his wife and children take in the show. Sometimes he goes along.

In several instances the business men of the town have opened a motion picture theatre themselves, just to keep such trade. One such instance is at Abie, Neb., where the merchants and bankers opened a house and booked Fox pictures for every Saturday night. Several such instances are reported from Iowa.

Brandt Leaves for U City to Start Two New Serials

JOE BRANDT, manager of Universal's serial department, left Wednesday, May 7, on one of his quarterly visits to Universal City, Calif., where he expects to start two new serials within the near future. Carl Laemmle, president of the Universal, is convinced of the value of serial pictures, and is planning on the production of serials that will outrank any productions of this sort that have been made in the past.

Mr. Laemmle has supervised the building up of the Universal scenario department, which is one of the largest in the motion picture industry. This department, of which Mr. Brandt has charge, has a separate serial department, a separate publicity department and a separate still department. At the present time there are four producing companies working on serial pictures at the Universal studios. The four directors for the serials are Henry McRae, Jack Jaccard, James Horne and J. P. McGowan.

The stars in these four serials are Marie Walcamp, James Corbett, Elmo Lincoln and Eddie Polo.

"Mexico Virgin Gold Mine for Films"

"For the man with nerve and a good live feature film to free-lance, Mexico lies as a virgin field to make the silver pesos come a-rattling," says Phil Fox in the opening paragraph of his story on another page of this issue.

Representing the Moving Picture World, Mr. Fox made a 3,000-mile trip through Mexico, hitting big cities and little villages. Everywhere he found a crying need for good pictures—found that the Mexicans are fairly pleading to spend their money for amusement.

Also he found physical conditions that would put many obstacles in the path of the man who would go after some of the Mexican coin.

To the man looking for a new field—and to every other reader—Mr. Fox's article should prove exceptionally interesting. Read it.

Irene Castle Marries; to Continue in Films

IRENE CASTLE, famous motion picture actress and dancer, was married at noon Saturday, May 3, to Captain Robert E. Treman, of Ithaca, N. Y. The wedding took place at the Church of the Transfiguration, on Twenty-ninth street, known as "The Little Church Around the Corner," the ceremony being performed by the rector, Rev. Dr. George Clarke Houghton.

The bride was accompanied to the altar by her godfather, Philip Boyer, and was given in marriage by her mother, Mrs. Elroy Foote. Her only attendant was Mrs. Clement Amory, of Morris Heights, N. Y., a lifelong friend.

Although Mrs. Castle's engagement had been persistently rumored for several weeks, the wedding arrangements were kept secret by the bride. Mrs. Castle was working at Fort Lee in her new Famous Players-Lasky picture, "The Firing Line," until nearly 4 o'clock Saturday morning. After a few hours' rest she met Captain Treman and they went to the Municipal Building for the marriage license. The ceremony over, it was only a few hours until they were on their way to Lake Placid, where exterior scenes were to be made for "The Firing Line." Although Mrs. Castle has given up dancing as a profession, it is stated that she will continue her work in motion pictures.

Pickford Denies He Was Dishonorably Discharged

JACK PICKOFRD has broken his long silence relative to the recent charges that he was discharged from the navy "because he was unfit to be in the service of the United States."

In a statement issued by him this week he denies emphatically that he was dishonorably discharged from the service, and added that he had not talked on the subject previous to this because he had been ordered by the president of the court martial to maintain silence relative to the matters regarding which he testified in a naval investigation.

His discharge from the navy, he claimed, came four months after the court martial of officers in the east and was granted so that he could engage in a propaganda picture for the army.

Pickford said: "I was granted an honorable discharge, which shows that my standing was of the very highest, and which recommends me for further enrollment.

"The reason I have not denied recent newspaper reports which declared I was dropped from the service was that I had been ordered by the president of the court martial not to discuss the naval case in which I testified and I felt I owed it to the Government to abide by this order."

MEXICO VIRGIN GOLD MINE FOR FILMS

World Representative, During 3,000-Mile Trip, Finds Mexicans Eager to Spend Money for Motion Picture Shows—Lack of Pictures Due to Unstable Conditions

By Phil Fox

FOR the man with nerve and a good live feature film to free-lance, Mexico lies as a virgin field to make the silver pesos come a rattling.

Nobody but a downtrodden peon would stand for some of the screen atrocities which pass for comedies and dramas in the land of Montezuma and mescal. Ancient and beribboned films coming from nobody knows where—stolen from Spain, smuggled across the border or exiled from France because they were too rich for a Parisian censor—form the piece de resistance of the occasional moving picture shows which are to be seen in the shell-shattered rural districts in the republic south of us.

Mexico City, with one or two film exchanges, is the lone hub of screen civilization in Mexico. There you may see for fifty centavos genuine American pictures such as pleased the "10-20-30" houses long before the signing of the armistice. But the express service, while fairly regular on the main lines of the National railways of Mexico between the border and the capital, does not branch outward to other Mexican towns, chiefly because of the aptitude of sundry disgruntled individuals to detonate sticks of dynamite under perfectly good locomotives, and then again because, owing to the chaotic business conditions of the country, there is little of value to send by interstate express at any time. The service consequently is irregular.

World Man Makes 3,000-Mile Trip.

The Moving Picture World's representative during a 3,000-mile trip through the Mexican republic to study business conditions traveled on a passenger train at the front of which was a machine gun guard in an indented armored car, while the rear was brought up by a boxcar load of Mexican Federal troops, who traveled with their wives, babies, dogs and household cooties. Despite many bandit scares the expedition never got into a single battle.

Under such railroad conditions film service must be irregular, if not unusual. The outlying cities of Mexico, while they possess enterprising showmen, are forced to show what they can and when they can. An enterprising American with a good film and a smattering of Spanish could clean up a small fortune by traveling with his film case as a pillow and showing at every smaller town in the country.

Filthy Films All Over Mexico.

While the shows in Mexico City are decent and sanitary for the most part, there are sections of Mexico where the censor censeth not. An alleged comedy in what supposedly was a reputable theatre in Guadalajara, presented to an audience which numbered as many mantillas as it did serapes, was so putrid that one wondered how the writer escaped unhung. This was followed by a much tattered film of Senor Carlos Chaplino, evidently taken during his boyhood days, and which the Smithsonian Institute would be glad to get as an antique. Most of the laughs had either been cut or had moulded out of the celluloid. Nevertheless both presentations called for hearty laughter and applause.

At Irapuato, where the dead and wounded were piled in the streets a few months ago, there was a picture show up stairs over a grocery store and saloon—Charlie Chaplin again and a Spanish film which had no plot and which apparently suffered from the hoof and mouth disease.

July 1 Worries Not the Mexicans.

One pleasing thing about a few of the Mexican shows is that the impending drought of July next worries none of the showgoers. In one Mexico City theatre a neat balcony leads out from the gallery of the play house to the open air. There one may sit and sip Carta Blanca, Monterey beer—or, if one wants to slap down 70 cents, an amber brown bottle of the brand that made Milwaukee famous.

None of the picture shows are allowed to make too much money in Mexico. City, State and Federal governments all keep close watch on the receipts, and, while there is no organized war or luxury tax, the exhibitors are not permitted to go too far ahead of the game financially. A few packed houses results in a call from a uniformed official who in pure Castilian demands the customary rake off. Most of the movie men keep duplicate sets of books, one for their private information and one for the Government.

Conditions Better Near Border.

Nearer the border the American film market is closer at hand and conditions are better. It is said that many stolen films are on exhibition along the borderline. At Torreon, at the time the World representative was there, everyone, including the proprietors of the two theatres, had sent their spare cash and valuables to Aguas Calientes for safe keeping. The rumor was out that Villa, who had taken Parral, about 100 miles away, was on the way to Torreon to clean house. Federal soldiers from Morelos, where they had killed Zapata, were pouring into the city to stop Villa's return to the place where he had held sway for two long years. All the banks were closed; stores had moved their stocks, and troops of Federal cavalry patrolled the streets or bivouacked on street corners.

Despite the excitement the picture shows were running in full blast. One picture show in Torreon is in a huge and ragged tent. It has been in operation

Tom Moore in Goldwyn's "City of Comrades" Has Light Food, a Heavy Fall, and a Heavier Beard.
And they are thrown together in such a manner as to evolve a satisfying photoplay.

for the past six years despite changes of government in the city. The canvas top is torn and slashed by shrapnel and rifle bullets.

Big Theatre Being Built in Torreon.

In the other picture show, a mediocre structure, several Chinamen took refuge when Villa ordered a clean up of Chinese a few years ago. They were dragged out and rebel horsemen roped them by their heads and their heels, and, riding in opposite directions, tore them in two while the onlookers cheered.

A magnificent theatre is in course of erection in Torreon. It will be devoted to moving pictures should it ever be finished. Workmen have been laying one brick at a time for the past six years and it is now about three-quarters complete. When finished it should be the finest moving picture theatre in Mexico.

At Nuevo Laredo, across the international bridge from Laredo, the theatres were burned to the ground or shattered by shell fire when Huerta troops abandoned the town to Carranza. Only one small theatre has been patched up for use. In Piedras Negras, opposite Eagle Pass, two fairly good play houses are in operation, using modern American films.

McCLURE TO MAKE TWO REEL PICTURES

War Department Co-operating in Series of Films Dealing with American War Activities

OFFICIAL announcement comes from A. Blaikie Dick, treasurer of McClure Productions, Inc., of a new series of two-reel pictures to be produced under the name of the Silver Chevron Series, telling the story in fiction form of the drama, romance and gigantic achievement behind the development of America's fighting machine to its present-day efficiency. The pictures are being made under the official sanction and with the co-operation of the War Department. For the first time in pictorial form they will show what the silver chevron and the mighty army of American workers did to win the war. They will reveal America's most closely guarded war secrets.

The heroine in each one of the pictures will be Alice Mann, who has appeared in several Vitagraph and Paramount releases, notably in support of Taylor Holmes.

The first picture in the series, which is now in process of production, is called "The Yellow Eel" and introduces the mysterious character by that name who figures in the whole series.

Series Based on Facts.

While the background of the Silver Chevron Series will be one of the facts, each picture will be a full fledged movie tale in fiction form, involving the elements of mystery, romance, and dramatic situations. The assistance which the War Department is rendering in the production of the series has enabled McClure Productions to give the stories the most unique and unexampled settings. Scenes are laid in places where no civilian has ever before been allowed to set his foot. Properties are used which the Kaiser's spies spent thousands of dollars and risked their lives to get a glimpse of and fathom their desperate efforts of Germany's agents to secrets. Stories of bomb plots and other desperate efforts of Germany's agents to prevent America from being a factor in the war—facts heretofore forbidden to be published—have been provided from official records for use in this series.

While each picture in the series will be a complete drama in itself, there will be a well defined connecting link between all the pictures. In every respect it will fulfill all the requirements of a gripping motion picture serial.

Copy is now being prepared by the advertising staff of McClure Productions, Inc., for an advertising campaign for the Silver Chevron Series. All the mediums which McClure's have found so effective in the past will be used. Every sort of special advertising and publicity aid possible will be brought into play to exploit this series to the greatest extent.

A Few "Marsh" Roses
By which Oliver Films helped Margaret Marsh celebrate another birthday.

More Improvements for Ince Studio.

Two more important improvements have just been introduced at the Culver City plant where Thomas H. Ince produces pictures for Paramount and Artcraft release. One is a new big laboratory where positive prints of every picture are to be turned out, plans and specifications for this department having already been approved by the producer.

The other improvement is the installation of a duplicate lighting plant, to be used in case the one now in use should ever get out of working order.

Texas Honors Texas.

The Frohman Amusement Corporation announces the bestowal of a unique honor upon Texas Guinan. As implied by her name, she is a native of that state, and the Legislature has offered the use of the official seal of the State of Texas in the advertising matter to be got out in connection with the series of productions she is making for the Frohman company.

E. R. Anderson
Fine idealist of the industry who died in France.

E. R. Anderson, Gold Screen Pioneer, Dies in France

E. R. ANDERSON, pioneer in the manufacturing of gold fibre screens, and a fine character in the development of the industry, died in France early in March of this year. Mr. Anderson, although one of the mainstays of the Minusa Cine Screen Company of St. Louis, enlisted soon after the outbreak of the war in the 138th Missouri Infantry, which sailed for France in May, 1918, as part of the 35th Division.

Mr. Anderson was soon given a sergeant's chevrons. He went through the attack in Argonne Forest, during which engagement his regiment fought from September 26 to October 2. According to his last letter, written on March 3, Sergeant Anderson was in good health.

The Minusa Company and Mr. Anderson's many friends feel his loss greatly. He was the first man to manufacture a gold fibre screen, accomplishing this feat in 1907.

A letter to Mr. Anderson's mother from Lieutenant William J. Schern, of B Company of the 138th, is a fine tribute to the spirit and ideals of her son. The letter reads in part: "Let me say that no matter how high your ideals of true, loyal manhood were, Eddie's thoughts, deeds and actions were even higher. Everyone he met he could number as his friend, and I pride myself in being one of his closest friends."

Sergeant Anderson is buried just outside the town of Commercy, France, on a little hill set aside for the boys of the army of America.

"The New Moon" Opens at Rivoli.

Norma Talmadge's coming Select picture, "The New Moon," which is one of the three attractions that will be released by Select during May, has already been booked for the week of May 11 at the Rivoli Theatre in New York, while other advance Metropolitan bookings include the entire Loew circuit, beginning with May 19, the Goodwin Theatre in Newark for the week of May 18 and Proctor's Troy Theatre on June 1, 2, 3 and 4.

F. I. L. M. CLUB HOLDS OPEN MEETING

Official Adjusters of Disputes Between Exchange and Exhibitor Throw Open Session to Showmen Who Suggest Number of Reforms in Heated Discussion

THE open meeting of the F. I. L. M. Club in the Nimrod Room of the Hotel Astor on Wednesday evening, April 30, a gathering of local import, developed ideas of such value to exchange managers and exhibitors all over the country that it lifted itself out of the scope of New York City application.

The meeting, called on the initiative of Sydney S. Cohen, president of the New York State Exhibitors' League, was brought about for the purpose of suggesting reforms to the F. I. L. M. Club, which, through the Hoy Reporting Service, settles all disputes between exhibitors and exchange men. Although the World printed an account of the meeting in its last issue, it is devoting herewith more space to the reforms suggested, believing that exchange managers and exhibitors all over the country can profit by the interchange of ideas which took place. It is possible that such agencies as the F. I. L. M. Club do not exist in many cities, or if they do, that they may not be so equitable in their decisions or so fitted to enforce them as the New York organization. The reforms suggested are country-wide in their application.

F. I. L. M. Club's Stabilizing Influence.

In his outline of the work of the F. I. L. M. Club since its organization three years ago, I. E. Chadwick, chairman of the meeting, stated that it has broadened its work until it now includes everything for the mutual benefit of exchange man and exhibitor. The Club is made up of exchange men only, but it has been broadminded and generous to the exhibitor in the enforcement of its rulings, and has done much to stabilize the industry in New York City.

Sydney S. Cohen, in presenting a list of definite reforms of the present methods of the F. I. L. M. Club, emphasized the necessity of having exhibitor representation on the grievance committee which settles disputes between the showmen and exchanges. He also pointed out the need of a uniform rental contract which would eliminate a lot of underhand practices used by the selling forces of many producers. Mr. Cohen also asked for the acceptance or rejection of contracts by exchanges within a period of seven days after signing, and for the elimination of the deposit system or the payment of 6 per cent. interest if the deposits had to be maintained.

Exhibitors Win Grievance Debate.

The debate on each one of these questions waxed hot between the members of the F. I. L. M. Club and the exhibitors. Sam Eckman, of the Goldwyn exchange, and chairman of the Club's grievance committee, stated with emphasis that exhibitor representation on the committee was impossible, since the affairs of the latter body were too closely interwoven with those of the F. I. L. M. Club. Moreover, the committee had always exercised fair judgment in dealing with the claims of showmen, and the State Exhibitors' League had given no assurance that the Club would be accorded a voice in the dealings of the League.

All these objections of Mr. Eckman's were answered almost before they were out of his mouth. Sydney S. Cohen voiced the opinion that if the workings of the grievance committee were too closely interwoven with the affairs of the Club to permit of exhibitors sitting in at the committee's sessions, the constitution of the Club should be altered and broadened. Charles O'Reilly, one of the strongest backers and organizers of the State League, interposed with a witty reply to the effect that it is no crime to be judged by your peers, that life is short and the grievance committee might not always have so just a chairman as Mr. Eckman. John Manheimer, a big Brooklyn exhibitor, stated that the League would be only too glad to arrange an exchange of powers on the enforcement of the committee's rulings.

Standardized Contract for Distributors.

Representatives of the Exhibitors' League, in regard to a uniform contract, stated that American producers sold films to England and Ireland under such a contract, and that a standardized contract should be given to American exhibitors. President Cohen was willing to delegate the League's counsel to meet with the counsel for the F. I. L. M. Club and draw up a common form of rental contract, but the most Mr. Chadwick could promise was a careful consideration of the proposal by the Club at its next meeting. The uniform contract, according to Mr. O'Reilly, would eliminate a lot of unnecessary verbiage which now conceals harmful "jokers," and would still permit additions to the contract necessitated by local conditions. In this connection, Mr. Eckman stated that wherever the F. I. L. M. Club dealt with a dispute wherein a salesman had promised the exhibitor certain things not in the contract, and which the exchange did not give, in every case the exhibitor was given the decision.

Deposits Business Crime, Says Cohen.

The whole subject of commercial credit was opened on the discussion of the deposit system. Mr. Cohen stated that it was nothing less than crime to subject honest and reputable business men to the payment of large sums of deposit money. The exhibitors present in the Nimrod Room were of the emphatic opinion that the least the producers could do would be to pay 6 per cent. on the deposits. The Goldwyn policy of paying 6 per cent. was cited as the exception, and was the means of bringing the house to applause.

Sam Zieler, of the Universal exchange,

Hold Fast, Ladies and Gentlemen, Ahead Is a Beautiful and Picturesque First National Panorama.

On the extreme left is Louis B. Mayer, president of Anita Stewart Productions. Anita herself is on the extreme right in "Mary Regan." Next to Mr. Mayer is Marshall Neilan, who is directing "Daddy Long Legs," while on his left is Harry Schwalbe, treasurer of First National.

rose to register disapproval of exhibitor combinations for the purpose of beating down the price of film. One exhibitor in the room then rose likewise and excitedly waved a contract which he as a partner in a "combine" had signed with Mr. Zieler for film at a price which was nothing if not sky-high. It was some minutes before Mr. Chadwick could calm the man who insisted that his name had been taken in vain. The whole question was then given a thorough overhauling, and as fast as an exchange man would cite instances of exhibitor combination, a showman would rise and take out a collective bargaining skeleton from the exchange men's closet.

Mr. Chadwick promised a serious and careful consideration of all the points by the next meeting of the F. I. L. M. Club's executive committee. The results are awaited with interest by the exhibitors.

Those present included I. E. Chawdick, acting president of the F. I. L. M. Club; Charles Hoy, of the Hoy Reporting Service; Sydney S. Cohen, S. I. Berman, Charles O'Reilly, John Manheimer, William Brandt, Henry Cole, Charles Moses, Leo Bracher, Sam Scheer, Sam Eckman, of Goldwyn; Sam Zeiler, of Universal; John Dacey, of Pathe; Henry Siegel, of Select; Harry Dandot, of Famous Players-Lasky; Sol Title, of Film Clearing House; Louis Rosenbluh and Abe Blumstein, of Fox; Sam Adler, of Select; Sidney Ascher, H. Manus, Charles Cranides and Dave Picker.

Montagu Love Back at World Studio.

Montagu Love, after having played a stellar engagement in the legitimate and taking a fling at vaudeville as a headliner for a few weeks, is back at work at the World Studio at Fort Lee. Mr. Love is working on "Through the Toils," a five-reel feature that will be released in July on the World program. He is being directed by Harry Hoyt. Mr. Love will have as his leading woman Eileen Cassidy.

Wanda Hawley
Who will play "Peg" in the Famous Players-Lasky, "Peg o' My Heart."

Southern Exhibitors to Be in Washington May 15

MAY 15 is going to be a big day in film circles in Washington, D. C., for exhibitors from North Carolina, Virginia, Maryland and the District of Columbia are going to get together in a sort of convention. Harry Bernstein, of Richmond, has notified Harry M. Crandall that the Virginians will be here on the date named.

The convention is the outgrowth of the recent meeting of a committee of exhibitors from Virginia, Maryland and the District of Columbia with the local exchange managers. At that time there was a general discussion of the newly-adopted trade rules, to which the exhibitors had taken exception. The differences existing between exhibitors and exchangemen were ironed out. The suggestion was made by Mr. Crandall, who heads the District of Columbia exhibitors, that it might be well if a general meeting could be held and men from North Carolina invited.

It is expected that a great deal of good will come from this convention. It is going to be a thorough business meeting with all the frills and fancies eliminated, although the tentative program provides for a banquet at Harvey's, to be tendered by the exhibitors to the exchange managers.

Southern Leagues to Confer with Washington Managers

A GRIEVANCE committee of five, from which one will be selected to represent the Exhibitors' League of Maryland at the conference of the state organizations from North Carolina, Virginia, the District of Columbia and Maryland, which will be held in Washington, with the Managers' Association of that city, on May 15, was appointed by the Maryland organization at a meeting which was held on Monday, May 5.

Those appointed on the committee include E. C. Sandell, Frank A. Hornig, J. Rabinovitch, B. Rosenbauer and Charles B. Eyer.

Lou Tellegen.

It is the purpose of the League in the states mentioned, it is understood, to have their representatives meet in Washington on May 15, a committee from the Washington Managers' Association to discuss whatever controversies have arisen between the exhibitors and the film exchange men. Large attendance is being depended upon.

Company to Make Empey Films.

With the entrance upon the fourth week of "Hell Upon Earth," the special attraction which is to be distributed through Select Pictures and which has Sergeant Arthur Guy Empey for its author and star, it became known that a company has been formed to produce special features in which the author and hero of "Over the Top" will be starred as either featured player, author or both.

The incorporation of the company known as the Guy Empey Pictures Corporation revealed the officers as follows: President, James F. Shaw; Vice President, Arthur Guy Empey, and Secretary and Treasurer, F. C. Richardson.

LOU TELLEGEN TO STAR WITH FARRAR

Goldwyn Announces Famous Husband and Famous Wife Will Play Opposite in Series of Features

THE latest featured player in the Goldwyn roster is Lou Tellegen. Mr. Tellegen will play opposite his wife, Geraldine Farrar, in a series of photoplays under the direction of Frank Lloyd, also a recent Goldwyn acquisition. The couple will leave New York May 10 for the Goldwyn studios in Culver City, California, where they will begin work immediately.

Mr. Tellegen has had a most colorful career in the drama. Though his nationality is primarily a blending of Dutch and Greek, Mr. Tellegen is a typical product of the French school. His acting is terse, flexible, subtle in the shadings, quick in its turns and its surprises, yet never false to a sense of line or of proportion. He knows how to rise to a climax as only French actors can. He possesses the famous "Bernhardt touch," which he acquired under her careful tutelage.

In the last few years Mr. Tellegen has achieved widespread popularity in this country, representing among all critics the delicate artistry of the European theatre. Perhaps his most notable appearance was with Dorothy Donnelly in "Maria Rosa." He has appeared in "The Ware Case," "The King from Nowhere," and several other plays. His most recent performance was in "Blind Youth," which he himself wrote in collaboration with Willard Mack.

In February, 1916, Lou Tellegen married Geraldine Farrar. This is the first time the two have appeared together.

Aside from an appearance when the screen was in its earliest days, Lou Tellegen has never before appeared in motion pictures. The plays that the records star him in are: "The Victory of Conscience," "The Explorer," and "The Unknown," "The Victoria Cross," "The Black Wolf" and "The Long Trail."

UNIVERSAL OBSERVES ANNIVERSARY

Seventh Year of Pioneer Film Firm Ends in June— Carl Laemmle Tells of Organization's Future Plans— Past Recalls Industry's Growth Despite Obstacles

CELEBRATING its seventh birthday, the Universal Film Company announces that the entire month of June, 1919, will be a memorable anniversary period. The anniversary brings to a close the most successful year of Universal's history, and marks the beginning of a new era in Universal production.

In announcing the celebration of Universal's seventh anniversary, Carl Laemmle, president of the company, said: "Universal has about completed the most successful year in its history. During the last year and in preceding years Universal pictures have become known the world over and the company now has exchanges in every part of the world. The Universal advertising campaign is soon to be launched and all the Universal Exchange managers are preparing for the greatest year in Universal history. There is not the slightest doubt but that Universal's business within the coming year will be increased at the very least, 50 per cent.

Many New Stories Purchased.

"Many new stories by some of the best authors in this country have been purchased, and pictures much better than were made last year are to be produced next year. New stars will be added to the Universal banner and within the coming year the Universal company will announce several events that will astound even the most wise of the motion picture industry. The Universal Film Manufacturing Company was formed on May 20, 1912, and Universal's success is due, without a doubt, to its policy of playing the game squarely and in giving the exhibitor every cooperation and first consideration."

The formation of the Universal company was brought about by the consolidation of the interests of several independent film manufacturers who were at that time distributing their pictures through the Motion Pictures Sales Company, with offices at 111 East Fourteenth street, New York.

On May 20, Mr. Laemmle, at that time manufacturer of Imp films; Charles Bauman of the New York Picture Company; and W. H. Swanson, manufacturer of Rex pictures, combined their interests and the Universal Film Manufacturing Company became a reality.

Attempts to Capture Organization.

Attempts were made to capture control of the Universal company after it had been founded, due to the antagonistic attitude of Charles Bauman, then president of the company, he was voted out of the presidency on June 27, 1912, and Carl Laemmle elected president. Mr. Laemmle has been president of the company ever since. At one time a pitched battle took place at the plant of the New York Motion Picture Company on West Nineteenth street, New York, and at the same time the Universal plant in Los Angeles was surrounded by an armed guard to prevent the taking over by contending interests.

Carl Laemmle
President of Universal.

The offices of the Universal Company were first opened at 1 Union Square, and on October 1 the offices were moved to 1600 Broadway, their present location. In July of 1912 Mr. Laemmle made a trip to Europe and opened the first American independent manufacturers' foreign offices. In September of the same year the announcement of the purchase of land in the San Fernando Valley, California, was made. Universal City was later erected on this land, but at the time of the purchase, the Universal Western plant was at Hollywood, Cal. These studios are now used by the L-Ko Motion Picture Company.

Universal Expanded Steadily.

On October 1, 1912, the Universal announced that it would increase its output to 28 reels a week. Later that month the Crystal Film Company added its productions to the Universal company. In 1916 the Fort Lee studios were erected, and many Universal photoplays were produced at this location. Recently it was decided to produce all Universal pictures at Universal City, but the Fort Lee property is still owned by the Universal. The directors at Universal in 1912 were Otis Turner, Herbert Brenon, Thomas Ricketts, and David Powell.

The Universal company claims credit for many of the important events in the history of the motion picture industry.

Practically every well-known star of the screen today at one time was in the employ of the Universal, and many of them began their careers under the Universal banner. A list of the stars of the screen who have appeared in Universal productions includes Owen Moore, Florence Lawrence, Ethel Grandin, King Baggot, Philip Smalley, Ann Little, Vivian Prescott, Fred Mace, Francis Ford, Marion Leonard, Marguerite Fisher, Lois Weber, Fritzi Brunette, William Robert Daly, William Shay, Harry Pollard, Grace Lewis, Vivian Rich, Leah Baird, Barbara Tennant, Mary Pickford, William Clifford,

Here You See the Acute Countenance of Business and a Cute Array of Star Faces, All from Universal.
P. A. Powers, treasurer, and R. H. Cochrane, vice-president of Universal, flank a trio of stars whose eyes, from left to right, look from the anniversary faces of Dorothy Phillips, Priscilla Dean, and Mary MacLaren.

The Home of Universal Productions, Universal City, Which Is Steadily Creeping Back to the Hills.

Al Christie, Violet Mersereau, Frank Montgomery, Dorothy Davenport, Pearl White, Wallace Reid, Ford Sterling, J. Warren Kerrigan, Anna Pavlowa, Annette Kellerman, Louise Fazenda, Louise Glaum, Gladys Brockwell, Ella Hall, Louise Lovely, Herbert Rawlinson, Edwin August, Robert Leonard, Max Asher, Cleo Madison, Hobart Henley, Edna Mason, Frank Lloyd, Allan Dwan, Mary Fuller, Helen Ware, Carter DeHaven, Jane Gale, George Tucker, Hobart Bosworth, Effie Shannon, Cyril Scott, Tyrone Power, Ruth Stonehouse, Jack Mulhall, Juanita Hansen, Lula Glazer and Franklyn Farnum.

In 1912 the Universal company was commissioned by the Democratic National Committee to produce a campaign reel booming Woodrow Wilson for president.

Brandt Entertains.

On Monday evening, May 5, Joseph Brandt, assistant Treasurer of Universal, entertained a gathering of representatives of the trade press at a dinner at the Hotel Astor. Outside of the business of eating, the dinner was arranged for the purpose of giving any desired information to the trade journals outside of that carried in Universal's story of the anniversary.

MORE RECORDS SMASHED WITH "MICKEY"

Exhibitors Continue to Report Big Business and Find This Feature Unusually Good for Repeats

REPORTS received by the W. H. Productions Company continue to indicate that "Mickey" is proving to be an exceptional box-office attraction and profit-making feature. Many exhibitors who have already shown this picture advise that it has proven unusually profitable as a repeat photoplay.

Sam Ackerman, manager of the East Side Theatre, Detroit, writes Joe Horwitz, distributor for Michigan: "I wish to state that although I have been in the show business for nine years, I have never played to such crowds as I have while showing 'Mickey.' I played this picture after all the theatres on Gratiot avenue and could not control the crowds. It is without doubt the greatest drawing crowd that I have ever had at my house."

Sidney Lust, who controls the rights to Delaware, Maryland, District of Columbia and Virginia, stated that in Baltimore at the Parkway Theatre "Mickey" played to approximately 40,000 people on a six days' showing. At the Strand, which was the next house, it also played a six days' engagement, and the records at this house were smashed, and in Washington, "Mickey" is repeating in all of the theatres that have already played it.

Leon Victor, who controls the rights to Missouri, Kansas, Virginia and Nebraska, states that "'Mickey' played to $26,000 in Kansas City on a three weeks' showing. That at the Rialto, Des Moines, it played to over $7,000 on the week."

In New York State, "Mickey" broke all records for box office receipts at the Eckel Theatre, Syracuse; at the Leland Theatre, Albany, and at the Griswold Theatre, Troy, on two weeks' showings.

In Pennsylvania, Ohio and West Virginia, Harry Grelle, of the Supreme Photoplay, states that in all of his experience, he has never handled or heard of a photoplay possessing the pulling power of "Mickey."

In New York City and Chicago the picture has been taken off the boards for the past two months, and will be revived in the Fall in both cities for showing at a legitimate theatre, and then booked over the entire circuit again.

The Imp Company of a Decade Ago Carried Names Yet Big in the Industry.

As they are numbered in the picture they are: 1, Mary Pickford; 2, Owen Moore; 3, King Baggot; 4, Thomas H. Ince; 5, Jack Pickford; 6, Isabel Rea; 7, Lottie Pickford; 8, Joe Smiley; 9, William Shay; 10, Mrs. David Miles; 11, J. Farrell McDonald; 12, Hayward Mack; 13, Mrs. McDonald; 14, John Harvey; 15, George Loane Tucker; 16, David Miles; 17, Mrs. Pickford; 18, William Robert Daly; 20, Tony Guadio.

Exchange Heads Form Association.

The Exchange Managers Association was formed last week and included 90 per cent. of all the exchanges in Philadelphia. The benefits to be derived from the new organization are anticipated to be mutually beneficial both for the exhibitors and the exchangemen, while a more thorough and more efficient business basis will be established in the industry.

The election of officers will take place in the near future. Meetings will be held regularly each week at the Vendig Hotel for the present every Tuesday.

Lawrence Goes to Coast for Fox.

Edmund Lawrence, who has made several successful pictures for William Fox in the East, is now in California, where he expects shortly to begin work with one of the Fox stars. What star he will direct is not yet decided, but it is said to be probable that he will alternate with some other director in keeping the Fox featured artists busy.

Directors Edward J. LeSaint and Arthur Rosson of the Fox forces are alternating on Tom Mix pictures.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

How Press Sheets Help the Showman.

TO GET publicity for his attraction the exhibitor must have a press sheet thereof. It is so helpful—especially when it is written from synopsis, before the publicists see the completed product.

Here is a feature (title deleted by Archie MacArthur, Jr.), lately released, that has the rubber business as the basis of its action. But the press sheet ambles along to great and snappy length all about safety razors. Just imagine!

—v—

The difference between a bank statement and a movie magnate's "statement" is this:

The bank statement shows assets and liabilities in plain figures.

—v—

Business of Making Mistakes.

Despite the fact that Allison Smith conducts a very excellent movie department in New York Globe it is possible all of THE industry do not read the paper. Hence we reproduce from S. Jay Kaufman's column the following:

When a plumber makes a mistake he charges twice for it.

When a lawyer makes a mistake it is just what he wanted, because he has a chance to try the case all over again.

When a carpenter makes a mistake it's just what he expected.

When a doctor makes a mistake he buries it.

When a judge makes a mistake it becomes the law of the land.

When a preacher makes a mistake nobody knows the difference.

But when an editor makes a mistake—Good night!

—v—

Did you ever attend the launching of an advertising campaign?

And did they smash over the prow a bottle of ink?

We confess a curiosity to know.

—v—

Sub-titles for Dry Days.

"He was sundaed to the gills."

"Shot to pieces by grape juice."

"Lit up with cherry phosphate."

"Driven mad by nut sundaes."

"He couldn't resist pineapple temptation."

"Rent asunder by a banana split."

"His nerves as unsteady as a milk shake."

"Made drunk by malted milk."

You think it piffle? Soda I.

—v—

At last an actress confesses to her age! Margaret Marsh, star of "The Carter Case," admits that she is one year older than she was this time last year.

—v—

Notice to Flushing, L. I., exhibitors:

Better book Metro features.

Arthur James now owns the Flushing Times and will use his own publicity liberally.

Blonde Slave Mart Is Hidden Under Guise of Patriotism.

Keene Thompson, who went to Los Angeles from Broadway, New York, to take the fat job of publicizing Roscoe Arbuckle, is still living, but is very lonesome. And Al Christie's "Victory Blondes" were out boosting the Victory Loan!

Keene and the V. B.s met the other night. The bunch of beauties were downtown doing their boosting and Keene happened by. He was lonesome, as above mentioned, and was attracted.

But others—even some who weren't lonesome—were also attracted, and Keene couldn't get very close.

However, he edged as near as he could and listened. The girls were shouting "Buy a bond! Buy a bond!" "Fifty dollars! Buy a bond!"

And Keene, poor lonesome soul, didn't get them quite right. He dug his hand deep into his pocket and shouted, loud enough to wake up Hollywood:

"Here's a hundred! Gimme **two** blondes!"

—v—

What has become of the old fashioned revolver that once played such prominent roles in moving pictures?

Have they been replaced, automatically?

—v—

Nine Critics to Every Projectionist Operate the Power of Simplex In Art.

"In the opinion of Florence Reed," writes Imogene Devore to the Nashville Tennessean, "there is one critic whose opinion should be highly prized. It is the opinion of the motion picture machine operator in the projecting room of the movie studio. Nine out of ten of these men are keen judges of the commercial value of pictures."

—v—

"Warren was a skilled film coater and was getting $25 a week."—News Item from Tradepaper.

Who wouldn't be a skilled and bloated expert?

—v—

Result of Using Up All the "V's" In Boosting Fifth and Final Loan.

Walk Wictory Way waving wampum wildly.

Whew! Water Wagons without wild women!

Window washer without wigilance will wanish with welocity.

What woman would went wengeance without wenom?

Wim, wigor and witality won the wictory.

—v—

Notice to exhibitors in malaria belt:

"Tell your audiences to prepare to shiver and shake and applaud."—Excerpt from Pathe advertisement.

—v—

Agnes Puts on New Ayres.

Agnes Ayres says she had become rather tired of playing "sweet young things," and so was just "ticked to pieces" as she expressed it to be cast as a "vamp" in the Vitagraph feature she lately appeared in.

—v—

Vest In:

(Dictionary)—Pass to, belong to, be at the disposal of, become the property of.

Invest!

Hail "Continental Sunday" with Four Big Pictures on Broadway!

ON MAY 4 New Yorkers enjoyed their first legalized Sunday ball game to the tune of 80,000 joint (Manhattan and Brooklyn), with moving pictures also perfectly "within the law." It seemed so sinful to have all those "fans" out in the fresh air and sunshine, enjoying themselves and the national game!

As to the pictures "Overflow Night" was celebrated among Main Street's cinemas. The crowds walked in chain formation from place to place, trying to horn in where others had preceded them.

Discouraged by the long line at the Rivoli hundreds left the glare of "The Red Lantern" to take a chance, at the Strand, on seeing "Mary Regan." There they picked up other "stand outs" and ambled to "The White Heater," at the Rialto, only to find everything filled and "The Unpardonable Sin" only two blocks away—but reaching the Broadway meant only another "turn away."

What a week it would be for pictures if these four attractions, plus "Fires of Fate," at the Harris, had been advertised in a full-page "pool" with every morning and evening paper having its turn at the display throughout the period!

Illogical? No. Why not an allied movement with direct local appeal to demonstrate that THE industry is pulling together for the good of "pictures."

Have you seen the full-page series of advertisements now running in weeklies of national circulation "issued by the Educational Committee representing the Paint, Varnish and Allied Industries"? Not a brand or firm mentioned—just paint and varnish boosted in an "educational campaign."

—v—

Vitagraph will lose publicity when the Victory Loan is taken.

The "Big V" has made good advertising.

—v—

Packed Full?

Wednesday evening at the Alhambra Theatre, Will Ward put over a new song, entitled "Alcoholic Blues," to a well packed and appreciative audience. —Sunday Telegraph.

—v—

Speaking of vehicles, as most empty publicist almost continually are,—there's the well known water wagon.

To be released July 1.

—Ben Grimm.

—v—

Time to revive the headline:

Moving Pictures to Be Shown on President Wilson's Ship.

—v—

Popularity Item.

"Mr." White gets 100 votes in Les Mason's popularity contest.

Here's our vote for C. R. Beacham, First National, Atlanta.

—v—

"Laemmle Buys a Fannie Hurst Novel."

No. This is not an item from "Shopping in the Bookstores."

It's news of THE industry.

—v—

Hampton Praises Latest Kerrigan Feature.—Tradepaper Headline.

Did you think he'd knock it?

—v—

Tightening a monopoly:

"Industry Will Be Its Own Censor." —Tradepaper Headline.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 17, 1919

New York Opens the Ball

THE residents of Binghamton have lost no time in taking advantage of the opportunities afforded them through the passage by the legislature of the Sunday opening measure. When the local option bill was presented to the City Fathers on May 5 the Councilmen considered it together with petitions signed by 8,200 persons who wanted to see pictures on Sunday. The opponents of the plan to open the theatres on the Sabbath could muster but 1,500 protestants. The ratio of the petitioners did not obtain in the final disposition of the measure. In others words, it was not 11 to 2. The vote was, however, 8 to 5, which is not half bad—especially in view of the fact that before the opening of the session there was a fear the measure would fail.

Pushing the bill over the hill were the State Exhibitors League, which was represented by a strong delegation; the labor organizations of the city, and the Rev. W. H. Jackson, who for his strong presentation of the situation was heartily thanked by the local exhibitors.

Two other communities in the state also have been granted the right to see pictures on Sunday—Oswego and Hudson. These are but beginnings. The motion picture showmen have a militant organization—the kind that wins battles once given a cause that will stand the light. It is an organization led by men who possess skill in presenting their case—and also an experience gained in many controversies with well-organized and pushful opponents.

Just How Much Will Prohibition Benefit?

RICORD GRADWELL, president of the World Film, in an article printed in a Wall Street publication, answers the question: "What will be the effect of nationwide prohibition on the motion picture theatre?" Mr. Gradwell accepts the judgment of amusement purveyors that the motion picture theatre will become the Mecca of those who formerly spent a portion of their time in saloons. "The motion picture theatre will experience the greatest prosperity in the history of the industry," he declares.

Mr. Gradwell suggests that even if after five or ten years the saloon again comes into its own the generation that has grown up in its absence will know of the present saloon only as hearsay and that once the motion picture going habit becomes a necessary part of their daily existence it is evident that a change from this condition is going to prove exceedingly difficult if at all possible.

The effect of prohibition upon the business outlook of picture showmen is bound to be one largely of environment. In communities where there are few theatres and many saloons the advantage should be in favor of the theatre. Where the conditions are the reverse the increased business naturally will be slight.

One man as to whose ability to speak authoritatively on both forms of entertainment there will be no real dispute declares in one spot in New York City there are four theatres and one hundred saloons. The closing of one hundred saloons undoubtedly will mean the building of at least one more theatre. This will be conceded to be an unusual, not an average, case. There can be no doubt of one thing, however. The closing of saloons, the coming of prohibition, if they do have effect on the motion picture business, must be for the better.

Sunday Baseball a Real Competitor

THOSE persons who so vigorously have combated the showing of motion pictures on Sunday may find some consolation in the active competition developed for the screen through Sunday baseball. The afternoon of May 4 afforded an excellent chance for a tryout—for a demonstration as to just how hard the diamond will hit the screen.

Weather conditions on that day were pretty near ideal in and around New York. Under the law passed at Albany a few weeks ago Sunday baseball became legal. In Manhattan and Brooklyn advantage was taken of the opportunity to get out in the open by approximately threescore thousand persons, 35,000 being reported present in the former borough and 25,000 in the latter.

As was expected, the exodus to the Polo Grounds and to Ebbet's Field had its effect on the attendance at the Broadway show houses, where it just happened there were being displayed four subjects of above the average calibre. Patronage was slim throughout the earlier part of the afternoon, but the regular "push" was on during the evening.

Possibly some of the managers who for the first time experienced this novel competition may have now a better understanding of the feelings of the clergymen who for several years have blamed the screen for a slim attendance at the churches. The MOVING PICTURE WORLD has intimated on one or two occasions that the pastors might do much to offset the disparity in attendance by making their meetings more interesting. There is a temptation right here to suggest to the managers that they must make their shows equal in attractiveness that of the baseball

field. Some one may rise to remark that on a balmy afternoon, with two well-matched teams scheduled to cross bats, it simply cannot be done. Perhaps it can't.

There's one thing sure, however. No complaints from managers over the new competition should be permitted to go on record unless those registering them have remained on the job in the theatre and have refrained from following the throng to the sunlit diamond.

Universal's Seventh Anniversary

THE seventh anniversary of the Universal Film Company, which will be celebrated next month, again brings to mind the aged youth of the motion picture industry—an industry so young in years yet so old in experience. And in the sometimes chaotic but nevertheless phenomenal growth of the motion picture industry Universal always has taken a leading part.

Universal today is one of the big factors in the field, and perusal of the firm's early history gives only a faint idea of the struggles the organizers had to go through—the shackles they had to shake off, before they could even start on the path that has led to their present prosperity.

And on its seventh birthday we offer Universal our heartiest congratulations.

When, Why and What Is a "Broadway Star"?

LEE KUGEL, bat in hand, steps to the rubber, pats it with the polished ash and intimates that somebody has been taking liberties with our more or less well known "Broadway Stars"—that too often an attempt is made by press agents to confer stardom with a lineage on players that never have attained a dignity higher than "also rans."

Not so many years ago being a "Broadway Star" meant something in the lives of theatregoers west of the Hudson and beyond Mott Haven. The fact that a play ran more than a week on New York's Main Street was something to tell about in the advertising. It's different now—and well Mr. Kugel knows it.

In his own day as a theatrical manager he has "made" a star out of excellent material that was not of star class until he ordered the lithographs. But printer's ink and bill-poster's paste "put the star over" and Lee was (and is) a "good showman"!

In the film business stars are made much the same way. There must be a "name" to bill in front of the theatre, and if the producer and distributor does not supply the name—the exhibitor will. For the producer has so thoroughly impressed the showman that "stars" are necessary; so many talented young men and women have been made stars overnight on the screen, that "stars" the picture showman must and will have.

We are not taking serious issue with Mr. Kugel. He, being a born and reared showman, should know more about it than an editor. But we do feel that neither the exhibitor nor his public are being seriously wronged when a pretty girl, playing a good part in a good picture and playing it well, gets her name in big type as a star.

Where else shall we get the stars for tomorrow?

Los Angeles Takes Belated Action

THE Los Angeles Chamber of Commerce is waking up. For several years its members have been aware of the importance to the city and to Southern California of the motion picture industry. Nevertheless the possession of this knowledge has not impelled them to action intended to prevent the occasional sticking of pins into the producers and the exhibitors who made the city their home. From time to time there have been mild threats from the picture men that if conditions did not change for the better there was a possibility they might fold their tents and seek neighbors if not climes that were more congenial. As an evidence of its change of heart, or at least of attitude, the Chamber proposes to entertain the picture men at a luncheon.

It is suggested that the motion picture interests be organized within the Chamber as one of its stated departments under the general direction of an expert to be named by the producers. "As it is felt that the motion picture industry is in Los Angeles to stay, the members of the Chamber of Commerce believe that it should become affiliated with that association's activities," reports our Los Angeles correspondent.

Very likely the Chamber has for a long time felt the industry was here to stay, felt it so strongly that it did not believe any special attention was necessary to insure this permanency. Very likely also the recent remarks of P. A. Powers, the veteran producer, and Myron Selznick, the youngest representative of the manufacturers, wherein the two declared their preference for the East as a country in which to make motion pictures, had nothing whatever to do with the seemingly sudden determination of the Chamber. It is just a coincidence, of course.

The members of the Los Angeles Chamber of Commerce will display wisdom if they assume the position that the permanency of the industry in the City of Angels is not to be taken for granted; they will be still wiser if they do all they legitimately may be expected to do to foster an industry that has done more to put their city on the map—and keep it there— than all the rest of the municipality's boosting factors put together.

The Barriers Are Falling

TWO events took place in New York this week which mark the falling of the barriers which have prevented the general use of the moving picture by two of the leading religious organizations of the world. The Salvation Army has put its official sanction on the screen as a means of helping its work for Humanity. "Fires of Faith," which tells of the activities of the Army in the war, and introduces Commander Evangeline Booth and other officers of the organization, is an out-and-out entertainment that will compare with the best of the regular releases. Dealing as it does with the Salvation Lassies and the part they played just behind the firing lines, it affords the people of this country an opportunity to show their appreciation of the noble work done by the faithful women and their male companions for our boys at the front. During the Victory Loan Parade last Saturday down Fifth Avenue, which was four hours in passing a given point, the most enthusiastic reception was reserved for the line of doughnut makers of beloved memory. This feeling is shared by every good American. An effective way of giving it practical demonstration is to support their picture, the net profits of which goes to the Salvation Army.

The other example of removing the barriers is the intention of the Methodist Society to give a program of moving pictures selected from the regular releases each day of the Conference which is to be held in Columbus next July. The attendance will number over two hundred thousand and will come from all parts of the world. A committee is now in New York selecting the pictures. The National Association is affording the committee every facility in its selection of pictures, which will include such stories of fiction as meet their approval.

Personal and Otherwise

IN conversation with Jack De Lacey, whom we knew as a member of the Screen Club, we were surprised to learn that he had directed the last eight episodes of the Craig Kennedy serial, "The Carter Case." The first seven were directed by Donald Mackenzie.

* * *

While browsing about the lobby of the Hotel Astor last Saturday, May 3, we met H. H. and E. D. Horkheimer from the Coast.

* * *

Templer Saxe, who left the Vitagraph about three months ago, is considering a proposition to join one of the leading stage productions this coming fall.

* * *

Gilbert Hamilton, who has just finished the direction of a picture for Warner Brothers on the Coast, is in town.

* * *

J. Loeb, who a few years ago was the owner of the Summer Theatre at Quincy street and Sumner avenue, Brooklyn, New York, has again entered the exhibition field under the firm name of Holtz Amusement Company. This company has purchased the New Albany and the Kingston theatres of Brooklyn.

* * *

"Doc" Hall, of Troy, N. Y., proprietor of the Strand, was in New York the latter part of last week.

* * *

Frank Dazie, the scenario writer, has been engaged by Select to write exclusively for that company, and work in conjunction with Harry Rapf in the production of Select pictures.

* * *

Sidney Reynolds, president of the Supreme Pictures, Inc., with offices in New York City, will feature Pauline, the Hypnotist, in his first production, which will be a serial entitled "Brewster's Mysterious Millions." Mr. Reynolds was connected with the Fox company for several years as head of the scenario department and assistant Western manager at the Fox Coast studios.

* * *

Raymond S. Harris, sales manager for Outing-Chester Pictures, spent the latter half of last week and the early portion of this one in Canada on a business trip.

* * *

William Humphrey, of the Humphrey Picture Corporation, has just finished the production of his first feature, "Atonement," and is busy preparing the subtitles. Just how this picture will be released has not been decided.

* * *

Ronald J. Macadmus, of the Casino Theatre, Halifax, N. S., was in New York, Saturday, May 3. He reports much activity in Halifax.

* * *

E. L. Ouimet, of the Specialty Feature Film Exchange of Montreal, was in New York last week after a three months' vacation in Los Angeles. He was called to California by the death of his daughter and remained much longer than he expected, on account of his wife having had to undergo an operation. Notwithstanding the circumstances that took and kept him in Los Angeles, it is his intention to make frequent trips to the Coast to keep in direct touch with the production of pictures. He spoke enthusiastically of the Brunton studios, and expressed surprise that somebody had not thought of the plan before. Mr. Ouimet returned to Montreal on Saturday, May 3.

* * *

J. A. Quinn, of the Rialto, Los Angeles, gave us an idea of his new community studio he is about to build on the Coast He was enthusiastic about his plans and greatly encouraged by the way his project has been received by Eastern as well as Western producers. Mr. Quinn said he was going to stay in the East about ten days.

* * *

M. Cashin, who up to May 1 was manager of the Broadway and Symphony theatres, New York, is now associated with Jack Cohen, formerly with the Universal. They have opened offices in the Strand Theatre building on Broadway. The nature of their business will be fully announced in the near future.

* * *

Allan Dwan, who directed the last Virginia Pearson picture has gone to the Coast.

* * *

Leon Rubenstein (familiarly known as "Ruby") has just returned from Texas where he has been acting as special sales representative for the Rothapfel Unit.

* * *

A. V. Anderson is at the home office of the International Film Company after a Western trip of three weeks.

* * *

Tamar Lane, who was formerly a newspaper man in Boston, has been engaged as publicist at the Select studio, formerly the Biograph studio.

Directors Congratulate Each Other.

There was an exchange of congratulatory telegrams between Maurice Tourneur and Alfred Capellani on the occasion of the first showing of "The White Heather," at the Rialto, New York, and "The Red Lantern," at the Rivoli. Both of these French directors have kept up the warm friendship which began when they were students in Paris and struggling to make a name in the world of the cinema. Since coming to this country there has always been a friendly rivalry between them, but it is the first time that their pictures have been shown simultaneously on Broadway.

Another Vitagraph by Shannon Fife.

Shannon Fife, whose duties as Sergeant in the army for a time halted his customary speed, is back again with a new play for Corinne Griffith. The story will be given an elaborate production as a feature by the Vitagraph Company. It is the fifteenth play by Fife to be produced by Vitagraph, in a feature sense.

Miller Resigns from Stewart Pictures.

Bernard L. Miller has resigned as assistant to the president of the Anita Stewart Productions, to accept the presidency of the Juvenile Photoplay Distributors, Inc., with offices in the Godfrey Building, New York.

Mr. Miller was formerly secretary to Carl Laemmle, president of Universal.

Harry Weiss and Miss Ranke Victims of Cupid's Wiles

MR. and Mrs. Ranke, Logansport, Ind., announce the marriage of their daughter, Miss Pearl Druscilla Ranke, to Harry Weiss, of Chicago, on Saturday, May 3, at their home in that city.

The bridegroom is well known in Chicago film circles and throughout the middle west, having filled important positions for many years. At the present time Mr. Weiss and R. C. Seery are co-managers of the Chicago office of the First National Exhibitors Circuit, in the Orpheum Theatre Building. Mr. Weiss is secretary of the branch managers association of the First National.

The marriage of the contracting parties is the consummation of a pleasant romance which had its birth two years ago, when Miss Ranke became secretary to Mr. Weiss in the First National office. The young woman, at the end of the first day's work, wanted to quit her position, but was persuaded by Mr. Weiss to remain, and then cupid began weaving the web which reached its finish in the happy event just chronicled.

The honeymoon is being spent in an automobile tour through the south. The Derby, at Louisville, Mammoth Cave, the Lookout Mountain regions, in Tennessee, and other favorite spots will be visited.

Mr. and Mrs. Weiss will be at home, after May 15, at 568 East Fifty-first street, Chicago.

Brady Sails for Europe.

William A. Brady, president of the National Association of the Motion Picture Industry, has sailed for Europe, accompanied by Mrs. Brady, known professionally as Grace George. Their plans call for an extended tour of England and the battlefields of France.

While abroad, President Brady will make a thorough study of motion picture conditions, both as to the popularity of the silent drama in the countries visited and the general trend of the pictures being shown.

Invitations have been extended to President Brady to visit the leading cinema organizations of London and Paris, and it is not improbable that consideration will be given to an International affiliation between these bodies and the National Association of the Motion Picture Industry.

Herbert Standing a Goldwynite.

Herbert Standing, the veteran English actor, father of Wyndham Standing and of the late Jack Standing, is playing a leading part in Tom Moore's production being made at the Goldwyn Studios under the direction of Harry Beaumont. This is his first Goldwyn Picture. Wyndham Standing, however, played with Mae Marsh at the Goldwyn Studios in "The Glorious Adventure," and with Pauline Frederick in "The Woman on the Index."

Houdini Arrives on the Coast.

Harry Houdini has arrived at Hollywood, Cal., where he started work at the Lasky studio under direction of Irvin Willat on the big six-reel mystery picture written specially for him by Arthur B. Reeve and John Grey.

INDORSING "THE UNPARDONABLE SIN"

Harry Garson's Screen Version of Rupert Hughes' Powerful Novel, Directed by Marshall Neilan and Featuring Blanche Sweet, Has Premiere on Broadway

By Edward Weitzel

NEW YORK has been waiting for several weeks to learn if her own verdict on "The Unpardonable Sin" would be as favorable as that rendered by Los Angeles and Detroit. Harry Garson's production of the screen version of the novel by Major Rupert Hughes, opened at the Broadway Theatre, Friday evening, May 2, to a packed house, and there was every manifestation of approval. The picture is not without its faults but the story is powerful and the production is far above the average. It has the advantage of possessing a title that excites general interest, and it lives up to the promise of its title. The story is not at all complicated but the pathos of it and the righteous anger it engenders against the authors of the crimes committed in Belgium on helpless women and children gives the theme great strength. Dramatic tension is relieved by flashes of humor that convulse the spectators and are supplied by a resourceful young American refugee, aged ten, whose audacity is enough to dismay the whole Hun army.

The Message from Belgium.

No time is wasted in getting the story started. An American family consisting of father and mother and two daughters and a young student who has volunteered for service with Hoover in Belgium, are the central figures. Mrs. Parcot, the mother, is in Belgium with her daughter, Alice, when the war breaks out. Dimny, the other daughter, is in the United States, and Stephen Parcot, the father, is on an exploring expedition in the Arctic regions at this time. A letter to Dimny from her mother tells of a terrible crime committed by the German soldiers. Mrs. Parcot and Alice have been assaulted by the brutes and both women will eventually become mothers. They ask only to be left to their fate, that their disgrace may be kept hidden.

Dimny's one thought is to get to the sufferers. She starts for Washington to arrange for her passport. An accident to the train she is on causes her to accept the escort of a male passenger to a station on the other side of the small town where the delay takes place. It is late at night and her companion tries to take advantage of the situation. Dimny, overwrought by the horror that is always in her thoughts, falls in a dead faint, and the fellow hurries away. Noll Windor, who is destined to play an important part in her search, sees her fall and carries her into his mother's house.

The Beginning of the Search.

For days she remains in a state of coma and is tenderly nursed by Mrs. Windor. In the meantime, Noll has learned to love the unconscious girl. When she recovers sufficiently to travel she resumes her journey without letting the Windors know she is going. Noll has learned of her mission while searching for a clue to her identity. A member of the Belgian Relief Commission, he starts for Washington. At the capital Dimny learns that passports are not granted to unmarried women. She runs into Noll, explains her difficulty and he offers to go through a marriage ceremony with her. Driven to desperation, she consents. Noll holds strictly to the agreement that the marriage shall be in name only. Once in Belgium, the search for the helpless women is aided by Noll's connection with the commission.

Alice and her mother are on their way to Germany when they see Dimny on a passing truck. Shame seals their lips and the two women are driven onto a cattle train and sent across the border.

Dimny Meets Colonel Klemm.

One of the big dramatic moments comes when Colonel Klemm, the German officer who ravished the sister, meets Dimny. He thinks she is Alice and plans to get her again in his power. Believing that she does not recognize him, he offers to help Dimny and Noll. The girl goes to the headquarters of the general of the district, at Klemm's suggestion, to get her passports verified, and the Hun has her wait in a bedroom on the ground floor of the house.

While these events are transpiring, the mother and sister for whom Dimny is searching are being drawn closer to her. Escaping from Germany they get back into Belgium and are wandering about looking for some sort of shelter when they chance upon a remarkable little chap from Kansas, who boasts the proud name of George Washington Sticker.

A True American.

George is a refugee who was touring Belgium with his mother when war was declared. Lined up against a wall with a company of other innocent and inoffensive men and women, the boy's mother was murdered by the invaders. From then on the orphan had shifted for himself. Freckled faced, quick-witted, and with courage enough to stock a regiment of soldiers young Sticker forces the spectator to believe in him and in his ability to pull himself out of every situation, no matter how great the odds.

When the kid from Kansas dashes across a stream of water with a detachment of Huns close behind him the sheer pluck of the boy demands a howl of delight from the excited beholder. And there isn't any question about his getting away. There wouldn't be any screen left, by the spectators, if he didn't! The scene where he and a Belgian boy-scout march down the street, halt in front of a number of German soldiers, point ahead with their wooden swords as George exclaims, "On to Paris!" and then makes a rapid retreat, to the indignation of the onlooking Huns, is another incident that will never fail to receive its howl of delight.

The Return Home.

It is through the help of this human cyclone from Kansas that Noll reaches Dimny in time to save her from her sister's fate, and the girl's search ends. She is too late to rescue Alice. A German soldier repeats the unpardonable sin against her and only her lifeless body is found. Mrs. Parcot returns home with Dimny, Noll, George, the boy-scout, and two little orphan girls whom George has adopted. The arrival of the explorer in New York sees the family united, and Dimny more than willing to accept Noll as her protector for life.

One of the points to be commended in the picture is the restraint with which the scenes dealing with the unpardon-

Blanche Sweet Begs Her Heartbroken Mother to Return to America.
War-racked Belgium now holds even less for the disconsolate mother in "The Unpardonable Sin."

able sin is handled. The subject is always made clear and this horrible page in the history of Germany is told with unvarnished truth, but is not dwelt upon unnecessarily. Marshall Neilan's direction is of excellent quality and the members of the cast have been selected with skill.

Blanche Sweet's Fine Performance.

Blanche Sweet is the featured player. Her performance of both Dimny and Alice is finely imagined and as adroitly carried out. Matt Moore as Noll Windsor, Wallace Beery as Colonel Klemm, Edwin Stevens as Stephen Parcot and Mary Alden as Mrs. Parcot are the leading members of the support. Wesley Barry as George Washington Sticker deserves a separate mention. If any boy actor ever succeeded in making more out of a part than Wesley does out of Sticker, neither the screen nor the stage has any record of the event.

"The Unpardonable Sin" is a winner up-to-date and there is every reason to believe it will continue on its triumphant way for months to come.

STRENGTHEN EXHIBITORS MUTUAL STAFF

William J. Clark Announces Reorganization of Executive Office Force—No Change in Personnel

WILLIAM J. CLARK, president of Exhibitors Mutual Distributing Corporation, announced this week the reorganization of the executive office staff. It was effected without change in the personnel of the organization and in line with the policy Mr. Clark announced upon his election to the presidency of the company in filling vacancies from the ranks.

The office of the assistant general manager, which was created some years ago, was abolished, and the position of director of sales and exchanges created. Mr. Clark appointed S. J. Rollo, sales manager, to the newly created position and announced that henceforth he would, as president, be in active, general charge of the company's affairs.

Organization of Executive Staff.

Mr. Clark announced the following organization of the executive staff: H. C. Cornelius, vice president and secretary of the corporation, will take an active part in the management of its affairs. Mr. Cornelius has arranged his business affairs at Grand Rapids so that he can devote most of his time to Exhibitors Mutual. He will make New York his headquarters.

G. Munro Hubbard, treasurer of the corporation, who has been a member of the executive office force since January 1, will be in complete charge of the company's finances, with S. F. Juergens as auditor. Colvin W. Brown, director of publicity, will have charge of publicity, advertising, exploitation and special sales promotion.

Mr. Cornelius was interested with Mr. Clark in purchase of control of the Mutual Film Corporation from its old stockholders and in its reorganization as Exhibitors Mutual Distributing Corporation. He is associated with Mr. Clark in the ownership of Consolidated Theatres, Inc., Grand Rapids, and has taken an active part in the management of Consolidated's five motion picture houses.

No Radical Changes in Personnel.

"There will be no radical changes in the personnel of our old field organization," announced Mr. Clark. "We have a splendid body of men in our sales force. I have convinced myself, during my six months as president of Exhibitors Mutual, that one of the most wasteful practices of the moving picture industry is a hysterical shakeup of the sales force every few months.

"I announced early in my administration that vacancies occurring in the organization would be filled, so far as practicable, from the ranks, and I was happy that when the first important vacancy occurred that we had a man in the organization who could be promoted.

"I intend to take a more active part in the management of the company's affairs than I have in the past so that there was no need for the office of assistant general manager. I have selected Mr. Rollo to be director of sales and exchanges because has has proven his ability as a member of the organization."

Boston Exchange Men Will Have Hoy Circuit Service

AT its recent meeting the New England Film Exchange Managers' Association engaged the services of the Hoy Reporting agency, which will work under a contract with the exchange men. President Fred B. Murphy and secretary W. H. Jenner, of the Association, had been delegated to investigate the field of credit agencies, and after a survey recommended the engagement of the Hoy Service, which has its headquarters in New York.

The Hoy agency will operate in Boston along the same lines as it now does in conjunction with the F. I. L. M. Club in New York. Exhibitors will have the privilege of entering without charge claims against the exchange men. An arbitration committee will settle disputes between the showmen and the distributors.

At the meeting, the Portland and New Haven exchanges of Famous Players-Lasky were elected to membership in the association.

Broadway Theatre's Attractive Lobby.

With the change of management at the Broadway Theatre came new ideas of lobby display for the biggest "Main Street" on the Western hemisphere. The "museum" type has been replaced by a most artistic display for "The Unpardonable Sin," installed by the Kraus Manufacturing Company, which specializes in this class of ornamentation.

Pictures of Blanche Sweet and scenes from "The Unpardonable Sin" are fixed in attractive frames. Six small panels are fastened to the main entrance doors and on the wall are eight scenes and portraits of large size and excellent workmanship. These pictures are all done in fac simile oil paintings that give an attractive effect. Gauze drapes trimmed with "gold" lend an added touch of "class" to the entire display.

Finnegan Joins Famous Players.

Frank X. Finnegan, noted short story writer, has been placed under a year's contract with the Famous Players-Lasky Corporation to work in the scenario department at the West Coast studio, which is under the supervision of Frank Woods. There are now ten prominent writers connected with the Lasky scenario department.

There Are Plain Tales from the Hills and Plain Tales from the Plains

And Universal has a tale of plains in its "Riders of Vengeance," featuring Harry Carey and Seena Owen.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Features Cheese in His Scenario Seance on Morosco Lot

By Giebler

MOROSCO Studio—Chas. Eyton, general manager—fine chap, didn't pull secretary stuff, showed me around plant himself. (Give him good write-up.) M. Clark working—V. Martin will be working next week. Bob Vignola will direct.

V. Martin has fine Persian cat named Dixie (get picture Wednesday). Walter Edwards directing Clark in Clyde Fitch comedy "Girls." Making scene in kitchenette.

M. Clark: "First time I ever acted with a cheese." (Make joke about strong support—old stuff, but always good.)

All Right, Here's Your Cheesy Joke.

Play up Edwards—works very quietly but smooth as oil—fast—made four scenes and three close-ups in time other directors would take to fiddle around. (Maybe cut this out—might make other directors sore.)

Joe, the electrician, gets unexpected shot of juice. Mrs. Una Nixon Hopkins best art director in business—subtle touch—great on atmosphere—things no man could think of. (Quote Eyton on this.)

Frank E. Garbutt, James Van Trees, Hal Young, cameramen. Young came from New York with Clark.

Inspected Clark's dressing room—whole cottage devoted to star.

The Safe Is Strong Enough.

Tom locks cheese up in safe. (Might work in strong stuff here.)

Modern laboratory—turns out 60,000 feet film a day—complete, from title to tailpiece. Frank Biggy, expert in charge.

Big stage across street from main studio—prop rooms—very complete. Planing mill makes all moulding and mill work used in sets. Expert organ maker here—use him for fine finish to woodwork in sets. Eyton says sets best in business—believe him.

Scenario dept. across street. Three writers—Julia Crawford Ivers, head—fine record—Alice Eyton, sister of Chas. —Edith Kennedy. Eyton says all do fine work.

Scenes—Taking grandfather's picture down from Wall—shaking down china cat for jitney—"A button, and a male button at that." Kid curlers, powder puffs, toothbrushes, girl atmosphere. Mary Warren working with Clark—Helene Chadwick—Harrison Ford supporting lead.

M. Clark Likes M. Clark's Husband.

Clark pleasing person—not up-stage—appreciate this. Lieut. Williams, husband, here. (Make paragraph about women who talk about husband all the time must be in love with him.) (Work in stuff about seeing Miss Clark in Peter Pan at Old Suburban Garden, St. Louis, before she went into movies—and about Marguerite Clark Theatre on Olive near Sarah street. Proprietor of candy store on corner said: "There is one sweet little lady as well as a fine actor. Paid people around theatre out of her own pocket when company busted up. Wouldn't let any of attaches lose a cent. Didn't have to do it, either, just good-hearted square little kid.")

The above is not intended as an imitation of a chapter heading of a De Morgan novel—it is a scenario of a Rubbernecking trip to the Morosco studio, a thrilling tale with a Camembert cheese as a strong heavy—there it is! I got that off my chest early in the game. I just can't keep the wit from cropping out that way—it's a gift.

But to get on with the continuity.

Here We Get More About Cheese.

The Morosco studio is on Occidental—wait a minute. Just to show you how hard I work, and how I try to give the readers of this column a good run for their money—I stood around on a corner for an hour, hoping that some of the road lice that infest that neighborhood would get into a smash-up so I could make a crack about the studio being situated on Accidental instead of Occidental Boulevard.

But nothing happened.

Rubbernecker Never Stretches Truth.

Of course I could fake something up—I've got a wonderful imagination that way—but my strong love and veneration for verity will not allow me to do this, so you will have to go without any pun on Occidental, accidental or otherwise.

It was a typical Sunny California spring day—shivery. There was a high fog—there is a difference between a high and a low fog, but it would take more time, space, ability and profanity than I possess to speak at length on either—it was one of those dark, clammy, goose-bumpy days that made P. A. Powers and Myron Selznick say what they did, or words to that effect, about Los Angeles not being any better place than New York to make movies.

There are only two companies operating at Morosco now, since Norma Talmadge went back East, and of the two, only one was working.

Vivian Martin Between Pictures.

Vivian Martin was between pictures, a fact I regretted very much, because I have never had the pleasure of seeing Miss Martin in action. But she promised me a picture of herself and her cat, Dixie, which took away a little of the disappointment—and allowed me to inscribe the name of C. O. Post in letters of shining gold upon the roster of "still" men who keep their promises by getting pictures out when they say they will.

Marguerite Clark and her company was at the studio, working on Clyde Fitch's comedy, "Girls."

All new arrivals on the coast speak in most glowing terms about our climate, if they can be interviewed soon enough after their arrival.

Miss Clark had been here only two weeks. I interviewed her with this in mind.

Please Page The Booster Club.

"Miss Clark," I said, "everyone who comes out here from the bleak and chilly East has many nice things to say about our climate. You are expected to use works like 'superb,' 'delightful,' 'glorious' in speaking about our weather. The phrases 'God's country,' and 'golden sunshine' are also very appropriate. Go

Everything's Peaches with Vivian Martin and "Dixie," and the Same Is True with Hal Young, Cameraman; Marguerite Clark, Star, and Lt. H. P. Williams, Husband.

right ahead now and rave as much as you like, with the assurance that your remarks will be quoted verbatim."

Miss Clark looked thoughtful, then said:

"I like the fruits, the flowers and the photography of California very much."

And never a word about our weather! I had waited too long. You have to catch them early to get the kind of stuff the Native Sons and the coast defenders like to hear.

Miss Clark is a clever diplomat as well as a clever actress. That remark was one of the best examples of passing the buck I have ever listened to.

Again Friend Husband Enters.

"I am having a good time, though," Miss Clark admitted, "going to ball games—my husband is a regular fan, and I am fast becoming one—and Mr. Eyton and the entire studio staff are making things nice and pleasant for me.

"You ought to see my dressing room —or rooms, rather, there is a suite of them. They have fitted up an entire cottage just for me."

And Miss Clark and Mr. Eyton took me over and showed me through the dressing rooms, complete, practical, artistic, dainty, comfortable, convenient, and all furnished in blue. Blue hangings, blue draperies, blue china; canary birds in the windows, and flowers in tall vases and short vases and in bunches.

I was in hopes that we would find Lieutenant Williams, Miss Clark's husband, but I never got to see anything of him but his smoke.

"He's been here," said Miss Clark, as we passed from room to room, "I recognize the scent of his cigarettes."

But we never found him.

Cheese Again Hogs the Act.

After this I saw Miss Clark make several scenes for "Girls." First, with the Camembert, a cheese with a vigorous and forceful personality.

The scene was shot in the kitchenette. Miss Clark and Mary Warren are looking around for something for supper. There is nothing to eat but cheese. "Maybe it will do," says Miss Clark. She opens the cheese box. No, it will not do. Decidedly not.

Miss Clark's work when she decided that the cheese would not do was a fine bit of dramatic acting, quite impressive, in fact. I wondered how she did it, it looked so true to life, so real. The expression on the star's face was exactly the expression one uses when one passes a glue factory or a rendering works.

A few minutes afterward, when Director Edwards said to the property man, "Joe, take the cheese and lock it up in the safe," and Joe took the cheese and passed by with it, all was clear.

Cheese Wasn't Young Enough to Last.

I do not wish to say that Miss Clark is not a good actress—her record on both stage and screen attest to great artistry and great ability—but I do say that almost any one could have acted with that cheese. The merest novice could have opened that box and said, "It will not do" in firm and convincing tones, accompanying the words with a facial expression that would have left no doubt on the minds of those who saw her of the deadly earnestness of her work.

After the cheese episode the girls decide to shake down the bank, a little china cat with a slit in its back.

Miss Clark rattled the cat.

Button, Button! She Got the Button.

"There's something in it," she declared. "I hear it rattle." Mary Warren heard it rattle, and an ecstatic smile spread over her face. The something in the cat's back rolled out into Miss Clark's hand and she held it aloft.

"A button! A male button at that! Away with it!" A flip, and the button was gone.

All clever stuff, with indications that "Girls" is going to boil up into every bit as good a movie as it was a speakie.

Much That Is Left Unwritten.

The trouble in making out a synopsis of an article of this kind is that about one-half of the things in the synopsis do not get mentioned.

I wanted to say quite a few things about Charles Eyton being a regular guy, and I could have raved on and on about Marguerite Clark being such a friendly little person who has not allowed her success and popularity to go to her head, but I don't want to establish a precedent by stretching this Rubbernecking too far.

From the Robust Gentleman on the Left Whose Wavy Locks the Wind Caresses

To the ditto gentleman on the right, we have with us Smiling Bill Parsons, W. H. Hayward, Henry Walthall, Isadore Bernstein, and Jack Dodge, all pleased that the National Studio was the plant to go over the Bond top first for the third successive time.

Nebraska Towns Fighting for Sunday Opening

HERE and there over Nebraska cities and towns are starting fights for Sunday opening. Elections to be held during May will decide the question in some instances, while the question is at present up to the local city administration elsewhere.

Probably the most important fight is at Lincoln, the capital city of Nebraska. Exhibitor L. M. Garman is the chairman of the showmen's organization waging the fight. The Omaha Film Board of Trade has voted financial aid to the Lincoln exhibitors. Newspaper space is being used to advertise the cause of the open theatre.

In Fremont, Neb., where an "open Sunday" city administration was recently elected, nothing has been done by the new city officials toward opening the motion picture houses on Sunday. Local exhibitors are getting ready to fight for their rights.

Beatrice and North Bend, Neb., larger than the ordinary country town, are now in the midst of fights for Sunday opening. At Falls City, Neb., the showmen have opened their theatres on Sundays and are getting away with it.

The Omaha Film Board of Trade has made an offer to help any city or town in the Omaha territory in its fight for Sunday opening.

It is expected that this aid will be frequently extended as the fight progresses.

Minneapolis Film Board Condemns Booking Agencies

THE Minneapolis Film Board of Trade has gone on record as being strongly opposed to the practices and principles of so-called booking agencies. Explaining this action, taken at a recent meeting, the Film Board of Trade issued a statement to exhibitors as follows:

"The reason for this action on the part of the members of the board is because all organizations and booking agencies to date have not been conservant to the interests of the industry. Obviously, the individuality of the distributor and the exhibitor is lost by a combination of this kind. The exhibitor, in his turn, relinquishes his right to patronize the distributors and the subjects which, in his judgment are deserving of exploitation. The distributor, in turn, loses the right to choose the outlet for his product.

"The board's attention has been called to the promotion of two or more joint booking organizations, and in a spirit of co-operation and foresight, we sincerely recommend thorough investigation of the advantages, so-called, by these organizations, before entering into final agreement."

Diplomat Visits Metro Studio.

Frederick Oederlin, Swiss Charge d'Affaires at Washington, who transmited the diplomatic exchange between Germany and the United States which terminated the world war, turned briefly from diplomacy to motion pictures when he paid a visit to the Metro studios in Hollywood. Mr. Oederlin, accompanied by Louis Henri Junod, Swiss Consul at New York, enjoyed his glimpse of movie-land during a vacation trip to Southern California.

Chicago News Letter

by Jas. S. McQuade

ILLINOIS FILM MEN HOLD CONVENTION

Motion Picture Association Fires Opening Gun In Campaign Against Buck Censorship Bill

THE convention of the Motion Picture Association of Illinois, as announced in my last letter, was held in the Hotel Morrison, Tuesday afternoon, April 29. It was largely attended by film exchange men, exhibitors and supply men, and all the officials of Chicago Local 110, I. A. T. S. E., were also present. The Chicago dailies were all represented.

The roster of officers was completed and is as follows: W. W. Watts, of Springfield, president; Peter J. Schaefer, vice-president; Dr. Sam Atkinson, Evanston, field secretary; Harry Loper, Springfield, secretary; W. D. Burford, Aurora, treasurer, and Louis F. Jacobson, Chicago, general counsel.

Buck Bill Campaign Outlined.

Mr. Jacobson occupied the chair during the proceedings and he outlined the plan of campaign, which will be carried vigorously to every section of Illinois, so that every man and woman in it will become thoroughly acquainted with the purpose of the Buck censorship bill. To effect this thoroughly a committee representing the Motion Picture Association will be formed in each of the fifty-one senatorial districts in Illinois, and will carry on the work of advising moving picture patrons of the dangers menacing their chief amusement.

Petitions regarding censorship will be placed in the hands of the public for signature, in answer to the question, "Are you for or against?" and these will be collected and submitted in mass to the members of the House of Representatives at Springfield. Each of the senatorial districts has three representatives and one senator, and all will be acquainted with the stand of their constituents on the Buck bill.

Thousands of Slides Distributed.

Thousands of slides, made and furnished by the N. A. M. P. I. in New York, were distributed abong the exhibitors present at the meeting, and will positively be shown in all their theatres during the campaign. A flood of editorials and other articles showing the evils of censorship is also being furnished exhibitors throughout the state for publication in their home papers, so that few voters can escape a thorough acquaintance with the purpose of the Buck bill.

Dr. Sam Atkinson delivered an able address on censorship before the convention, which was roundly applauded again and again, and many of those present congratulated him heartily at its close. A motion was immediately made and passed that the Atkinson speech be printed and a copy mailed to every senator and representative in the Illinois Legislature, and also to every editor throughout the state.

Public Hearing on Bill May 20.

It has been learned that the Judiciary Committee of the House has arranged that the proponents of the Buck Bill will have a hearing by invitation before that committee Wednesday, May 14, the metting being held out of session.

It also became known that the Judiciary Committee has invited the Moving Picture Association of Illinois to a public hearing before the Legislature while the House is in session on Tuesday, May 20. The association accordingly has issued a call to all branches of the trade to attend a convention which will be held at Springfield on that date. A large gathering from all parts of the state will be in attendance, judging from present indications.

Goldwyn's President Is Encouraged by Outlook

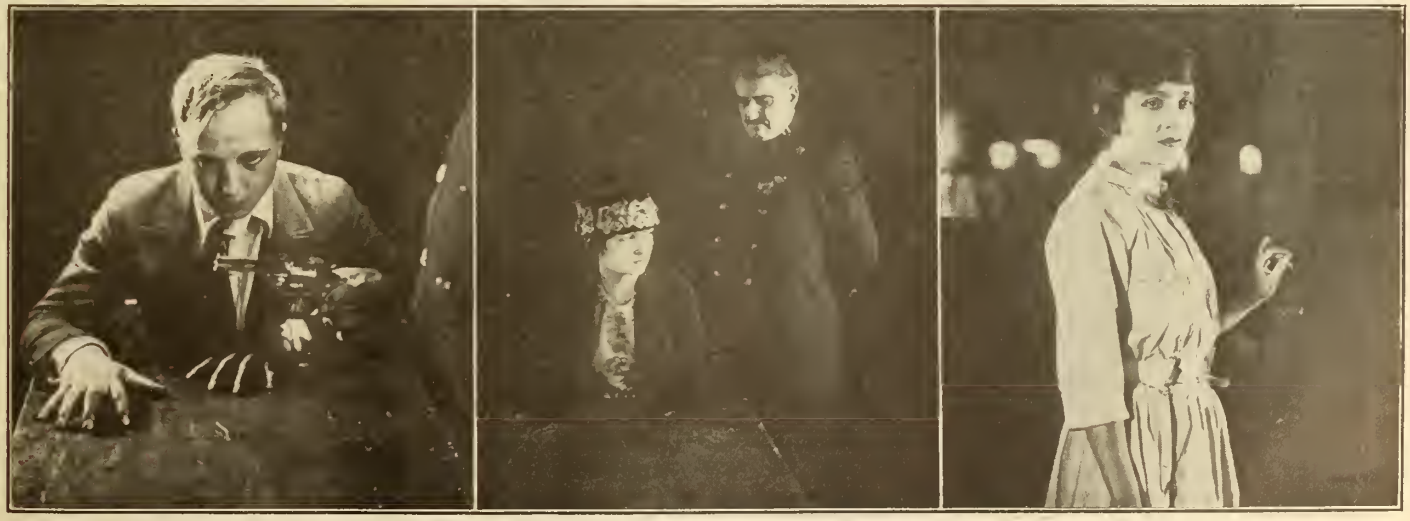
SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, stopped over for a day last week on his return from Los Angeles to New York.

During a brief conversation with him at the Hotel Blackstone, Friday morning, May 2, before he left for New York, he had little to say except that he had spent four of the five months just passed at the Los Angeles studios, for the sole purpose of gearing up his producing companies to the pitch required to meet the requirements for the longer runs which worthy features must have, in order to maintain solvency for the producers.

He has taken pains to impress his working forces that the time consumed in making a picture must be held subordinate to the merit of that picture—both in drawing power and as a work of art, so that the owners of the better class of picture theatres can run it for at least a week to good paying business. He is confident that in point of stories, stars and supporting companies, direction and happy local atmosphere, the forthcoming product of Goldwyn will surpass all former efforts.

The truth of this, he holds, cannot fail to be established by exhibitors for themselves, as the appeal of each story, combined with all the essential requisites just mentioned, cannot fail to create a tide of popular favor.

Mr. Goldwyn expressed himself as being encouraged by the present outlook, which shows a broader vision on the



More Than Three Degrees of Dramatic Power Are Evident in Vitagraph's Feature, "The Third Degree."
Alice Joyce scores another success in a Charles Klein play, this time with Gladden James.

part of the exhibitor. With the constantly increasing number of high class moving picture theatres and the growing tendency of intelligent exhibitors to shelve the ruinous practice of one-day runs, Mr. Goldwyn is gradually substituting a healty optimism for the disintegrating pessimism which threatened him a short time ago.

Shurtleff to Produce in San Francisco.

H. L. Knappen, manager of Select's San Francisco office, was seen last week during the short stopover made by him on his way from New York to the coast. He was accompanied by C. E. Shurtleff, formerly sales manager for W. H. Hodkinson and now head of the Jack London Pictures Corporation, which controls the exclusive picture rights to all the stories written by Jack London. Mr. Shurtleff will begin work in the near future on the first of the London productions, "The Mutiny of the Elsinore." All the pictures will be produced in San Francisco.

Mr. Knappen answered a query concerning the present condition of the picture business in San Francisco by exclaiming: "Fine! Great! Wonderful! The fans are actually moving picture mad out our way. All meritorious productions are showing to capacity. Admissions run from 10 to 15 cents in the smaller houses and to 50, 60 and 75 cents in the larger. 'Cheating Cheaters,' with Clara Kimball Young, showed to capacity for a week at the California Theatre."

Dee Robinson Building Big Theatre in Peoria

DEE ROBINSON, owner of the Apollo, Hippodrome, Empress, Princess and Duchess theatres in Peoria, was in the city last week and interested me not a little in his plans for a big, modern picture house on the best site in the city. He had just closed a 99-year lease on a plot which has a frontage of 177 feet on Main street and 144 feet on Madison, and on this he will erect a building costing $250,000.

Architect C. Howard Crane, of Detroit, has charge of the plans and construction, and work will begin at once. It is expected that the theatre will be in readiness for opening January 1, 1920. The new house will seat 2,200 people.

Incidentally, Mr. Robinson mentioned that he uses an escalator at the Hippodrome Theatre to take his patrons up to the balcony. This is the first instance, to my knowledge, of the use of this device in a picture theatre.

Merit Film Company Buys Rights to Garson Feature

M. M. KRAVETZ, general manager of the Merit Film Company, Denver, with headquarters in the Guardian Trust Building, spent a few days in the city during the week of April 27, in consultation with Harry Garson's representative concerning a publicity campaign for "The Unpardonable Sin," the rights to which have been purchased by the Merit Film Company for the states of Colorado, Utah, Wyoming and New Mexico. Mr. Kravetz, personally, has purchased the rights for Nebraska.

It is the intention to present the feature by means of road shows, two of these being assigned to the mountain states and two exclusively to Nebraska. The campaign will start about May 15, and top prices for the shows will be 75 cents and $1.00.

Mr. Kravetz has had considerable experience in the exchange business. He started with Universal, in the Denver office, in 1910, as salesman in that city and tributary territory, and filled a similar position with the World, and later with Metro.

Louis Goldstein, partner with Mr. Kravetz in the Merit Film Company, is also well known to exhibitors in the mountain states, having been manager for Universal in the Denver office for some time. Mr. Goldstein only recently returned from service in an officers' training camp for engineers, being honorably discharged as second lieutenant.

New House for East St. Louis.

H. G. Redmond, owner of Redmond's Majestic, East St. Louis, was a visitor at the convention of the Motion Picture Association of Illinois, held in the Morrison Hotel last week. During a brief conversation he informed me that he was showing to very good business at the Majestic, which seats 1,200 people. The prospects are so encouraging that Mr. Redmond has decided to build a new house that will seat 2,000. Owing to the present high prices of material, work on the new theatre will be postponed until prices have lowered, but he expects to have it all ready for opening in about a year.

The Majestic is the leading picture theatre in East St. Louis and caters to the best people in the city.

"Mickey" Continues Big Run in Illinois.

F. O. Nelson, general manager of the Mickey Film Company, reports continued remarkable business for that attractive feature in territory outside of Chicago, in which it is being exclusively shown at present.

The writer read a recent telegram from Miss Olga Heilsted, owner and manager of the Marquette Theatre, La Salle, in which she states: "Broke all house records. Pouring rain all day. Come again with another like it." The Marquette seats 450 people and the telegram refers to the first day of a three-day run.

Metro Finds a New Way of Boosting the V Loan.
By picking out a V-forked tree and ensconcing Ed Carewe and Viola Dana therein for a chat on bonds and "False Evidence."

American Film Company Cheers Writers of Scripts

A LETTER from John F. Bonnell, an "outside" script writer, of Oxford, Ga., to the American Film Company at Santa Barbara, has given rise to an interesting announcement by General Manager R. R. Nehls, of that organization. Mr. Bonnell's letter follows:

"Dear Sirs: May I ask you to note this paragraph from a letter received by me from the editor of a motion picture monthly:

"'It is no secret at all that producers very seldom purchase or produce a story written by an outside amateur writer. I think everybody, the producers included, would agree that great improvement is needed in the screen stories. I doubt, however, that this improvement would come by buying more stories from amateur writers.'"

In his reply to the editor Mr. Bonnell made the following query: "Since that is the settled practice and purpose of producing companies, why are amateur writers encouraged to write by producers who announce they are in the market for stories?"

Mr. Bonnell concludes his letter to the American Film Company as follows: "Submitted to you by one of those who imagined a market implied possible negotiation, who were driving to get beyond the 'amateurity,' but for this shell-shock."

"Outsider" Has Chance Says Nehls.

"For Mr. Bonnell's encouragement, we hasten to assure him that we, too, believe a market implies possible negotiation," says Mr. Nehls. "The plan in force in our scenario bureau compels us to look to the market for material. In brief, our plan is this: We will not purchase a story from a staff reader, and on the other hand, we will not allow staff writers to read submitted scripts.

"The reason for this policy is plain. It is not without the bounds of possibility that a staff reader in submitting an original story for consideration may incorporate an idea which might have been contained in a story previously read and rejected, and which had been submitted by an outside writer. It is a case of the sub-conscious mind asserting itself innocently.

"We maintain that a man or woman who reads stories day after day, in an effort to find suitable screen material, cannot help absorbing an idea here and there without any intent ultimately to make use of it. Consider then the risk we would run, were we to allow staff readers to submit stories occasionally. The sub-conscious mind might resort to

an idea that had been absorbed months previously from a rejected story. We might buy the story and produce it. The outside writer might recognize his original idea as having been apparently plagiarized, and although there might not have been any wilful intent to appropriate the idea, the fact remains that the company would be liable to a lawsuit.

"My advice to Mr. Bonnell and other aspiring writers is to 'keep trying.' If he has the story-telling gift, it will find recognition. If we can use one of his stories, we'll buy it. If not, we'll return it, in which event, he need have no fear that it has been appropriated for future use."

Fox Film Corporation Notes.

The Fox production, "Help! Help! Police!" with George Walsh, who is a big favorite in Chicago and territory adjoining, was shown to exceptionally good business at the Rose Theatre during the week of Sunday, April 27. Numerous bookings for two and three days' runs have also been made in Chicago.

M. Whitmoyre, Fox salesman in Wisconsin territory, was called to his home, in Nebraska City, last week on account of the serious illness of his father. Mr. Whitmoyre rejoined the Fox sales force recently, after receiving an honorable discharge from service overseas for a period of nine months. He has been very successful since his reinstatement, District Manager C. W. Eckhardt has informed the writer.

Chicago Censorship Must Be Fair.

The Chicago Censorship Commission, at its meeting, Friday, May 2, voted to give careful consideration to the protests of producers against censorship. Chairman Hurley gave voice to the prevalent opinion of the members by saying: "I believe these people should be met half way." A motion was carried to have the new city ordinance on censorship so worded as to provide that only portrayal of direct violations of the law would constitute grounds for ordering cut-outs or the rejection of pictures.

Judge Harry M. Fisher proposed that the censorship authorities should act as a critical body as well as a censoring body, and that their opinions on the morality of a film should be published in connection with each picture inspected. The motion was carried.

"Daddy Long Legs" Greatest Yet.

A trade showing of Mary Pickford in "Daddy Long Legs" was given in the Universal exhibition room, in the Consumers' Building, Friday afternoon, May 2, under the management of Harry Weiss and R. C. Seery, who have charge of the Chicago exchange of the First National Exhibitors. The capacity of the projection room was taxed to the utmost so eager was the rush of Chicago exhibitors to view the great production. It is needless to state that the general opinion of those present was in favor of pronouncing the picture the greatest of Mary's many triumphs on the screen.

Orchestra Hall Opens Picture Season.

Orchestra Hall started its summer season for pictures on Monday of last week. The programs will be comprised of Paramount and Artcraft productions, Marguerite Clark, in "Come Out of the Kitchen," being the attraction for the opening week.

FIND WOMAN: AROUSE HER CURIOSITY

That's One First Step in Practical, Everyday Motion Picture Showmanship or in Any Other

SHOWMANSHIP is a form of salesmanship—a highly specialized form of salesmanship; and the secret of filling the seats of a theatre is analagous to the secret of selling any other standard commodity—know your market. Motion pictures are a variable commodity only insofar as individual pictures are concerned. The Motion Picture (Capital M and Capital P) is a standard commodity for which there is a great demand, but it is the exhibitor's job to divert that demand through his own particular box office.

The producers take care of the supply. The supply at the present time is ample to meet the demand—and is becoming more ample all the time.

Empty seats in a theatre is certain proof that the showman-salesman does not know his market. His market is every man, woman and child in his community—and very often in surrounding communities. Therefore it follows that to be able to offer on his market what his market demands, the showman-salesman not only must know his public, but he must also know how to tell them that he has what they want. A close study of newspapers—particularly evening newspapers—will give a fairly comprehensive idea of what interests people. By that is not meant specifically some one thing that is wanted, but what emotions, what appeal, can most successfully be used in getting folks interested in your pictures.

The Woman Holds the Pursestrings.

Psycho-analysis of the widely-circulated evening newspapers and weekly and monthly magazines must prove to the showman that it is to the woman he must direct his advertising appeal. It is the woman who holds the purse strings; who controls the dimes and quarters that pay admissions for the family; who is the head of the house always when it comes to a question as to what movies her family is going to. And there is an unfailing method of reaching woman through advertising—arouse her curiosity and your sale is made.

The eternal feminine has not changed since Eve's times. It was Eve's curiosity that impelled her to pick the apple. Later on, in Greek Mythology, Pandora was the woman who again proved the lengths to which a woman would go to satisfy curiosity. It was she who, having been warned, opened Pandora's Box and loosed on the world all its evils. Helen of Troy was a woman, and her curiosity as to what the mysterious White Horse contained resulted in the fall of Troy. All through the ages we have proof that a woman can be relied upon to seek to satisfy her curiosity. The response of woman to curiosity is unfailing and can be relied upon. It is an appeal that can be coupled up with all the emotions that a human is capable of.

Don't Tell Too Much About Picture.

It therefore follows that an exhibitor dealing in a commodity that plays upon every emotion in the category of sentiment, must make his big appeal to women. And his biggest response will come when he arouses their curiosity.

Often the mistake is made of telling too much about the picture you are to show. While in this manner several additional admissions may be obtained from those who want to see the picture because they know so much about it, it is a better scheme to make them just interested enough to want to know more—to come and see the film for themselves.

BEN GRIMM.

Rothacker Accorded Unique Tribute for Print Service

A UNIQUE tribute was accorded Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago, by the exchange managers of the First National Exhibitors' Circuit in a resolution framed in convention at the Hotel Astor, New York, April 22. The statement given under the signatures of the exchange managers, and officially ratified by Lieutenant Jim P. Anderson, chairman, and Harry Weiss, secretary of the meeting, was entirely unsolicited by Mr. Rothacker, and came as a reward for efficient, prompt and accurate service.

The Rothacker Film Manufacturing Company, the first and largest of its kind in the country, has the contract to make all the prints for First National's pictures. The resolution of the exchange managers who saw daily evidence of the Rothacker service, gave their appreciation for the "splendid cooperation" accorded them, and "for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers."

After stating that no other group of exchanges could boast of "prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects than those made by the Rothacker Film Manufacturing Company," the resolution went on to comment especially on the excellent system installed by the Chicago plant for filling emergency orders for prompt and accurate replacements of short lengths of torn or destroyed film.

A copy of the resolution was sent to Mr. Rothacker and to the Board of Directors for the First National Exhibitors' Circuit.

Loan Stunts Aid Bond Sales.

The daily Victory Loan meetings in front of the Aeolian Building, New York, where the Famous Players-Lasky Corporation is giving a motion picture attraction of some kind every noon hour have become widely known and are attracting many Victory note buyers.

The stunt of taking motion pictures of bond purchasers and projecting these films on the screen at the Strand Theatre made a big hit, and itself accounted for some $50,000 worth of Victory note sales to date. This stunt has made such a hit with the fans that it will be repeated before the drive is over.

ASSOCIATION TO MEET IN ROCHESTER

To Be Guests of Eastman Company—National Industry Members' Third Annual Meeting September 23

THE third annual meeting of the members of the National Association of the Motion Picture Industry will be held in Rochester on Tuesday, September 23, 1919. This decision was reached at a meeting of the executive committee of the National Association held at the Hotel Claridge Wednesday, April 3, presided over by Walter W. Irwin, chairman, and attended by William A. Brady, president; Richard A. Rowland, Gabriel L. Hess, J. E. Brulatour, P. A. Powers, Paul H. Cromelin and Frederick H. Elliott, executive secretary.

In view of the decision which had been previously reached to proceed with the nation-wide organization of censorship, Sunday opening and other national committees during the summer months, it was deemed inadvisable to hold the annual meeting of the members during the summer. J. E. Brulatour, treasurer of the National Association, thereupon extended an invitation on behalf of the Eastman Kodak Company for the directors to hold their meeting in Rochester on September 23, when the members of the board will be the guests of the Eastman Kodak Company, and a private car will be chartered for carrying the officers and directors of the Association to Rochester and return.

Annual Meetings in September.

Under this plan the annual meetings of the members of the Fifth Division for the purpose of naming directors to be elected at the annual meetings will not be held until the third week in September. These meetings will be held at the offices of the National Association, Times Building, New York.

The executive committee unanimously adopted resolutions aproving of the adoption by the National Fire Prevention Association for the protection of motion picture films as formulated by the committee on hazardous chemicals and explosives as an effective means not only of providing safety, but as a practical standard by which to adjust insurance rating problems.

The resolutions are to be presented at the annual meeting of the National Fire Prevention Association to be held in Ottawa next week, at which the Fire Prevention Regulations Committee for the National Association of the Motion Picture Industry will be represented by Albert DeRoode.

Other business was transacted, including the presentation of reports showing the association to be in the most prosperous condition since its inception three years ago.

Empire Exchange Managers Hold State Convention

THE first convention of the Motion Picture Exchange Managers' Association of New York State was held at the Onondaga Hotel, Syracuse, on April 23. Thirty-five exchange managers of the association, which excludes New York City managers and salesmen, met to formulate ways and means for better co-operation between the distributors and exhibitors.

Exhibitors may file complaints against the exchanges in case of mistreatment, and distributors may do likewise against the showmen, according to the rules of the association. At the convention a grievance committee was named to handle all disputes, while a corresponding secretary and investigator with offices in the Buffalo Chamber of Commerce were also appointed. Bicycling and subrenting practices were condemned.

Officers of the association are Arthur Hopkins, president; George A. Hickey, vice president; R. C. Fox, treasurer; C. A. Taylor, secretary. The convention arrangements were made by Fred F. Hartich, Syracuse, representative of Vitagraph.

In the picture below are, top row, left to right: M. W. Kempner, Famous Players-Lasky; A. E. Silverman, Volk Film; B. M. Moran, Pathe; Mr. Hoban, Metro; N. Stattiker, First National; C. P. Saunders, Film Clearing House; Mr. Fox, Goodwin Film.

Second row: H. R. Wimsatt, Hodkinson; F. S. Jensen, Goldwyn; Mr. Saunders, Metro; F. S. Hopkins, Universal; G. A. Hickey, Goldwyn; R. C. Fox, Famous Players-Lasky; C. A. Taylor, Pathe; R. C. Gardiner, Gardiner Film Syndicate.

Third row: H. S. Gans, First National; Mr. Dobson, Famous Players-Lasky; E. C. Markens, Metro; G. M. Blackman, Universal; F. M. Zimmerman, Gardiner; Thomas Brady, Fox; H. W. Kahn, Metro; F. Frayne, American; F. F. Hartich, Vitagraph.

Bottom row: W. C. Fickeisen, Independent Sales; Mr. Hanover, Pioneer; G. L. Ross, Pathe; Basin Brady, Pathe; T. W. Doo-Lee, Doo-Lee Film.

Convention of Motion Picture Exchange Managers' Association of New York.
Held at Syracuse April 23. The names appear in the story above.

Another Promotion in Select Forces.

In accordance with Lewis J. Selznick's announced policy of promotion from the ranks, Walter J. Porges has just been appointed secretary to the director of sales of Select Pictures Corporation Charles R. Rogers. Although a young man in years, Mr. Porges has had quite an extensive experience in the film industry, and has been in Mr. Selznick's organization for a considerable term.

From the San Francisco branch, Porges was sent to Seattle to act as assistant manager there under John S. Woody; when Mr. Woody became field manager for Select, Porges returned to the home office in New York. Later, Mr. Woody was appointed sales manager for Select and Porges assisted him. With Woody's resignation from Select and Mr. Rogers' appointment as director of sales, Porges has been officially designated as secretary to the Director of Sales.

Big Feature Rights Moves.

The Big Feature Rights Corporation, of Louisville, Ky., has just finished moving into its new home in the National Theatre Building, Walnut between Fifth and Center. This building occupies an entire block and the Big Features has the entire second and third floors. It shares the building with B. F. Keith's National Theatre. The house is new, built a few years ago at a cost of $300,000. The Big Feature Company offices will be handsomely decorated and equipped. As the Big Feature Rights holds the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, this is also the First National's "Old Kentucky Home" and "Down in Sunny Tennessee" address.

To Film Daily Activities of Stars.

A new scheme for the exploitation of his stars and pictures is to be inaugurated by Thomas H. Ince, producer of Paramount and Artcraft pictures, at his new studio in Culver City. Every week a film will be produced which will be called "The Off Stage Film Weekly," and which will show intimate shots of the different stars, Charles Ray, Dorothy Dalton and Enid Bennett and others, at their homes and during their leisure hours. The film will also show how the scenes are filmed and will be in effect just like a visit to the studio. These weeklies will be furnished free of charge to exhibitors of Paramount-Ince pictures.

News of Los Angeles and Vicinity

By A. H. GIEBLER

COMMERCE CHAMBER URGES AFFILIATION

Los Angeles Board Wants Film Men to Get in Closer Touch with Other Business Men of City

THE Chamber of Commerce of Los Angeles proposes to give a big luncheon within a few days at which the guests of honor will be people prominently and substantially connected with the film industry. The avowed purpose of this meeting is to bring the makers of moving pictures and the business men of Los Angeles into closer relationship.

It is proposed to effect a complete organization of the motion picture interests inside the Chamber of Commerce along the same lines as the organization of the foreign trade bureau, the trade extension bureau, and other departments of the Chamber, with an expert, to be named by the motion picture men, in charge.

Picture Output Annually $100,000,000.

It has been estimated that the motion picture industry in Los Angeles represents an annual output of not less than $100,000,000. The annual payroll in this city is said to be around $18,000,00, and the annual expenditures for supplies, materials and studio necessaries approximate $12,000,000, or $1,000,000 a month.

Los Angeles is recognized as the world capital of filmdom, and as it is felt that the motion picture industry is in Los Angeles to stay, the members of the Chamber of Commerce believe that it should become affiliated with that association's activities.

George Goldsmith, vice chairman of the membership committee of the Chamber of Commerce, is in charge of the details of arranging for the big meeting.

"Castle Rosamond" to Be a Studio.

Fred Kley, studio manager of the Lasky plant in Hollywood, closed an option last week on Castle Rosamond, a magnificent mansion of about forty rooms, which faces the Hotel Huntington in Pasadena. Kley is holding this property for an Eastern concern which will come West within the month to begin elaborate film productions in Pasadena. The present building will serve as offices and dressing rooms, and a large studio is to be erected in the rear.

Orran Humphrey to Retire.

Orral Humphrey, for many years a Broadway actor, and leading man in Morosco stock companies in the West, and late of the Universal serial, "The Midnight Man," in which he played the heavy role, has retired permanently from the screen, according to a recent announcement from him. Mr. Humphrey, whose screen career ended in a dramatic and tense moment when another villain in the play fired a blank cartridge at him and "killed" him, intends to take up active ranching on his estate in Happy Valley near San Francisco. Before joining Universal, Humphrey played in both Essenay and American pictures, the "Beauty Comedies" having been created by the latter company to feature him. He has also had experience as a director of American and Keystone comedies.

Give Orphan Benefit on Location.

While on location at Palm Springs, California, just last week, making scenes for "The Lone Star Ranger," the William Farnum Company gave a vaudeville entertainment and dance for the benefit of the French orphans at Desert Inn, where the company was stopping. Members of the Farnum company decorated the grounds and took part in the entertainment, and the sum of $300 was realized for the fund.

New Ince Laboratory Plans Approved.

Plans and specifications for a big new laboratory at the Ince plant in Culver City have been approved by Thomas H. Ince, and construction work on the buildings will be begun immediately. The laboratory will enable the Ince company to make all the prints of films for distribution which have heretofore been made at a commercial laboratory, as well as the negatives. A second lighting plant has also been installed at Ince, so that in the event of an accident to one of the plants, the other will always be in readiness, and no delay need be caused in the finishing of work begun.

Newlyweds Give Newlyweds Party.

Being themselves only just recently married, William Parsons and his bride, Billie Rhodes, felt it incumbent upon themselves to give a party for other newlyweds at their home, "Laughter Hall," on the evening of April 26. The four couples who were the guests of honor were William Desmond and his

Bert Lytell's a Minister on the Left, and He's Ministering to Grocery Needs on the Right.
The only difference between these two scenes from his Metro, "The Lion's Den," is seen in his grocery-minister face.

bride, Mary MacIvor; Bert Bracken and Mrs. Margaret Landis Bracken; James Young and Mrs. Clara Whipple Young; and Mr. and Mrs. Earle Williams. Among the guests were many film notables of the West Coast colony. The decorations were of white roses, lilies of the valley and carnations, with miniature brides and grooms of sugar as a novelty.

Henry Lehrman Building a Studio.

Work was begun last week on the new studio in which Henry Lehrman will produce his comedies in the near future. The site of the new film plant comprises ten acres on Washington Boulevard in Culver City, and is located in the neighborhood of the Ince and Goldwyn plants. The administration building will be of Spanish architecture with stucco exterior finish, and the plant will include both glass-enclosed and open-air stages, with property rooms, dressing rooms, and all of the latest improvements in studio equipment. The Milwaukee Building Company has charge of the construction work.

Pickford Buys Beach Site for Home.

Mary Pickford has purchased a lot 100x200 feet on Adelaide Drive, in the Palisade district of Santa Monica, on which she will build a home, which will be shared with her mother, Mrs. Charlotte Pickford, and her sister, Lottie Pickford, and Lottie's little daughter, Mary Pickford Rupp. The property was bought from H. M. Gorham, president of the bank of Santa Monica, who has a home near the property purchased by Miss Pickford.

Peacocke Writes Another Sea Play.

Captain Leslie T. Peacocke, author of "Neptune's Daughter," has just sold a scenario based on his story, "The Birth of Venus," to Julius Stern. The story requires many elaborate settings depicting beautiful myths and legends of the sea, and the heroine must be portrayed by a young woman whose perfections in physical beauty must be equalled only by her aquatic and histrionic ability. Captain Peacocke is the author of "Platonic Love," a recent Kitty Gordon release.

Fatty Arbuckle a Baseball Magnate.

Fatty Arbuckle has bought controlling interest in the Vernon Tigers, a baseball club, from Thomas J. Darmody, and will succeed that former head of the club as president. "Puss" Halbriter will serve as vice-president and business manager. Lou Anger, manager of Arbuckle's film affairs, also bought a block of stock in the club and will be one of its directors. Bill Essick will be retained by Arbuckle as manager of the team.

Ince Making "Off Stage" Films.

Thomas H. Ince is making short films depicting off stage events in the daily life of his stars, which will be furnished free to the exhibitors of Ince pictures to be used as advertising novelties and announcements of coming attractions. The films will show Dorothy Dalton, Enid Bennet and Charles Ray in various employments and diversions at their homes as well as during off stage moments at the studio.

Father of Comedian Dead.

Earl Montgomery, of the Montgomery and Rock comedy team at Vitagraph, learned last week that his father, living at Juneau, Alaska, had died, after but one day's illness.

Clock Made of Coal.

Earle Williams has just received a belated wedding present in the shape of a clock carved out of a solid piece of anthracite, and polished so highly that it will not mark the whitest of linen, from D. T. Williams, inspector of the sixth anthracite district of Pennsylvania.

Kinema Theatre Changes Policy.

Manager Dumond, of the Kinema Theatre, has changed the policy of his house by giving only two shows a day during the week and three on Sunday, instead of continuous performances, as formerly. This policy was adopted during the run of "The Unpardonable Sin," featuring Blanche Sweet.

Los Angeles Theatre Notes.

Manager Little, of Clune's Broadway Theatre, is giving all soldiers and sailors in uniform from overseas, free admission to his show.

* * *

Billy Elmer, general manager of the Burbank Theatre, has also announced his intention of permitting the boys who have seen service overseas to see a free show upon their showing the little gold service chevron and paying the war tax.

* * *

Robert H. Poole, house manager of the California Theatre, and his partner, "Sunshine" Mary Anderson, won the prize, a beautiful silver cup, in the dancing contest held at the Exhibitors High Jinks at the Dome in Ocean Park last Saturday night.

Studio Shots

DOROTHY GISH came back from location one day last week with a case of mountain fever, and work had to be stopped on her picture until she was able to return to work.

Frank Borzage, who celebrated his twenty-seventh birthday a few days ago, was on that day given a contract to direct Fred Stone, who is coming west soon to make pictures.

"The Red Glove," Marie Walcamp's new serial, was finished last week at Universal City.

Sam Polo, brother of Eddie Polo, has taken the role of chief villain in Jim Corbett's serial, "The Midnight Man," upon the retirement of Orral Humphrey from the production.

"The Spitfire of Seville," is the title of Priscilla Dean's new picture, which will be directed by George Siegman, recently returned from France.

Thomas Holding has been engaged to take the part that Albert Roscoe was to have played in Bessie Barriscale's new feature, "Broken Threads." Roscoe became ill and had to give up the part.

Katherine MacDonald Strauss has been granted a decree of divorce by Judge Crail, of Los Angeles, from Malcolm A. Strauss, New York artist.

Earle Williams is working on "The Hornet's Nest," his newest feature for Vitagraph.

John J. Conley, who has been employed in the reading department at Metro, has been promoted to the position of assistant director to Charles Swickard.

Clark Irvine is rallying together all the members of the old Scream Club for a party at the Dome Cafe at Ocean Park on the evening of May 10. The last Scream Club party was held "befo' the wah."

Blanche Sweet leaves this week for New York City.

The Hale Hamilton company from Metro made scenes for "Full of Pep" on the Government freighter, The West Sequana, when that vessel made its trial trip out of the Los Angeles harbor last week.

E. Richard Schayer is collaborating with King Vidor on a new play for Brentwood which will feature Florence Vidor as the star.

Priscilla Dean, who has been dangerously ill with double pneumonia, is reported as being on the road to complete recovery.

Director Henry King has taken the William Russell company to Yoca Lake for scenes in the new Russell picture.

James W. Horne, director of the Jim Corbett serial, "The Midnight Man,"

The Cinema Camera Club Held Its Annual Ball in the Estee Studio On April 26, and

Louis A. J. Gcleng, of the Newspaper Pictorial Syndicate, manipulated the camera. George Coudert, who had

stopped production for several days last week on account of illness.

James O'Shea, formerly of the technical department of the Morosco plant, is now acting in the Neal Burns comedies at Universal.

R. A. Walsh has begun an elaborate production of Longfellow's "Evangeline," in which Miriam Cooper will star, at the Fox studio.

Mary Alden has gone to New York to meet her brother who has just returned from France.

William Duncan, star and director of Vitagraph serials, is selecting a cast of players for a new 15-episode serial to be filmed from a story by Cyrus Townsend Brady.

Irving Cummins is leading man for Viola Dana in her coming Metro comedy-drama, "Pliant Patricia."

Harry Houdini will return to the stage in November, after he finishes his work in the films for the Lasky company, according to recent announcements.

Winifred Westover will be leading lady for William Russell in the new production just begun at the American studio.

Frank Lloyd, former Fox director, will have charge of the Geraldine Farrar productions at Goldwyn when the prima donna arrives to begin her picture work.

Enid Bennett begins this week on a new production at Ince on a story by C. Gardner Sullivan, under the direction of Fred Niblo.

Edmund Lawrence, director at the Fox studio in the east, has come to Hollywood to augment the directorial force in the western plant.

Bessie Love, Vitagraph star, has returned from Fresno, where she has been spending a short vacation.

"In His Brother's Place," a dual-role comedy written by Hale Hamilton, will be that star's next feature for Metro.

Fatty Arbuckle's chief topic of conversation these days is the pennant that his ball club is going to win.

Chester Conklin, who has been with the Mack Sennett organization for five years, has gone over to the Fox company to star in Sunshine Comedies.

Elinor Fair, of the Fox company, motored to San Diego during a short vacation following the completion of "Words and Music."

Thomas J. Hopkins, a promising young writer, has been added to the scenario staff at Ince.

Edward J. Le Saint, Fox director, leaves next week for a visit to his old home in Cincinnati.

George D. Baker, Metro director, left for New York on May 2, but will return later in the summer to direct special productions now being planned.

Negotiations are under way between Anna Nilsson and a firm of film producers whereby Miss Nilsson may soon become a star at the head of her own company.

Frank E. Woods, Lasky supervising director, leaves on May 7 for a three weeks' stay in New York.

Harry Carey has begun on "The Man of Peace," under direction of Jack Ford.

Ruth Roland poured tea at an entertainment given on April 28 by the emergency committee for the relief of returned soldiers and sailors.

Walter I. Percival, who has just finished work in a May Allison picture at Metro, has gone to Connecticut to spend the summer on his farm.

Howard Hickman, director, and husband of Bessie Barriscale, who has been seriously ill of pneumonia, is recovering.

Ethel Ritchie, former leading woman in Balboa films, is supporting Mary McLaren in "The Weaker Vessel."

Robert Warwick received notice last week that he has been promoted to the rank of Major in the United States Army Reserve.

Herbert Standing is supporting Tom Moore in "Lord and Lady Algy." Naomi Childers is Lady Algy.

Prince Paul Troubetsky, the famous sculptor, was a visitor at Universal City last week.

Harry Depp, Christie comedian, is making four-minute speeches in the theatres of Los Angeles and vicinity in the interests of the Fifth Victory Loan.

Eddie Polo, having finished a series of two-reel westerns, is spending his vacation at Catalina Island.

Reggie Lyons, for a year in the U. S. aviation service, is back beside the camera at Vitagraph.

Mary Miles Minter and her mother have gone to New York to complete details of a new contract for Mary.

J. L. Frothingham, general manager of the B. B. Features, has bought the screen rights to "The Luck of Geraldine," by Kathleen Norris, for a Bessie Barriscale feature.

May Allison's new picture for Metro, which was produced under the title of "Orchestra D-2" will be released as "Castles in the Air."

Lloyd Ingraham, who directed the recent Lewis Stone production, has been engaged to direct Ince pictures featuring Douglas MacLean.

Claire Du Brey is supporting Frank Keenan in his latest production.

The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue of a $3 subscription.

"Fires of Faith" Opens at Harris Theatre, New York

THE Salvation Army picture, "Fires of Faith," presented by Jesse Lasky and produced by Famous Players-Lasky, opened Monday night, May 7, at the Harris Theatre, New York, to a packed house, and was a success in its own right and also in the special features of its presentation. The real novelty of the occasion, and one of the biggest hits, was the address made by Colonel William McIntyre in behalf of the Army and Commander Evangeline Booth. Briefly and simply the Colonel told of the Army and what the picture to be means to it. At the close of his remarks he asked a blessing on the work "Fires of Faith" would do for the organization and the good it would accomplish for the cause of humanity.

An appropriate setting for a song entitled "Fires of Faith" was next introduced, and the number was given by June Day and a male quartette. This part of the program was in the nature of a prologue and was designed and executed by Captain David Kirkland.

The reception given the picture and the interest manifested in following the story indicated that "Fires of Faith" is a fine example of moving picture making regardless of the sentiment attached to its birth. The engagement will extend for an indefinite time at the Harris.

Houlton, Maine, Has New Motion Picture Theatre

HOULTON has a brand new theatre, the finest the town has ever known, and its opening during the past week was one of the red letter events in the history of that thriving community. The Temple theatre, which is located in a new building erected by the late William F. Buzzell, at a cost of $80,000, accommodates 798 persons. Not only is it a great addition to the beauty of the town, but it fills a long-felt want, and is bound to be a great drawing centre. The depth of the lower floor is entirely given to the theatre, with offices in front. There are offices on the second floor and the third floor is to be utilized as a Masonic hall, with a large reading room, banquet hall and kitchen, an armory and many other smaller rooms.

Just to Show What Could Be Done with a Night Panorama, Took the Above Picture.
charge of the arrangements for the ball, is seen on the left in the front row with George, Jr., in his lap.

NEILAN TO START FOR CIRCUIT JUNE 1

First of Eight Productions for First National Will Be Adaptation of Book Now in Ninth Edition

WITH one of his productions playing to record business as one of the greatest successes of the season, with another just concluding two and three week seasons in first run theatres in every territory, and with a third big special of which he is the director on the verge of release, Marshall Neilan on June 1 will become an independent producer and director. Active work will begin on the first of the minimum of eight special feature attractions he is to make under the terms of his contract with First National Exhibitors' Circuit.

Three Big Attractions Last Year.

Mr. Neilan's record as a director in the last year is perhaps without equal in the producing branch of the industry. The first of the three big specials which he has directed in that time was "The Unpardonable Sin." This has broken house records in principal cities at high prices. The second production is Mary Pickford's "Daddy Long Legs," which will have its pre-release runs starting Sunday, May 11. The third is the adaptation of the story, "Kingdom of Dreams," starring Anita Stewart. Mr. Neilan will complete the production of this on May 24. It will be fourth in the series of Anita Stewart special attractions to be distributed by First National Exhibitors' Circuit.

Big Money Involved.

The aggregate of the sums paid for the screen rights to these three famous stories intrusted to Mr. Neilan for production totals almost a quarter of a million dollars. To each, in screen form, he has given the human touches which have been among the outstanding features of their action. All of the novel and unique situations in "The Unpardonable Sin" are the conceptions of Mr. Neilan. In producing "Daddy Long Legs" he has given even greater evidence of his peculiarly individual method of interpreting humor and pathos. With Mary Pickford in the role of Judy Abbott, "an orphan mothered by an ash can," he has built round her experiences in the John Grier Home for Orphans innumerable bits of action made plausible and human by his genius for the unusual.

Neilan's first production for First National will be an adaptation of a famous book, now in its ninth edition. Announcement of its title will not be made until Mr. Neilan begins work on it. His contract for distribution does not provide for stars in any of his releases. His productions will depend entirely upon their value in story and direction.

"This," declares Mr. Neilan, "is the acid test for any director. An ordinary story can be made reasonably successful with the name of a star. I speak more in reference to gross rentals from exhibitors than I do from the viewpoint of the public. But when a story is offered strictly on its merits as entertainment it becomes a different matter. Then the material must be in its footage or the producer has no alibi.

Mr. Neilan is one of the youngest if not the youngest of the directors with big, recognized successes to their credit. He is little more than thirty years old.

Information received from Mr. Neilan by his personal representative, James Grainger, who is now in New York, indicated that the studios the director is having constructed will be completed and available for use by June 1, so that it will not be necessary for him to begin his initial independent attraction without the facilities he has provided for himself in the plans for the new structure.

Marshall Neilan
Directing Mary Pickford in her First National, "Daddy Long Legs."

"Daddy Long Legs" Requires Long Legging for Location,
So Mahlon Hamilton, leading man; Marshall Neilan, director; Mary Pickford, star, and Charles Rosher, cameraman, rest a while between locations on the first Mary Pickford First National release.

Will Cross Ocean to See Pearson Film.

Louis Meyer, president of the Virvinia Pearson Photoplays, Inc., decided, upon the completion of Miss Pearson's first feature, "The Bishop's Emeralds," that he would cable the author, Captain Houghton Townley, who has been serving in the British army, that his story had been adapted to the screen.

Mr. Meyer sent a cable to Captain Townley. It read "Bishop's Emeralds" finished successfully. Sorry you can't see it."

Three days later a cable was received at Mr. Meyer's office at the Theatre Magazine. There was only three words in it: "Will be there. (Signed) Townley.)"

Hart with Johnny Dooley Comedies.

William V. Hart, one of the oldest film men in the business, is now associated with the Johnny Dooley Film Comedies, in the Longacre Bldg., New York, as business manager.

Mr. Hart was one of the first exchange managers of the General Film Company. At the inception of the Mutual Film Company, he became associated with them also in a managerial capacity.

For a number of years Mr. Hart looked after the booking interest of all the big Broadway houses, including the U. B. O. He is enthusiastic in his new connection, and is confident of the success of Johnny Dooley in films.

Quick Work by Kinograms.

The famous Seventy-seventh Division started its impressive march on Fifth avenue, New York, at 10 a. m., Tuesday, May 6. Kinograms had posted cameramen along the line of march, and at the matinee, the same afternoon, the Palace Theatre showed scenes as part of its vaudeville program. This is accounted quick action even in these days of lively stepping in the industry. Lee Kugel telephoned the above information to Moving Picture World shortly after the Seventy-seventh had marched across the Palace screen.

Theatre Opens with "Oh, You Women."

The new Cameraphone Theatre in Pittsburgh opened on May 1 with the Famous Players-Lasky special production, "Oh, You Women," by John Emerson and Anita Loos, and not with the photoplay stated in the May 10 issue of the World. Attention was called to this fact by H. Buxbaum, special representative of distribution in Pittsburgh.

The Rowland and Clark Enterprises have taken over the Cameraphone and have redecorated it entirely.

CHASING THE DINOSAUR TO HIS LAIR

"The Ghost of Slumber Mountain," Herbert M. Dawley's Single-Reel Super-Special, Is the Opening Number of a Series of Extinct Monster Pictures Now Being Made

By Edward Weitzel

WHEN a man starts out to make a super-special of a single-reel moving picture, he must have great faith in the novelty of his theme and in his ability to bring it to completion. Herbert M. Dawley, the creator of "The Ghost of Slumber Mountain," showed himself the possessor of originality and great mechanical skill when he went back to prehistoric ages for the principal actors in his story and made the monsters of the carboniferous era live again after 40,000,000 years. The story of the picture is now a familiar one and spectators in all parts of the United States are marveling at the antics of the diatryma in search of a supper and the fierce fight between the three-horned triceratops and the tyranosaurus—and wondering how the thing is done.

That is a professional secret, of course, and the man who thought the matter out and then proceeded to experiment until his efforts were a success is going to keep that secret to himself. He is not averse, however, to telling how the idea of "The Ghost of Slumber Mountain" first came to him and of his plans for other pictures of a similar nature. Herbert M. Dawley has given the screen an important addition to its usefulness as a means of entertainment as well as of education, and considerable intrest is attached to his personality and to the events in his former career that led him into probing the antediluvian past for the benefit of the silent stage.

One of Uncle Sam's Three Million.

A surprise awaited the interviewer when a meeting was arranged at the office of the World Film Corporation, the distributors of "The Ghost of Slumber Mountain," and a tall, well built man, with a pair of keen, gray eyes, walked into the room and was introduced as Major Dawley. There had been no previous intimation that Herbert M. Dawley was an officer in the United States Army and had seen service with the Allies.

"If you don't mind, Major, we will commence at the beginning," was the first remark of the Moving Picture World man after the formalities were over.

"That will be going back a long way, if you refer to the period of the picture," replied the Major, with a smile.

"We'll come to that later," was the response. Just now it will be interesting to know how and where you acquired the special information you have employed in making your first moving picture. Not only must you have made a close study of the natural history of the monsters you have recreated on the screen, but you show a technical knowledge of acting, scenario writing and trick photography that must be the outcome of practical experience. As the author of the story of 'The Ghost of Slumber Mountain,' the actor of its leading part as well as its director and the creator of its remarkable illusion that brings the extinct beasts and birds from the dawn of time again into being you are quite as much an enigma as your picture itself. You have been an actor, that is evident!"

"Yes, but not professionally. I was a member of the Studio Club, of Buffalo, for several years. We all worked hard to make our performances a success. In that way I picked up a number of hints about acting, stage managing and the construction of plays."

"Where did you pick up your knowledge of anatomy? Your monsters give that curious impression of being correctly articulated that only scientific accuracy is able to accomplish even with the uninitiated."

"My profession—I am a sculptor—helped me, and I sought the advice of the best zoologists in this country. Are my credentials satisfactory?"

"Eminently so, Major. How did you first conceive the idea of teaching natural history in so attractive a form?"

The Birth of An Idea.

"I have always been interested in the subject. When 'The Ghost of Slumber Mountain' began to take form in my mind I experimented with an ordinary pocket camera and took a series of photographs which I fastened together and made my animals move by running the pictures rapidly through my fingers, the same as the old Edison kinetoscope. This crude beginning encouraged me to continue, and gradually I developed the method that has resulted in the picture as you see it today. It cost months of labor and, now that the work is completed, I realize that the possibilities of this hitherto unexplored field for the moving picture have barely been indicated. An important step forward in my next picture will be the introduction of full grown human beings in the scenes with the ancient beasts. Comparison between a six-foot man and a monster that towers above him like a tree will be the surest means of making the spectator understand the great size of the brutes of the Mesozoic era."

Major Herbert M. Dawley,
Producer of the "Ghost of Slumber Mountain."

Inserting the Human Interest.

"Your method of putting human interest into your novel way of teaching natural history, Major Dawley, indicates that you have the instinct of the born showman."

The conjuror that produces living mammoths upon the screen did not resent the remark. On the contrary, he took it as a compliment.

"Thank you," he replied, with a pleased look on his face. "I have studied the show business closely enough to know that my picture first of all must be an entertainment. That is why I start off 'The Ghost of Slumber Mountain' with the two little chaps demanding a story of their uncle and lead up to the introduction of the strange beasts by the mystery about the hermit and the use of his magic glasses to look into the past."

"The wonder of the youngsters and their round-eyed awe of the ghost and the fight of the monsters supply the necessary comedy. I had no trouble in getting the boys to enter into the spirit of the thing. To them it was all real."

"It's all real to many of the grown-ups that see the picture, Major."

Disturbing a Doubter.

Once more Major Dawley smiled his assent.

"There was evidence of that the week the picture was shown at the Rivoli Theatre on Broadway," he said. "A couple sat behind my wife and me one evening and their conversation about the picture was amusing. When the first animal actor appeared on the screen the young man, who apparently had some knowledge of moving pictures, refused to be impressed and laughed at his companion for her astonishment at the size of the monster. She could not be convinced that it was all a trick of the camera and her wonder was further increased when the huge beast started to move around.

"'It's alive, I tell you!' she insisted. 'They couldn't make a stuffed animal walk around like that.'

"The wise young gentleman held to his opinion until the diatryma swallowed the snake that looks to be about ten feet long, and by the time the fight started between the tyranosaurus and the triceratops, his belief in his theory was weakening fast.

"'There now!' exclaimed his companion as the fight ended, 'tell me how that's done!'

"'I give it up,' he replied; 'but it sure was some fight!'"

GOLDWYN RETURNS FROM THE COAST

Spent Four Months at Plant in California Looking After Production—Sees Era of Prosperity Ahead

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, has returned to New York after an extended stay at the Western studios of Goldwyn at Culver City, Cal.

"I can only say now," said Mr. Goldwyn on his arrival, "that my trip through the West convinces me that exhibitors everywhere are aware that they face a time of greater prosperity and finer quality in motion picture presentation than at any other period in screen history. Everywhere I saw evidences of confidence and faith in the great future of the picture play.

"New theatres are going up everywhere and a good deal of money is being put into them to give the public greater comfort and greater artistic satisfaction. Naturally this is gratifying to producers, especially if they are doing everything possible to make the photo drama a medium of deep artistic appeal. All of this is a splendid preparation for the great events which we see ahead in screen history of the next few years.

Intends to Lead, Not to Follow.

"I do not want to say any more at this time except that Goldwyn is perfectly aware of the trend of screen evolution and intends to lead in the development, not to follow."

Mr. Goldwyn spent four of the past five months at the producing center of Goldwyn pictures in California. All of this time has been spent in gearing up Goldwyn productions to the standard set for the new Goldwyn pictures. Now the chief executive of the Goldwyn organization will devote his principal effort to co-operating with the Goldwyn distribution system, to make it ready in every way for the comprehensive activity awaiting it in the presentation of the Goldwyn product this coming season.

Famous Players-Lasky District Managers to Meet

IN response to a call issued by Walter E. Greene, vice president and managing director in charge of distribution, a meeting of the district managers and special representatives will be held at the home office of the Famous Players-Lasky Corporation, 485 Fifth avenue, New York, during the week of May 12. Plans for the distribution of the company's product in the coming year will be discussed and perfected at the meeting.

Coincident with the issuance of the call for the meeting, Al Lichtman, general manager of distribution, has announced the following promotions in the department:

Frederic Gage, formerly sales manager, has been promoted to the position of secretary to Walter E. Greene, vice president and managing director in charge of distribution.

Sidney R. Kent, formerly special representative in supervision of the Kansas City, St. Louis, Omaha and Des Moines branches, has been promoted to the position of sales manager and took up his new duties in New York May 1.

Myron H. Lewis, formerly manager of the San Francisco branch, has been promoted to the position of special representative with permanent supervision of the Kansas City, St. Louis, Omaha and Des Moines branches.

John W. Allen, special representative, has been placed in permanent supervision of the Chicago, Detroit and Minneapolis branches.

John W. Hicks, Jr., has been appointed manager of the Minneapolis branch. Mr. Hicks was formerly branch manager for Goldwyn at Minneapolis and previously had been associated with the Famous Players-Lasky Corporation in the St. Louis and Omaha offices.

Those who will attend the meeting in New York next week are the following district managers: Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco; and the following special representatives: H. W. Buxbaum, Pittsburgh; John W. Allen, Chicago; Myron H. Lewis, Kansas City.

B. P. O. Elks Sponsor Film for Disabled Service Men

THE B. P. O. Elks, through its War Relief Commission, has entered the motion picture field. This was announced at a recent meeting of the Commission, at which it was stated that a fund of $50,000 had been set aside for a motion picture program to be used as publicity for the Federal Board of Vocational Education, an institution created by the Government to aid disabled soldiers and sailors.

The program will consist of a five reel feature entitled "The Greater Victory," a three-reel subject and a two reel educational.

Herbert E. Hancock, director general of H. and H. Productions Inc., was chosen to produce the feature.

Mr. Hancock chose as his vehicle a story by R. J. Huntington, and contracted with Claire Whitney for the leading role. The story deals with two professional baseball players who, after being crippled in the war, are offered the helping hand of Uncle Sam through the Federal Board, which trains a disabled man for a job, pays him while learning, and then sees that he is given a position.

If This Be the End of the Rope—
It's a more attractive situation with Peggy Hyland in Fox's "Miss Adventure" than fiction writers admit.

Oliver Films Signs Lease for an Additional Studio

OLIVER FILMS, INC., announces through Harry Grossman, vice-president and general manager, that plans for increased production on an elaborate scale have been perfected, calling for the addition of studio space. A lease has been signed for the studio which immediately adjoins the one already being used by this company.

Having completed "The Carter Case" serial, the company intends to continue the production of serials and is now busy building sets for a new episode picture based on the Craig Kennedy scientific stories which are being prepared for the screen by Arthur B. Reeve and John W. Grey, the name of which will be announced shortly.

To Broaden Scope of Production.

In this connection, I. Oliver, president of the company says: "We intend to broaden materially the scope of our production and will soon make an announcement that will be of no little interest to the industry. We have found it necessary to secure more space and were fortunate in securing space in the building adjoining our present studio. Mr. Grossman is now touring the country in connection with details of our new line of production and full details will be announced upon his return."

Will Write for Two Talmadges.

Beulah Livingstone, who, since January 1, has been acting as general press representative for the Norma Talmadge Film Corporation, will, in addition to continuing in that capacity, also be at the head of the publicity department for the Constance Talmadge Film Corporation. Before signing with Joseph M. Schenck, Miss Livingston acted for two years as personal as well as press representative for Mme. Olga Petrova, and previous to that handled many Broadway productions for Messrs. Elliott, Comstock & Gest.

More Recognition for Ballin.

Hugo Ballin, Goldwyn's art director, has received a request to design for the new Art Theatre, which is to become an institution in Los Angeles. Mr. Ballin, before his association with Goldwyn Pictures, was the winner of the Shore prize of the National Academy of Design, the Hallgarten prize for a figure picture, the Isadore gold medal, the Thomas B. Clark and Shaw awards, and the medal of the Architectural League, of New York for the best design throughout the country of a swimming pool.

PROJECTION AN ART AT INTER-OCEAN

Export Corporation Enhances Films' Worth by Screening Pictures in Elegantly Appointed Room

OVER on Forty-second street, very close to the heart of the Great White Way, the Inter Ocean Film Corporation, whose specialty is the exporting of feature photoplays, with occasional releases in this country and Canada, has something quite out of the ordinary in the way of a screening room.

The room is about 20 by 60 feet. At one end is a Gardner Velvet Gold Fibre screen, upon which a ten-foot picture is projected. A pair of purple velvet curtains pass in front of the screen at the end of each photoplay. These curtains are motor controlled from the projection room, where they are handled by the projectionist.

Primarily the room was designed so that visitors could be entertained in refined, beautiful surroundings and see the screening of the pictures to the best possible advantage. To this end special attention was given the decoration, ventilation, lighting, furnishing, etc., of the auditorium and the projection room itself was planned and equipped with the view of enabling the projectionist to secure the best possible results on the screen.

Room Is Tastefully Artistic.

The length, breadth and height of the auditorium room is so balanced that a good foundation was provided for the decorator. The walls are paneled in Louis XVI. style. Between the panels are pilasters with ornamental caps, and above is a border effect in plaster relief. The wall panels are decorated in mauve color mottled effect. Surrounding stiles, mouldings and pilasters are in complimentary colors. All caste relief ornamentation is in soft pastel shades. The entire work is glazed, giving a quiet, restful effect, combined with richness.

The floor is a special cork, laid in diagonal squares, with parting strips in ivory color.

In the ceiling are four etched diffusing bowls, concealing incandescent globes. These bowls conform to the period of the room. Rich old-gold frames hold them in position. The wall brackets are also in old gold, with small back panels of old blue and ivory wedgewood. Miniature orange-colored silk shades, lined with purple, cover the candles. Ventilation is all that could be desired.

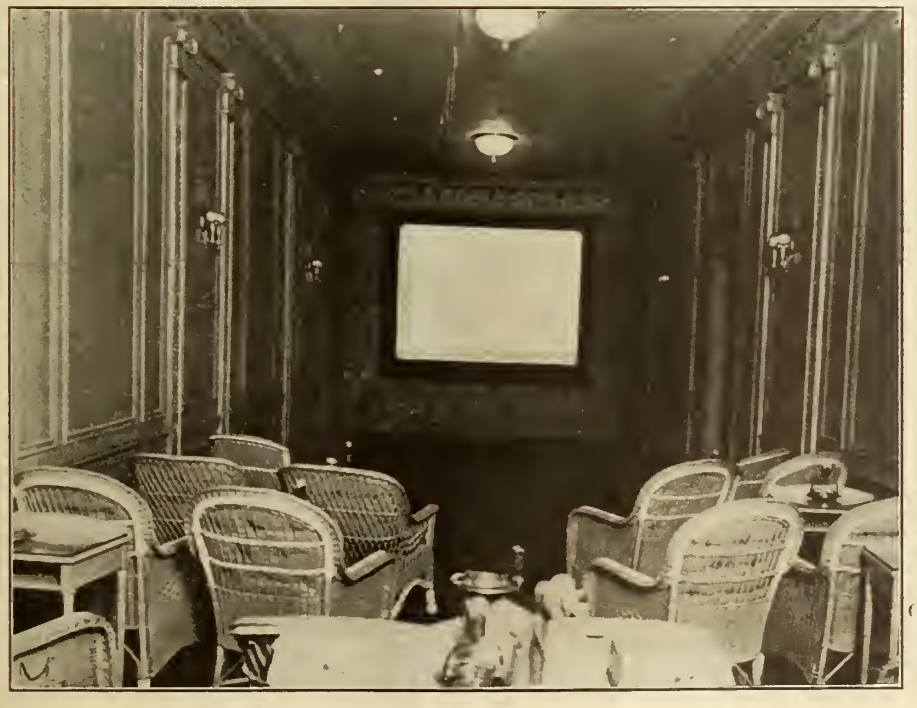
The furnishings consist of a luxurious divan at the rear, set on a raised platform. Leather was dyed to harmonize with the walls, and was used for this divan and some of the chairs. The chairs are all finished in enamel. Those not upholstered in leather are in old blue and gray silk damask. Small memorandum tables and telephones are provided. The screen is surrounded by rich velvet, purple in color. Care was taken that enough of this be used to serve the purpose, without unbalancing the decorative effect of the rest of the room.

Projection Room Remarkable.

The projection room itself is remarkable for an installation of its kind. It is of goodly dimensions for such a plant, has glass-covered ports, all necessary safety port shutters and ample ventilation by means of an adjustable opening in the exhaust pipe of the main ventilation system. Adjoining is a rewinding room, fully equipped for the purpose for which it is intended. The construction is of concrete and the floor, of course, of cement. The walls are painted in harmonious colors. There are toilet facilities, including wash basin with running water for use of the projectionists. Two Simplex projectors, late model, are installed.

The Inter-Ocean Film Corporation is very proud of its screening room, as well it may be. The projection room and its equipment would do credit to some of our best theatres and is a thousand per cent. better than the projection room in very many theatres which call themselves high class. Projection is in charge of Donald B. Shepard. It is no unusual thing for Mr. Shepherd to project 12,000 feet of film in a day, same being, for the most part, for the benefit of foreign buyers.

RICHARDSON.



Inter-Ocean's New Projection Room for Export Showings.
An indication of the development of the American film export business.

Buys Rights to Garson Film for Kentucky and Tennessee

COL. FRED LEVY, of the Big Feature Rights Corporation, Louisville, Ky., has bought the Kentucky and Tennessee Rights to "The Unpardonable Sin." The corporation will put out the production as a road show at prices ranging from 25 cents to $1, percentage bookings only. Arrangements have been made already for two weeks in Louisville.

This is the second big deal Col. Levy has closed for the Big Feature Rights Corporation. He bought the Kentucky rights to "Mickey." The Big Feature Rights will handle these two pictures separately and will have special men in charge of them.

The two prints of "Mickey" have been booked solid to the middle of June. Kentucky towns that ordinarily hesitate to advance prices for one day, are booking "Mickey" for three days at advanced prices.

Joseph Steuerle, manager of the Walnut Theatre, in Louisville, which played "Mickey" a week has booked it for a repeat of a week. This is the first time the Walnut has ever booked a repeat.

M. B. Stockley of the Princess Theatre Hopkinsville, who shows "Mickey" May 18 and 19 was inclined at first to run it at 15 and 25 cent prices, but has advanced them to 35 cents on reports of the tremendous success of "Mickey" elsewhere, especially in Nashville, at the Knickerbocker.

Guest to Write Stories for Nelson Productions, Inc.

HARRY R. GUEST, for the past three years publicity representative for the John H. Kunsky corporation, controlling ten of Detroit's leading photoplay theatres, has resigned, to become affiliated with H. N. Nelson, of Nelson Productions, Inc., in the capacity of scenario writer and assistant to Mr. Nelson.

Mr. Guest won considerable prominence in film and amusement circles of Michigan through his editorial work on John H. Kunsky's Weekly Film News. Nelson Productions, Inc., are entering upon a new field of advertising with which it plans to cover the United States. The films are called "Posed from Life Photoplaylets," and Mr. Guest will supply the stories required for this enterprise.

SCIENTIFIC SHOWMANSHIP IS NEEDED

Selznick Points Out How Big a Problem Has To Be Solved by Exhibitors—What Select Proposes

SCIENTIFIC exploitation is to be the most important development of the moving picture industry," said Lewis J. Selznick, president of the Select Pictures Corporation. Exploitation was the principal theme of the recent convention of the Select branch managers in New York and since then the organization has been busy developing plans for co-operation with exhibitors along new and advanced lines.

Why It Has Become Necessary.

"Pictures are costing more money than ever before," continued Mr. Selznick. "The public is educated and will not stand for anything but the best. The best is expensive. The exhibitor to be successful must meet this demand and the producer cannot keep going ahead unless the improvements can be made profitable. Popular stars, great stories and high class directors all cost more than ever before. Consequently it is necessary that the exhibitor from whom must come the money to pay for these big productions, shall increase his receipts. The aim of the Select Pictures Corporation always has been to co-operate with the exhibitor and guarantees that he shall make a profit on every production.

"We now propose to help exhibitors become better showmen. We are organizing an exploitation department along these lines. We will have a staff of exploitation experts in every branch office who will go direct to the theatre, study the local conditions and show the exhibitor how he can boom his business.

Showmanship a Big Problem.

"The exhibitor has so many problems on his hands that in many instances he has overlooked one of the most important phases of his business. Staging his shows, making his theatre attractive, exercising care in booking only the biggest attractions and handling all the machinery of his house, he has no time left to devote to scientific exploitation. It makes no difference what he has in his theatre, if he does not get the news to the public, he is not going to get the results at the box office that he deserves.

"Quality in itself is not sufficient—publicity in itself is not sufficient. To get big business it is necessary to have quality and publicity go hand in hand. That is what Select stands for and we expect to open the eyes of exhibitors to possibilities of profits of which they have not even dreamed heretofore.

How It Worked in Practice.

The new Selznick plan of scientific exploitation has been put into operation at Providence during the pre-release showing of "Upstairs and Down," the first of the series of Olive Thomas productions, in the Strand Theatre.

Cooperation with Manager Charles H. Williams, of the Strand, began two weeks before the opening of "Upstairs and Down." First of all, advantage was taken of a movie ball, held at the State Armory in Providence Thursday night, three days previous to the opening. Miss Thomas led the grand march with Governor Beeckman. Lewis J. Selznick immediately assigned Randolph Bartlett of his publicity forces and Morris Safier, of the Boston branch of Select, to the task of conducting a big exploitation campaign.

Every Available Billboard.

The first move was to secure every available billboard in the city and its environs. The total poster display consisted of 110 twenty-four sheet stands, 75 six-sheets and a great number of handsome one-sheet portraits of Miss Thomas, the latter being framed and displayed prominently in stores and other public places. For the first week these stands were used in conjunction with the Movie Ball committee, the dates merely announcing that Miss Thomas would appear at the ball. The day after the ball every stand was posted with new dates, announcing the showing of the picture at the Strand Theatre.

One week before the opening at the Strand came the opening of a big, popular dancing pavilion at Hunt's Mills, in the outskirts of the city, owned by Edward Fay. The Fowlers, professional dancers, were engaged to introduce at this event the "Upstairs and Down" fox trot invented for the occasion and danced to the music of the "Upstairs and Down" song, which has just been published. Then an amateur contest was held, couples imitating the professionals, and to the winners was donated a silver loving cup known as "The Olive Thomas Trophy," the presentation being made at the movie ball. The publicity given this contest brought three thousand persons to Hunt's Mills. The name of the picture, "Upstairs and Down," and of the star, Olive Thomas, was indelibly fixed upon the minds of three thousand persons in this way.

An "Upstairs and Down" Race.

Through the Providence News, an "Upstairs and Down" marathon race was arranged. This race consisted in a two-mile run through the main streets of Providence, in the course of which the athletes were required to go up and down two sets of specially constructed stairs, set in the street bearing the Olive Thomas, "Upstairs and Down" advertising. Another loving cup was presented at the ball to the winner of this event. For eight days the Providence News carried a seven-column line on its sports page, working up interest in the race and the last two days it gained first page publicity.

Meanwhile, through the ball committee, slides were projected in all the theatres of the city, with this wording: "Olive Thomas says, 'Meet me at the Movie Ball, State Armory, Thursday evening, April 24, and we will dance 'Upstairs and Down,' the new Selznick Pictures fox trot."

Many Window Displays.

Various window displays were obtained from merchants, one of the most striking being designed by the Outlet, the largest department store in Providence. This store was featuring a "Gingham Week" and built a staircase, carrying out the "Upstairs and Down" idea, from bolts of this material, with the one-sheet portrait of Miss Thomas in the centre.

Billie Rhodes Has a Fancy Roadster for Her Road-Roaming Romance, "In Search of Arcady."
Which is her newest Robertson-Cole feature, released by Exhibitors Mutual, and not a road show.

by the Anthony Furniture Co. This firm featured a one-week "Upstairs and Down" sale. Special articles were listed for all parts of the house, up and down stars, and each item of the newspaper advertising carried the line, "Upstairs and Down," price....$——." This ran all through the week that the picture was shown at the Strand.

Music Stores Featured the Song.

The local music stores stocked up with copies of the song, "Upstairs and Down," and big window displays on the main streets helped in the general boost. "Upstairs and Down" sundaes were served at the soda fountains of the Liggett Drug Stores and the Gibson Confectionery Company.

Cleveland Soon to Have Three More Theatres

INDICATIONS that Cleveland soon will be covered with large neighborhood theatres as well as big downtown houses, were given further notice the first week in May, when announcement was made of the sites and details for two new neighborhood theatres.

The first one to go up will be located at Hayden and Shaw avenues, East Cleveland, and is to be built by the Shaw-Hayden Amusement Company. It will cost $125,000 and be constructed of reinforced concrete, steel and brick. There will be a dance hall in it and also store rooms.

This theatre will seat 1,000 people and has already been leased to J. J. Mellert for ten years. A $20,000 organ will be one of the features.

The other theatre is the Fulton Square, which will go up at Bridge avenue and West Thirty-second street. It will seat 1,500. This house will be constructed by S. Somerfield, contractor, and has been leased for fifteen years to W. G. Montgomery, owner of the Golden Eagle and Camera theatres. The approximate cost will be $150,000.

The deal for the new Rialto Theatre, on West Twenty-fifth street, has been completed and will start at once. This house will seat 1,100. Sam H. Weis is the architect.

"All the King's Horses" Name of New Film Firm

IN the way of odd and distinctive names of concerns incorporating in the motion picture business, first honors unquestionably go to the "All the King's Horses Corporation," which was incorporated with Secretary of State Hugo a day or two ago by William K. Hall, Fred Calvin and Nevin Clark, all of New York. The company begins business on $50,000. Other motion picture concerns incorporating in this State last week were the Victory Theatre Corporation of Herkimer, $40,000; T. P. Griswold, William Manion and F. M. Baker; the M. L. B. Construction Corporation, $50,000, Robert Mintz, Jacob Prager and Jacob Landy, all of New York; the Feature Amusement Company, $1,000, Myron Sulzberger, Edna Egan and Claire Goldberg, of New York; the Hobart Henley Productions, Inc., $100,000, Harry P. Diggs, Frank L. Drum and William Eisenhardt; the Film Investing Corporation of New York, $100,000, Paul Kaiser, Jr., James B. Hopkins and Morris Panger.

GRANT.

DIRECTS ADVERTISEMENT TO AVIATORS

Ralph Ruffner, of the Rialto, Butte, Mont., Puts Sign on Roof of Theatre and Profits Thereby

CREDIT Ralph Ruffner with being the first to advertise his theatre to the birdmen. He is the first to make a direct and exclusive appeal to the airmen. For years it has been customary for tradesmen in the cities to letter the tops of their delivery wagons to advertise to those on the upper floors of tall buildings, but Ruffner seems to be entitled to the credit of being the first to paint a sign on the roof inviting the patronage of the flyers, as the accompanying illustration shows.

The Flying Circus, which has been touring the country in the interest of the Victory Loan, gave an exhibition at Butte, Mont., on Sunday, April 27, and early that morning Ruffner spread on the roof of his theatre white sign cloth letters nine feet high. He had just fastened them down to his satisfaction when the first of the planes appeared, an hour or more ahead of schedule, and Ruff congratulated himself that he was just in time.

Brings Passes to Flying Field.

He hustled out to the flying field with some passes in his pocket to look up the man who was to make photographs for the local Loan Committee and found Lt. Miller, who laughed when Ruff begged him to be sure to get the Rialto sign into the picture he was making. The lieutenant laughed and explained that it was he who formed the advance guard, coming in ahead of the others that the committee could get an early start on the plates.

"I could not overlook your sign," he said. "It was the most conspicuous thing in sight and I wondered who was advertising to get our business."

When the photographs came out the shots showed the theatre very clearly in some of the low altitude exposures and was to be seen even in those taken a mile above the town. Of course the local papers gave the house a triple column display and Ruff made the sign do double duty in appealing not only to the airmen, but to the rest of the town.

The idea came too late to be done in permanent form, but it is now duplicated in paint and will be kept freshly whitened to serve as a guide to cross-country fliers.

Wanda Hawley Signs with Famous Players-Lasky

WANDA HAWLEY, who has done such consistently good work in many Paramount and Artcraft pictures and special productions from the Lasky studio, has just been placed under contract for three years more to play leads.

Miss Hawley did very effective work in Cecil B. DeMille's "We Can't Have Everything," and is again seen to advantage in the same producer's new Artcraft Special, "For Better, For Worse." She plays the leading feminine role opposite Robert Warwick, the star, in "Secret Service," a Paramount-Artcraft special directed by Hugh Ford, and will also be seen as leading woman for Wallace Reid in "You're Fired!"

Possibly her most outstanding work of the year will be in the title role of "Peg o' My Heart," the Hartley Manners play which Olga Printzlau has scenarioized for Paramount-Artcraft special release and which William C. DeMille will direct.

This Rialto Is Getting Ready for Airplane Patrons.
Butte, Montana, has an exhibitor who is up to date and up in the air all at once.

TAX REGULATIONS TO BE ISSUED SOON

Bureau of Internal Revenue Compiles Regulations for Motion Picture Imposts—All Phases Covered

THE regulations surrounding the payment and collection of taxes affecting the motion picture industry will be issued by the Bureau of Internal Revenue within a few days, according to officials of the Treasury Department, who are now engaged in their compilation. These regulations will go deeply into all phases of the taxes, and it is declared that, after they have been issued, nobody will have any excuse for not complying strictly and properly with the law.

No quarter will be given persons who attempt to evade payment of taxes. In all regulations now being issued, special attention is paid to possible ways of getting around taxes, and where and how the tax accrues is definitely stated in order that there may be no "misunderstandings" later. In this connection, special attention is being paid to "colorable" sales. Experience has taught the Government that persons liable to tax frequently resort to "gentlemen's agreements" for the purpose of evasion, and this question received consideration last winter when the tax bill was framed.

Tax Based on Market Value of Film.

The Bureau of Internal Revenue declares that if a manufacturer, through the device of a selling branch or in any other manner, contrives to sell under the market price, with the result of benefiting his business or with the intent to cause such benefit, the tax shall be based on the fair market value of the articles and not on their nominal selling price.

The bureau has also ruled that if a taxpayer overpays the tax due with one monthly return, he may take credit for the overpayment against the tax due with a succeeding month. Similarly, if he overcollects a tax, he shall refund the overcollection to the purchaser from him.

Provision is made in the new revenue bill for the exemption from tax of sales made for export.

Rembusch Manager Is Fined.

H. H. Cook, manager of the Manhattan Theatre, Indianapolis, a picture house owned by Frank J. Rembusch, at 136 West Washington street, that city, was fined $10 and costs by Judge Walter Pritchard in city court, Wednesday, April 30, on a charge of storing motion picture films without a permit.

J. H. Hilkene, director of the Indianapolis fire prevention bureau, said enough films were found in the basement of the theatre to have caused a disaster. Under city building ordinances, films cannot be stored in any building used as an assembly hall.

Jack Richardson
Popular Western "heavy" appearing with Texas Guinan in Frohman's two-reelers.

Hale Hamilton and Naomi Childers
In a heart-to-heart scheme to save Hale's heart in Metro's "After His Own Heart."

Flora Finch Returns in "Oh Boy."

The release of "Oh Boy," Albert Capellani's "Filmusical-Comedy," co-starring Creighton Hale and June Caprice, will mark the reappearance on the screen of Flora Finch after an absence of more than one year. It will be recalled that Miss Finch, immediately upon the completion of her work in support of Bessie Love in "The Great Adventure" announced her temporary retirement from the screen in order to devote her entire time to looking after her real estate holdings.

George Walsh Popular in Rio de Janeiro

Unique evidence of the popularity of George Walsh, the William Fox star, in South America was given last month by the production in Rio de Janeiro of a three-act stage comedy entitled "The Rival of George Walsh." The play was written and directed by Francisco Marzullom, one of the best-known actors in South America.

Ralph O. Proctor.

Ralph Proctor's Experience Assists United Artists

AT Cedar Rapids, Iowa, the birth of Ralph Proctor in 1889 preceded that of the motion picture industry by about five years. Mr. Proctor must have been a close student of the intricacies of the screen long before he started with the General Film in 1909. He remained with General until 1915, going then to Metro to take charge of its Chicago office.

Mr. Proctor left the Metro to go in business for himself as head of the Standard Film Company, which connection he discontinued to assume the branch management of the Pathe in the Central West and Coast territories. Mr. Proctor resigned from Pathe to associate himself with Hiram Abrams, general manager of the United Artists Distributing Corporation.

There is something about Ralph Proctor that attracts.

Omaha Board Adopts New Trade Rules.

The Omaha Film Board of Trade, at its regular meeting April 28, adopted trade rules and affiliated with similar boards of trade in Middle Western cities. The principal trade rules are those requiring that all film be shipped C. O. D. unless paid for in advance, and blacklisting any exhibitor who books a picture for one town or for a certain time, then exhibits it in more than one town or for a longer period than that for which it was booked. The exchange men also oppose the practice of canceling pictures for no satisfactory reason without living up to the contract with the exchange.

Pearson Given Farewell Dinner.

Members of the Minneapolis Film colony gave a farewell banquet at the Radisson Hotel in honor of E. R. Pearson, who has resigned as manager of the Minneapolis First National Exchange. All of the Minneapolis exchanges and a number of local picture houses were represented at the banquet. Mr. Pearson, whose successor with First National is J. F. Cubberly, plans to go to New York after a visit in Nebraska.

NO ALBANY NEWSPAPERS DURING STRIKE

Exhibitors Without Usual Advertising Mediums for Several Days—Telephones and Slides Do the Work

Albany, May 7.

WHAT would you do, proprietor or manager of a moving picture theatre, if you lived in a city where every single one of the newspapers suddenly suspended publication because of a strike among the employes? What means would you adopt to advertise your pictures? Does such a condition of things have a tendency to decrease or increase audiences?

This is the predicament which the motion picture theatres of this city of 113,000 population, the capital of the Empire State, suddenly found itself in one day last week when all four of the newspapers ceased to publish on account of differences over wages and hours.

There is no question but that the proprietors and managers of the moving picture theatres managed to get around the difficulty in a way that was decidedly interesting. With several large features booked, the managers found themselves confronted with a situation that offered no means of advertising their shows except through the ordinary slides.

Telephone and Slides Used.

George Roberts, head of the Albany Exhibitors Local, and proprietor of the Hudson avenue house, which plays to a more or less residential clientele, hit upon the idea of utilizing the telephone to the fullest possible extent. Slides each evening announced the features for the week and also informed the people to telephone the theatre each day and learn what pictures were to be shown and to spread the information to their friends.

"The first days, from 9 o'clock in the morning until evening, we probably had from 600 to 800 telephone inquiries," said Mr. Roberts. "The second day there were a thousand or more, the news apparently spreading over the city, and before the end of the week, the buzz of the telephone bell was almost incessant. The other managers adopted the same idea and I think that our audiences were just as large and possibly larger as the days passed, as though we had the opportunity of advertising in the columns of the newspapers. Of course, there were many who came to the theatres for the first show, deprived as they were at home from reading their evening newspaper."

Differences between the newspapers and the employes were at least temporarily settled to-day, the employes having returned to work with the understanding that the situation would be submitted to a board of arbitration.

GRANT.

Audrey Munson in Canada; Can't Get U. S. Passport

AUDREY MUNSON, one time a resident of Albany, and whose father resides in Syracuse, has been refused a passport by the United States authorities and may be forced to remain in Canada, according to a letter from Miss Munson which reached friends in Albany a day or so ago. Miss Munson went to Canada in connection with the examination of her film, "Purity," which was investigated by the Canadian authorities before being passed. Miss Munson is now in Toronto and, according to her letter, she may follow the suggestion which has been made by a number of Canadian friends to remain in Canada, organize her own film company and produce motion pictures there.

According to Miss Munson's letter, she is undecided and rather upset on account of the unexpected development in connection with her passport. She writes that there is a possibility of her going to England for some one of the film producing companies there. Miss Munson was recently received by Sir William Meredith, Chief High Justice of Canada, at Osgood Hall.

GRANT.

Charles Pathe in New York; Plans Several Months' Stay

CHARLES PATHE, Chevalier of the Legion of Honor, and head of the great international motion picture organizations bearing his name, arrived in New York on April 29 for a stay in this country of several months' duration. He was met at the dock by Paul Brunet, vice president and General manager of Pathe Exchange, Inc. This is Mr. Pathe's first visit to this country in several years, his last being before the United States entered the war, and at a time when the German submarines were making trans-Atlantic travel dangerous.

Charles Pathe.

As Mr. Pathe was much fatigued from his long journey he asked to be excused from making any statement at the time and left almost immediately for the house which has been leased for him at Forest Hills, Long Island. It is expected that he will grant an interview to representatives of the trade press on some day within the near future.

It was said at the Pathe offices that Mr. Pathe has expressed much satisfaction with business conditions as he finds them reflected in the Pathe Exchange; and that he feels a just pride in the great growth in the organization since his last visit, a growth which has been particularly rapid during the past year.

Famous Players Has Strong Press Book on "Fires" Film

THE idea of service to the exhibitors is forcefully presented by the twenty-four page press book put out by the Famous Players-Lasky publicity department on its company's Salvation Army picture, "Fires of Faith," with Catherine Calvert, Eugene O'Brien and Ruby de Remer. The book, clean looking, and artistically put together, goes off the beaten track in a number of respects.

The cover is the famous Salvation Army poster which appeared as the frontispiece of the Saturday Evening Post, and which is used extensively by Famous Players-Lasky in its exploitation of the picture. Wherever one goes one sees the reproduction of the Salvation Army lassie watching over a doughboy whose hands and mouth are full of doughnuts.

The press book shows a good layout of one, three, six, and twenty-four sheets, mats, stills, rotogravure displays for window and lobby, advertising cuts and mats, and well written publicity. Going aside from the usual run of ideas, the work prints a roster of Salvation Army officials in a number of cities in every state in the Union to whom exhibitors may go for co-operation on the exploitation of the picture.

The song, "Fires of Faith," the words for which were written by Louis & Young, and the music composed by M. K. Jerome, is printed with the musical score in the press book. It is dedicated to the photoplay and the refrain is well suited to the picture. Its rendition by the orchestra and a soloist in the garb of a Red Cross nurse at the showing of "Fires of Faith" at the Harris Theatre, New York, added much to the general effect of the production. Exhibitors planning a special setting for the picture would do well to keep the song in mind.

A tie-up with the book shops is presented by the possibility of using Charles Kenmore Ulrich's novelized version of "Fires of Faith" for a window display.

Emphasis is placed on the appearance in the film of Commander Evangeline Booth of the Salvation Army. The promotional value of linking up with the local Salvation Army organization is also given prominence.

Sally Crute Recovering.

Friends of Sally Crute, whose most recent screen appearance is in J. Stuart Blackton's "A House Divided," released by the Independent Sales Corporation through the Film Clearing House, will regret to hear that she has been confined to the Englewood Hospital for a week with influenza.

Miss Crute writes that she is much improved, however, and is impatient to get back to her film work. She expects to be able to leave the hospital this week.

ROBERTSON-COLE FILMS IN BIG HOUSES

Company Announces Large First-Run Theatres Booking Features Through Exhibitors Mutual

THERE is no more pronounced evidence of the rapid growth of the Robertson-Cole Company than the extremely large number of first run houses which are booking its pictures through Exhibitors Mutual. Less than five months after its initial feature had been distributed in the domestic field, Robertson-Cole is now placing its output in many of the highest type of motion picture theatres in the United States and Canada. From one end of the United States to the other, Robertson-Cole pictures are showing before the most approved audiences and are meeting with much popularity.

It was in December that Martin Johnson's "Cannibals of the South Seas," which since has created a furore in the amusement world, led the procession of Robertson-Cole releases through Exhibitors Mutual. At that time, it was freely predicted that it would be impossible for Robertson-Cole to break into any considerable number of first run houses, inasmuch as they had been booked solid until this fall. Yet in a period of less than five months Robertson-Cole has an alignment of first run accounts that make these predictions look narrow and without judgment.

Decided Open Market Best.

Robertson-Cole entered the moving picture industry to accomplish results solely on the merits of its attractions. For this reason it decided that the open market plan of handling features would throw every company on the true box office value of its photoplay productions. Soon after inaugurating its distribution campaign through Exhibitors Mutual, it issued definite instructions to sell each production on its real merit.

The highest type of motion pictures were produced by the various units allied with Robertson-Cole. Some brilliant specials, in addition to "Cannibals of the South Seas," were added to the star series, among them being "The Turn in the Road" and "What Every Woman Wants."

It was only a matter of time before Robertson-Cole pictures began to meet with the approval of audiences all over the country. There followed the placing of Robertson-Cole offerings in the big-best theatres in the biggest cities.

The successful Martin Johnson feature paved the way for pictures starring Sessue Hayakawa, Bessie Barriscale, William Desmond, Henry B. Walthall and Billie Rhodes.

Naval Projection Expert Visits Simplex Plant

OLAN L. HAWK, chief electrician of the U. S. S. "Pennsylvania," was an interested visitor at the the Simplex plant this week.

Mr. Hawk is an authority on naval picture projection and is also credited with inventing a most novel and practical method of moving his Simplex Projector from one end of the ship to the other without "taking down" or disturbing the set-up of the machine.

This consists of a substantial four-wheeled coal truck upon which are mounted the projector, the rheostat, the film case and a reel of cable. At convenient places on the deck are located plugging boxes, so that the plug on the end of the cable can be plugged in at a moment's notice and the machine easily operated from any location.

Mr. Hawk, who has been supervisor of the picture projection for Admiral Mayo since the commissioning of the "Pennsylvania" in 1916, told of many interesting incidents attending some of the deep-sea exhibitions.

Nelson B. Bell Appointed Crandall's Press Agent

NELSON B. BELL, for the past thirteen years Sunday and dramatic editor and special feature writer on the Washington Post, has been appointed by Harry M. Crandall to the position of general press representative of the Crandall theatres in Washington, D. C.

Mr. Bell is a native of Valparaiso,

Nelson B. Bell.

Indiana, but received his education and first newspaper experience in Chicago. For four years he was a resident of San Juan, Porto Rico, where he introduced the first slang baseball stories ever printed on the island, through the medium of the San Juan News, the first American newspaper established in the Carribean. In 1905 he moved to Washington and served for a time as tariff expert with the Interstate Commerce Commission. His affiliation with the Washington Post, followed soon and has continued without interruption since. He is the author of many short stories and a dramatic critic of recognized attainment.

For eighteen months Mr. Bell served as press representative of Moore's Theatres Corporation, resigning from that position April 12.

As a member of the Crandall organization Mr. Bell will have complete charge of the advertising and publicity for the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo and Meader's Theatres, comprising the Harry M. Crandall chain—the most extensive in the National Capitol.

Selznick Promotes Two Salesmen and a Manager

FURTHER developments in keeping with the announced policy of Lewis J. Selznick, president of Select Pictures Corporation, to fill important vacancies in that organization by promotion from the ranks, were reported this week. H. E. Lotz, who has been branch manager at Select's Denver exchange, has been appointed Pacific representative; Oren F. Woody, a salesman at the Denver exchange, has been appointed Denver branch manager, and Archie W. Moses, salesman at Select's Buffalo exchange, has been elevated to the post of Buffalo branch manager.

H. E. Lotz, who has been appointed Pacific representative, will have his headquarters at San Francisco, and his territory will embrace Select's San Francisco, Los Angeles, Denver and Seattle.

Woody Succeeds Lotz.

Mr. Lotz's successor at the Denver exchange will be Oren F. Woody. Mr. Woody has been in the motion picture business for more than fourteen years. He is well known on the Pacific Coast, having been associated with the General Film Company and later with the Mutual Film. Two years ago Mr. Woody came to New York to become sale manager for Triangle, but a short time ago he resigned that position in order to get back among his western friends as salesman for Select at the Denver exchange.

Archie W. Moses, who succeeds S. S. Webster as branch manager of Select's Buffalo exchange, first became associated with Select when Charles R. Rogers was manager of the Buffalo exchange. Before his association with Select Mr. Moses was a salesman for the Fox Film Company in Buffalo, and before that he was assistant manager of the Strand Theatre in Syracuse.

World Pictures Buys a Sarver Story.

World Pictures announces the purchase of an original story by Lucy Sarver which will be used as the next starring vehicle for Madge Evans. Work on the picture will begin Monday, May 12, at the World Studio at Fort Lee. "Home Wanted," the title of the tale, although written for a child star is essentially a picture play of interest to adults.

The story is such that it will appeal to grown ups because of its heart interest and the eternal affection that everyone has for children.

ORTH FORMS MARS COMPANY.

George Orth, who was recently discharged from the photographic detachment, has organized the Mars Film Corporation to produce one reel comedies and five reel features under his personal direction. One of the first to be produced will be "Fine Gold," written by Paul Price, to be photographed by Jack Young.

The supporting cast includes George Ross, Miss M. Block, Bert Baumell and Gladys Core.

DOROTHY DALTON FLIES TO ALBANY

Famous Players-Lasky Star Dares Dizziness in Seaplane to Make Bond Speeches—$50,000 Sold

IN the city of legislators and laws, Dorothy Dalton proved herself a good fellow today, and as a result the efforts of the local committee engineering the Victory Loan were enriched by tens of thousands of dollars. Temporarily deaf from the roar of a seaplane's engine, Miss Dalton spoke April 30 from a platform on State street, addressing a large crowd, meeting Governor Alfred E. Smith later on, and then motoring back to New York to keep an appointment. The coming of Miss Dalton to the Capitol City by seaplane from New York was heralded far and wide through the newspapers and attracted great attention, proving one of the cleverest bits of advertising which has so far characterized the Liberty Loan committee of this city and country.

Reaches Albany at 8.30 P. M.

Miss Dalton reached this city at 8.30 o'clock last night, the machine dropping in the Yacht Club's anchorage after a graceful swoop from high among the grayish clouds. All day a crowd had waited along the river front to extend a welcome to the star. According to the first announcement, she was due to reach here at 1 o'clock in the afternoon. There was a high wind blowing throughout the day, retarding the flight. Word reached Albany at 2.50 o'clock that Miss Dalton had left Keyport at 2.40. The crowd dwindled but later on was augmented by the presence of hundreds who flocked to the Yacht Club between 5 and 6 o'clock. The dinner hour was forgotten by many who were anxious to be on hand when the seaplane showed up.

$50,000 In Bonds Sold.

Telephone messages to Newburgh, Kingston and Poughkeepsie failed to bring any word concerning Miss Dalton. Later on, this was explained by the fact that she was flying at an altitude of 4,000 feet. When the night boat pulled out for New York at 8 o'clock, the crowd gave up hope and filtered to homes and theatres. Miss Dalton arrived a half hour later, grabbed and spoke ten minutes, and sold over some coffee and rolls at the Hotel Ten Eyck, motored to the Hudson Theatre $50,000 in Liberty Bonds. On account of the lateness of the hour, her speech-making engagements at Proctor's Grand and elsewhere were canceled.

The Modern Mermaid.
Dorothy Dalton and Pilot Zimmerman at the end of their flight from New York to Albany.

Greensburg's City Council Votes Against Sunday Shows

PICTURE THEATRES will not be permitted to open on Sundays at Greensburg, Ind., as a result of the action of the city council, which, by a vote of three to one, recently went on record as being opposed to the Sunday show proposition.

The council's action was taken at a special session April 22, when voting on a request made by William Francis, proprietor of the Southside Theatre, that he be permitted to operate his theatre on Sunday. Three councilmen voted to refuse the request, one voted for it, one did not vote and one member was absent.

The vote was recorded after two petitions, one favoring the request and the other opposing it, had been presented to the council. The petition presented by Mr. Francis was signed by 239 citizens, who expressed themselves in favor of the Sunday shows. The other petition presented by the ministerial association and the church people was signed by 210 persons, who, it was alleged, were opposed to the proposition.

The Sunday opening question has been up before at Greensburg during the last few years, but each time has been defeated.

Robertson-Cole Expands Its Foreign Distribution

ANOTHER link has been forged in the chain which Robertson-Cole is drawing around the world. It has just closed a deal with the Oriental Trading Company, of Soerabaya, Java, whereby a number of its productions will be distributed in the territory of the Dutch East Indies, Strait Settlements, and the Federated Malay States.

Karel Hymans, head of the Oriental company, who was in New York, consummated the deal, which is considered one of the most important made in recent weeks by Robertson-Cole.

All the stars, whose products are released in the United States and Canada by Robertson-Cole will be seen in the Oriental's territory under the arrangement with Robertson-Cole.

There is now practically no corner of the earth where Robertson-Cole is not strongly represented by its motion picture product.

Leon Schlesinger, with offices, at 220 West Forty-second street, New York, has been appointed exclusive buying agent for the Oriental Trading Company in the United States.

A Real Lover of Music
Is Albert Roscoe, who listens to Theda Bara in her Fox feature, "The Siren's Song."

Films Indiana Soldiers on Arrival in New York

S. BARRETT McCORMICK, managing director of the Circle Theatre, Indianapolis, has put over many attractive advertising and publicity stunts since the Circle has been in operation, but his latest—the sending of a special photographer to New York to get moving pictures of the Indiana boys returning home on the Leviathan—is believed to have surpassed all of the rest.

The photographer got excellent views of the docking, had the pictures developed and printed, and brought the films back to Indianapolis less than three days after the actual arrival of the transport which brought the boys back.

The pictures, which were featured at the Circle all week, showed the progress of the reception committee, which went to New York from Indianapolis, from the time it left the shore to go to welcome the boys until the soldiers trooped down the gangplank of the big Leviathan. There were "close-ups" of Brigadier-General Douglas MacArthur, commanding the 84th Infantry brigade; Colonel Robert H. Tyndall, of Indianapolis, commanding the 160th; Captain Jesse Fletcher and Lieutenant Charles Clift. The film closed with a glimpse of some of the jolly fighters of Battery A, one of the two Indianapolis batteries in the division, grinning excitedly into the camera.

The film, which enabled the "folks back home" to get a glimpse of their boys before they get here, is to be sent to Lafayette, Bloomington and other Indiana cities for exhibition.

Theatres Suffer Again.

Although the license ordinance of Louisville was amended to practically eliminate many industries included in the first draft, the amended ordinance carries about the same license taxes for theatres as the original draft. As usual the theatres carry the brunt of every movement started looking toward increased revenue.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of May 12.)

Eureka, Cal.

Orpheum (J. Lindsay Brown).—George Walsh, in I'll Say So (Fox); Gladys Brockwell, in Forbidden Room (Fox).

Indianapolis.

Circle (S. Barrett McCormick).—Griffith's The Girl Who Stayed at Home (Artcraft).

Los Angeles.

Grauman's.—Bryant Washburn, in Something to Do (Paramount).

Broadway (T. L. Tally).—Anita Stewart, in Mary Regan (First National).

Minneapolis.

Garrick (J. K. Johnson).—Griffith's The Girl Who Stayed at Home (Artcraft).

Winnipeg.

Province (H. L. Jernberg).—Norma Talmadge, in Heart of Wetona (Select).

Gaiety (H. L. Jernberg).—Pauline Frederick, in Daughter of the South (Paramount).

Philadelphia.

Fairmont (H. M. S. Kendrick).—Alice Brady, in The World We Live In (Select).

Theda Bara, in When Men Desire (Fox), Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Detroit.

Majestic (Geo. E. Guise).—John Barrymore, in Test of Honor (Paramount); Vivian Martin, in Small Town Girl (Paramount).

Regent (Tom H. Ealand).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Orpheum (Tom H. Ealand).—Mabel Normand, in A Perfect 36 (Goldwyn).

Madison (John H. Kunsky).—Cecil B. DeMille's For Better, for Worse (Artcraft).

Washington (John H. Kunsky).—Stolen Orders (World).

Adams (John H. Kunsky).—Mary Pickford in Daddy Long Legs (First National).

Liberty (John H. Kunsky).—Harold Lockwood in Shadows of Suspicion (Metro); Mitchell Lewis in Code of the Yukon (Select).

New York City.

Eighty-first Street (A. H. Shackman).—William Russell, in Some Liar (Exhibitors Mutual); Dorothy Dalton, in The Homebreaker (Paramount).

Strand (Joseph Plunkett).—Mary Pickford, in Daddy Long Legs (First National).

Rivoli (Hugo Riesenfeld).—Norma Talmadge, in The New Moon (Select).

Rialto (Hugo Riesenfeld).—Marguerite Clark, in Let's Elope (Paramount).

Fox's Audubon (Ben Jackson).—Charles Ray, in Greased Lightning (Artcraft); Theda Bara, in The Siren's Song (Fox).

Fox's Academy of Music (Charles Wuerz).—Dorothy Gish, in Peppy Polly (Artcraft); Tom Mix, in The Coming of the Law (Fox); Henry B. Walthall, in Modern Husbands (Mutual); Peggy Hyland, in Miss Adventure (Fox).

Fox's Bay Ridge (William Waldron).—John Barrymore, in The Test of Honor (Paramount); Dorothy Gish, in Peppy Polly (Paramount).

Fox's Bedford (Harry W. Moore).—Mabel Normand, in The Pest (Goldwyn); Fannie Ward, in Cry of the Weak (Pathe).

Fox's Comedy (David Schaefer).—William S. Hart, in The Poppy Girl's Husband (Artcraft); Tom Mix, in The Coming of the Law (Fox).

Fox's Crotona (Phillip Levy).—John Barrymore, in The Test of Honor (Paramount); Theda Bara, in The Siren's Song (Fox).

Fox's City (Sam Fried).—Edgar Lewis, in Love and the Law (Sherry); Doris Kenyon, in Twilight (Sherry).

Fox's Folly (Harry Lipkowitz).—Dorothy Dalton, in Beyond the Law (Aywon); Fannie Ward, in Cry of the Weak (Pathe).

Fox's Jamaica (John Spagna).—Charles Ray, in The Sheriff's Son (Paramount), Norma Talmadge, in The Probation Wife (Select).

Fox's Ridgewood (A. H. Anderson).—John Barrymore, in The Test of Honor (Paramount), D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Fox's Star (Arthur E. Smith).—John Barrymore, in The Test of Honor (Paramount); Theda Bara, in The Siren's Song (Fox).

Fox's Terminal (Fred. M. Shafer).—Tom Mix, in The Coming of the Law (Fox); Marion Davies, in Getting Mary Married (Select).

June 5 Marks $25 Increase in Fee of 306, I. A. T. S. E.

NOT June 1, but June 5, is the date set by Local 306 of I. A. T. S. E. as the day from which will date the increase in its initiation fee from $75 to $100. A communication from M. J. Rotker, corresponding secretary of Local 306, which has its headquarters in the Gaiety Theatre Building, brings the information that June 1, as announced in the May 3 issue of the World was a little premature.

Although there is not much difference between June 1 and June 5, the Local is desirous of giving prospective members as much more opportunity as possible to affiliate through it with I. A. T. S. E., and does not want four days or $25 to stand between a prospective and a union certificate.

Guetlein Engaged by International.

The International Film Service, producers of the tri-weekly news reels issued under the independent titles of Hearst News, International News, and Universal Current Events, which are released through the Universal, has augmented its staff of cameramen from among the many released men from the service, among them being Ed. Guetlein.

At the time war was declared Mr. Guetlein was covering an assignment in Costa Rica and he returned to enlist in the Aviation section of the army. But his papers from Washington requested that he enlist in the signal corps. As soon as he entered the service he was assigned to work in Washington. He accompanied President Wilson abroad on the first trip to France and returned with him also.

Hamilton Smith Joins Universal.

Hamilton Smith, well-known screen author, and at one time manager of the Kalem Company, has been added to the Universal scenario department by Eugene Mullin, Universal script chief. Smith is perhaps best known for his "Mysteries of the Grand Hotel," which was produced as a series of two-reel episodic dramas by Kalem. He will specialize on serial work at Universal City.

Labor Body Asks Sunday Shows.

The Geneva (N. Y.) Federation of Labor has presented two petitions to the Common Council of that city requesting that ordinances be introduced to permit Sunday movies and ball games. The petitions have been referred to Alderman Louis H. Guard, chairman of the law committee, and it is understood that the necessary ordinances will be presented to the council. The ordinance relating to ball games will undoubtedly pass, but it is feared that the one relating to the theatres will not. Geneva officials claim they favor Sunday ball games, but are opposed to the opening of the theatres on Sunday. The theatre managers are at present planning to conduct a campaign to gain popular support.

Blackton Signs Mme. Margaret Barry.

An important member of the supporting cast being assembled by J. Stuart Blackton for his newest production, the theme and title of which have not yet been announced, is Mme. Margaret Barry, a Russian actress.

Although Madame Barry is an American by birth, California being her native state, most of her career has had Russia for its setting.

Madame Barry's work under Commodore Blackton's direction in this picture is really her first screen experience. She appeared before the camera for the Pathe Freres Company in London some time ago in a series of filmed legends but she has never before appeared in a feature photoplay, so she considers her Blackton engagement as her entry into the picture field.

Sunday Question Quiescent in Albany.

Not until some definite action is taken toward securing Sunday motion picture shows in the neighboring cities of Schenectady, Watervliet and Rensselaer, will the proprietors and managers of Albany's houses get busy. This much has been agreed upon by the heads of the ten or more houses in this city. The managers say that they realize perfectly well that they have a hard row ahead of them owing to the attitude of Mayor Watt. If other nearby cities secure Sunday shows, they can use this as an argument to accomplish their own ends.

Stewart Edward White

Author of "The Westerners," first of the Great Authors' productions distributed by Hodkinson.

ONTARIO EXHIBITORS HOLD CONVENTION

Canadian Managers Meet in Ontario May 5 and 6—Co-operative Exchange Proposition Discussed

MANY Canadian exhibitors gathered at Toronto, on Monday and Tuesday, May 5 and 6, for the annual convention of the Motion Picture Exhibitors' Protective Association of Ontario, and for the first general meeting of the stockholders of the Canadian Exhibitors' Exchange, Limited, which is being promoted by the Ontario association.

The first day's program consisted of consideration of general business by the association members. On the second day more definite attention was paid to the new co-operative exchange proposition. The shareholders elected their permanent directors for the new company on Tuesday. The convention was held in the Sons of England Hall, with theatre men in attendance from all parts of Ontario and Quebec.

Out-of-town visitors were treated to a number of entertainments which had been arranged by a special committee consisting of Messrs. J. C. Brady, Alexander, Feighen, William Sturgess, Ferguson, Redway, Welsman and Cardie, and Secretary Thomas Scott.

Special Meeting Precedes Convention.

In preparation for the convention, the Ontario association held a special meeting on Tuesday, April 22, at the association headquarters, 143 Yonge street, some thirty members being in attendance.

A letter was received from the Toronto Operators' local in which it was pointed out that the organized projection operators had decided to do business with churches on the same basis as moving picture theatres. The Toronto local will supply union operators for moving picture shows in churches whenever asked to do so—which has been quite often recently.

The meeting also received a letter from Jule and J. J. Allen, the Canadian exchange managers, respecting the complaint by exhibitors that the rates for lithographs, heralds and other accessories were too expensive. After a thorough discussion, it was decided to appoint a committee to confer with the exchange managers on this subject.

Detroit Theatre Holds a Midnight Ball and Show

ANY theatre that has the facilities will do well to follow the original novelty worked out by A. J. Moeller, manager of the De Luxe Theatre, Detroit, recently, when he gave a midnight performance of "A Midnight Romance," featuring Anita Stewart, preceded by a free dance between the hours of 11 and 12. At least 500 persons were on hand for the midnight show, while those from the 9 o'clock show remained for the dance that lasted until midnight.

Mr. Moeller converted his foyer into a ballroom appropo with the atmosphere of the picture. The theatre orchestra of seven pieces furnished the music for dancing, and the floor was filled to capacity with dancers from the first to the last dance. At 11:50 the ushers escorted the patrons to their seats, and promptly on the stroke of 12, "A Midnight Romance" was unreeled.

In advertising the novelty Mr. Moeller called it a "midnight matinee," explaining that the word matinee is derived from matin, meaning early morning, so that the performance, commencing at the hour of 12 was a matinee in the truest sense of the word.

"The Perfect Lover" to Be O'Brien's First Selznick

THE PERFECT LOVER" is the title of the first production in which Eugene O'Brien will make his bow as a Selznick star. The story of "The Perfect Lover," which was adapted from "The Naked Truth" by Leila Burton Wells, which appeared in Harper's Magazine, was selected as the one best fitted to Mr. O'Brien, and the producers feel confident that it will give the star one of the most popular vehicles of his career.

As the title implies, "The Perfect Lover" is ideally suited to Eugene O'Brien's personality and talents. The picturization of the story offers brilliant opportunities, not only to the star, but to every other unit of the Selznick producing staff.

The story, which concerns a young man who through outward influences has become a personal magnet to which women seem naturally attracted, and who gets into serious difficulties because of it, is a strictly human play filled with dramatic moments, romance, love and adventure.

Frisco Exchange Board and United Theatres Body Meet

THE Film Exchange Board of Trade of San Francisco recently held a joint meeting with the United Theatres' Association of Northern California in the rooms of the latter organization at 109 Golden Gate avenue. The organization of exhibitors, which was incorporated last month by Charles Godard, Sacramento; Louis Greenfield, San Francisco; James Beatty, San Jose; C. W. Midgley, Oakland; Peter J. Hanlon, Vallejo; Albert H. Moore, Berkeley, and Lawrence E. Lund, Oakland, is now ready to take up the work for which it was organized and invited the members of the Board of Trade to meet with it in order that its purposes might be explained.

The new organization now has eighty-four theatres affiliated with it, maintains elaborate offices in the heart of film row, has its own projection room, with a seating capacity of more than one hundred, its own operator, and is commencing to review pictures with co-operative booking in mind.

Ordynski to Make Polish Film.

Richard Ordynski, the famous director of the Metropolitan Opera House, has entered motion pictures and has sailed for Europe to supervise under his personal management the making of a film to be made in Poland, and featuring Premier Ignace Jan Paderewski. The production is being made by a company organized and financed by Polish capital, and including the representative Polish business men of the east. It is called the Tatra Production Corporation, named after the principal range of mountains in Poland. Among the directors are: Henry Sieminski, A. V. Piskorski and Mr. Mierzwinski. The offices are at 150 Nassau street, New York.

Virginia Pearson to Write a Book.

Virginia Pearson, following the completion of her first picture, "The Bishop's Emeralds," for Pathe, has decided to write a little book on "The Art of Motion Pictures."

There will be chapters in the new book on "The Art of Make-up," "Dressing for the Screen," "Pantomime as an Art," "The Difference Between the Stage and the Screen" and "Hints for Picture Aspirants."

The book will be privately printed by Miss Pearson and will be sent to those of her admirers whom she thinks from their letters that it will benefit. She has no ambition to enter into competition with professional writers on these subjects, only to express her own views.

George Siegmann Mustered Out.

George Siegmann, who created "My Unmarried Wife," Carmel Myer's screen success, has been mustered out of the army reserve list. He has again joined Universal's producing staff. Siegmann will direct Priscilla Dean in "Pretty Smooth," which is now being completed at Universal City. The story was written by Joseph Franklin Poland.

A Jewel of a 24-Sheet for "The Bishop's Emeralds."
Virginia Pearson's first independent feature released through Pathe.

LEE KUGEL GETS RID OF A GROUCH

Enters Seemingly Justified Complaint That Press Agents Too Frequently Draw Long Bow

THE difficulty of believing what they read must be a problem to the huge army of exhibitors scattered throughout the country. In looking over the trade papers each week I wonder how the motion picture theatre manager can reconcile fact with fiction. If it is hard for the salesman to convince his prospect no one is more to blame than the organization that will permit "wild-eyed" statements to go out under the guise of "selling arguments" put up by the publicity man. I see published each week biographical sketches about "picture stars" that credit them with having been the star of some big Broadway theatrical success when in fact they were only walking ladies playing a "the-carriage-awaits-you-my-Lord" sort of a part.

Announcement is made with great gusto by a film company that at an enormous price a most successful play, having had a record breaking run (with passes), has been secured for the use of Miss Aurora Borealis and would be put in work immediately under the direction of "Horace Slattery," the well-known director. Miss Borealis, it will be recalled, co-starred with Maude Adams in "The Little Minister," having been one of forty in the mob scene in this famous play of James Barrie.

Exhibitor Unconsciously Fools Public.

Now the poor exhibitor, reading the trade paper which for him is his guide and beacon to success, books the picture when it comes out. He uses his trade paper as the press book and clips these stories and unconsciously fools his public. He fools them once and maybe twice and then the public gets wise. Business falls off and he begins to ask why. He is told and then for an alibi he quotes the press matter from the producing company. When the salesman for the company comes around to see why his contract has been canceled he gets his answer in few but well-chosen words.

I am not trying to teach the craft how to put over or write publicity, but I do get tired of reading so many blamed lies that are founded on no possible value in selling film merchandise.

A case in point: I saw published a few months ago in one of the trade papers a biographical sketch of a film actress—or star if you want to call her such—who was co-starred with Rose Stahl in "The Chorus Lady." I was with the Henry B. Harris offices when Rose Stahl starred in "The Chorus Lady" and the woman in question played one of the small parts in the production.

LEE KUGEL.

Farrar to Make Pictures of New Calibre in West

GERALDINE FARRAR, who has just ended an opera season, will leave New York on May 10 for the Goldwyn studios at Culver City. Preparations that have been made for Miss Farrar's new work on the screen indicate that as a picture player the Goldwyn star is entering on the most important and significant part of her career. From every standpoint, play material, scenic elaboration, photography and picture direction, the new Farrar pictures will aim to set a new standard not only in Goldwyn production but in pictures everywhere. The component parts of the first picture in which Miss Farrar is to appear in her new series are of the highest quality obtainable.

Ohio Passes Law Against Bad Checks.

The Ohio Legislature has passed a bill making it a crime to pass a check when the signer has insufficient funds in the bank. The passage of this bill was welcomed by the film exchanges of Ohio, which are making a determined effort to eliminate bad accounts. The bill becomes a law July 10.

Exchange managers have been troubled time after time with checks which have come back from the banks marked "not sufficient funds." The new law makes it necessary to have enough money in the bank to cover at the time of issuing a check. It also makes the check itself prima facie evidence of intent to defraud in case it is refused by the bank.

No, He Isn't the "Heavy." He's Director Charles Miller

Rehearsing a scene for his first special production which will be released by Independent Sales Corporation.

Ernest Truex to Appear in Comedies with Mrs. Drew

ERNEST TRUEX, screen and stage star, has been signed for a series of comedy films by Amedee J. Van Beuren, president of the V. B. K. Film Corporation, producers of the Paramount-Drew comedies, and Timely Topics, Inc., producers of "Topics of the Day," released by Pathe Exchange, Inc.

"In signing Mr. Treux to appear in two reel comedies," stated Mr. Van Beuren, "I am continuing my policy established with my pictures starring Mr. and Mrs. Sidney Drew, in making refined comedies of feature quality with stars of ability and reputation I am firmly convinced that this type of screen comedy is a favored institution in America and abroad and that there is sufficient demand for comedies of distinction to warrant the appearance of stars of the calibre of Mrs. Sidney Drew and Ernest Truex in two reel pictures.

Mr. Truex began his screen career with Mary Pickford in "The Good Little Devil." The current release of Ernest Truex is the Famous Players-Lasky presentation of "Oh You Women," in which this jovial star shares honors with Louise Huff. His other screen productions include "Come On In" and "Good Bye Bill," both with Shirley Mason, and "Caprice," with Mary Pickford.

Mr. Truex is now appearing with Taliaferro in the featured roles of "Please Get Married," at the Fulton Theatre, New York.

Production plans for Mr. Truex comedies are now being formulated by Mr. Van Beuren and details will be announced at a later date. Good stories are wanted for the new comedy series and synopses should be sent to the V. B. K. Film Corporation, 220 West Forty-second street, New York.

Karl Formes Joins Vitagraph.

Karl Formes, a distinguished member of the Metropolitan Opera Company until recently, whose creation of one of the principal roles in Henry Hadley's "Bianca" at the Park Theatre, New York, this season, is fresh in the public mind, has joined Vitagraph's acting forces. Mr. Formes will be seen initially in "The Little Boss," in which he supports Bessie Love, on June 2, and in "Rogue's Romance," supporting Earle Williams, on June 9.

Lucien Andriot With Capellani.

Work of enlarging the studio organization of the Albert Capellani Productions, Inc., to accommodate the increased activities of the company, is progressing rapidly. The newest addition to Director Capellani's staff is Lucien Andriot, formerly cameraman for the World Film Corporation and more recently an aviator in the American Cinematographic Division, who has been appointed a member of the photographic staff of the Capellani Studios at Fort Lee.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Usurper."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme for John Maddox—Heart of Mine (Moderato Cantabile), Ralph C. Smith.

1—D. At opening. 2:15. Theme.
2—T. Now he has come to the point. 2:30. Stampede (Western Allegro), Simon.
3—T. Poliy, there's a reason for. 3:45. Theme.
4—T. While in England. 2:30. Capricious Annette (Moderato), Borch.
5—T. He wouldn't lease under any. 2:00. Dramatic Narrative, Pement.
6—T. And then John Maddox. 2:00. May Dreams (Moderato), Borch.
7—T. There is much more than. 3:15. Theme.
8—T. I am connected with Scotland. 2:45. Peacefulness (Andante Simplice), Borch.
9—T. Evening, John Maddox. 1:15. Misterioso Agitato No. 66, Smith.
10—T. It seems to me that. 2:00. Waltz Divine (Moderato), Rosey.
11—D. When detective climbs bushes. 4:30. Constance (Moderato Cantabile), Golden.
12—T. My dear chap. 2:45. Dramatic Tension No. 36, Andino.
13—T. It was to save my father. 3:00. Adagio (from Tragic Suite), Mozart.
14—T. If you tell that story. 3:30. Cradle Song (from Tragic Suite), Gottschalk.
15—T. As it happened, the first big. 2:45. Mysterious Nights (Valse D Dramatic), Berg.
16—T. Twelve o'clock and the reception. 2:30. Theme.
17—T. Be careful not to close the. 1:45. Misterioso No. 29, Andino.
18—T. I have but one question to. 1:45. Birds and Butterflies (Intermezzo Capriocoso), Vely.
19—T. I am only acting. :45. Theme.
20—D. When John goes to curtains. 1:15. Dramatic Agitato, Hough.
21—T. Quentin you've done me (storm effects). 2:00. Theme.
22—T. Do you think my buckskin. 2:45. Clematis (from Boutonniere Suite), (Moderato poco Agitato), Tonning.
23—T. Brightly breaks the new. 2:00. Impish Elves, Borch.
24—T. Beatrice was going. 1:15. Theme.
25—T. Out west (shots). 2:00. Indian War Dance, Herbert (to end).

"The Roaring Road."

Released by Famous Players-Lasky Corporation.
Prepared by S. M. Berg.

Theme—Canterbury Bells (from Boutonniere Suite), Capricious Allegretto), Tonning.

1—D. At screening. 1:45 (From Symphonette Suite.) (Lento Allegro), Berge. (watch for auto and telephone bell effects.)
2—T. Wells Fargo. 1:15. Dutch Windmill (Allegretto), Zamnecik.
3—T. Wallace Reid. 2:00. Theme (watch for auto and motorcycle effects).
4—T. Fred Wheeler who has just. 3:45. Gavotte Piquante), Pierson.
5—T. You lost two sales on. 4:15. Birds and Butterflies (Allegretto). Vely. (telephone bell.)
6—T. Tired or not Toodles is. 1:15. Theme.
7—T. The Bear has sworn. 1:45. Babillage, Castillo.
8—T. They're off. 3:00. Comedy Allegro, Berg.
9—T. The thirtieth Lap. 3:00. Hurry, Levy.
10—T. In the fortieth. 2:00. Hurry No. 33, Minot.
11—D. At the end of race. 1:45. Joyous Allegro, Borch.
12—T. Weeks pass, but still. 1:15. Mysterious Nights, Berg.
13—D. When Ward leaves. 2:30. Hunkatin (half tone one-step), Levy.
14—D. When Dorothy joins Toodles. 2:45. Theme.
15—T. Why were you in such. 4:00. Impish Elves, Borch.
16—T. You can take another. 2:00. Theme.
17—D. When Dorothy phones. 1:45. Sparklets (Allegretto), Miles.
18—T. I'm on, I'll plant it. 3:45. Scherzetto (from Symphonette Suite), Berge.
19—T. Two minutes of eight. 3:45. Misterioso Dramatic No. 66, Smith.
20—T. We'll meet the train. 2:45. Stampede (gallop), Simon. (auto and train effects.)
21—T. The train pounds on. 3:00. Wild and Woolly (gallop), Minot (auto and train effects.)
21—T. He's whistling for. 2:00. Galop No. 7 (Allegro Vivace), Minot. (effect of glass crash and steam whistle.)
23—T. What the Dickens do. 1:00. Theme (to end).

"The Red Lantern."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Mahlee—"A Japanese Sunset" (Oriental Andante)—Deppen.

1—D. At screening. 1:00. Lento Allegro (from Symphonette Suite) (Dramatic Opening), Berge.
2—T. In Pekin. 1:00. In a Pagoda (Chinese Characteristic), Bratton.
3—T. A child of Europe and Asia. 1:15. Theme.
4—T. A medical student in whose veins. :45. The Mandarin (Allegretto) (Violin only in imitation of Chinese Fiddle), Leigh.
5—D. When Mahlee throws shoes. 1:15. Dramatic Recitative, Levy.
6—T. Mahlee's grandmother. 4:00. Japanese Reverie (Andante), Bartlett.
7—T. Why do they shun me? 1:30. In a Chinese Tea-Room, Langey.
8—T. The American mission where. :45. Impish Elves, Borch.
9—T. Their son actively connected. :45. Misterioso Agitato No. 66, Smith.
10—T. With the rising of the moon (watch for hooting owl). 3:00. Theme.
11—T. My ancestors will not accept me (watch for hooting owl). 2:15. Dramatic Agitato, Hough.
12—D. When Andrew enters. 2:00. Misterioso Dramatico No. 22, Borch.
13—D. When Mahlee sees Andrew. 3:00. Theme.
14—T. The Boxers rise against (newspaper). 1:15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
15—T. I'm afraid that Mahlee cares. 2:15. In a Tea Garden (Japanese Idyl), Grey.
16—T. Holy Buddha. 2:30. Sinister Theme, Vely.
17—D. When Andrew returns. 1:00. Heavy Desc. Agitato (No. 4, Luz Photoplay Edition).
18—T. I was captured by the Boxers. 3:15. Theme.
19—D. When Mahlee sits at organ. :45. (Organ improving.)
20—D. When Mahlee stops playing. 3:30. Dramatic Narrative, Pement.
21—T. And may I enquire the honorable? 2:30. Tragic Theme, Vely.
22—D. When Mahlee fixes flowers in hair. 1:30. Theme.
23—T. Sir Philip Sackville. 2:30. Heavy Dramatic Pathetic (No. 10, Luz Photoplay Edition).
24—T. As the weeks pass Mahlee. 2:15. Mandarin Dance, Kempinskl.
25—D. When Mahlee enters bedroom. 1:30. Andante Doloroso No. 51, Borch.
26—D. When Mrs. Templeton leaves Mahlee. 3:30. Turbulence (Allegro Agitato), Borch.
27—T. In irretrievable step. 2:00. Heavy Dramatic, Oehmler.
28—D. As scene fades to Templeton. 1:15. Weird Oriental Theme, Levy.
29—T. The Feast of the Red Lantern (watch for gong strokes). 2:00. Danse Orientale (Characteristic Chinese), Lubomirsky.
30—T. The Goddess of the Red Lantern. 2:00. Chinese Wedding Processional, Hosmer.
31—T. I am the Goddess of the Red. 2:00. Chinese Serenade, Puerner.
32—T. With the approach of midnight. 2:00. Theme.
33—D. When Sam Wang enters. 2:00. Dramatic Tension No. 36, Andino.
34—T. I could crush you with one. 2:15. Allegro Agitato No. 8, Andino.
35—T. It is for the cause. 2:00. Dramatic Tension No. 67, Shepherd.
36—T. Morning, the power of the great (gong strokes). 1:45. The Lady Picking Mulberries (Chinese Episode), Kelley.
37—T. Why have I been brought here? 2:00. Dramatic Finale No. 63, Smith.
38—T. It is for China. 2:00. Chinese Wedding Processional, Hosmer.
39—T. And then came the day the Boxer. 1:15. Furioso No. 11, Kiefert.
40—D. When scene fades to Mahlee. 1:00. Dramatic Tension No. 44, Borch.
41—T. Dawn (shots). 2:45. Dramatic Agitato No. 38, Minot.
42—T. Mahlee's prophecy proved. 3:45. Half Hurry Furioso, Levy.
43—D. When Sam Wang dies. 2:00. Andante Dramatico No. 62, Borch.
44—T. God forgive you as I have. 2:15. Theme (to end).

"The Veiled Adventure."

Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

1— At Screening. 4:56. Tulips (Moderato), Miles.
2—T. And at this very moment. 2:40. Melodie No. 3, Op. 42 (Moderato), Tschaikowski.
3—T. The next day. 3:36. Solo Dance of Helen from Faust Ballet, Gounod.
4—T. The next day finds Geraldine. 1:18. Vanity (Allegretto), Jackson.
5—T. Fred's chum—Richard. 2:41. Fads and Fancies (Allegretto), Gruenwald.
6—T. Disappointing news. 4:37. Sparklets (Allegretto), Miles.
7—T. You don't look much like. 2:54. Fads and Fancies (Allegretto), Gruenwald.
8—T. Before the manicure is over. 1:21. The Wooing Hour (Allegretto), Zamecnik.
9—T. In the Barker home. 4:35. Spanish Serenade No. 1, Op. 54, Friml.
10—T. After twenty-four hours. 2:33. Admiration (Moderato), Jackson.
11—T. Meantime Reggie. :36. Popular One-Step.
12—D. Flashback to Geraldine and Annesley. 2:32. At Sunset (Andante), Brewer.
13—T. A day or two later. 1:26. Allegro Agitato No. 1, Berg Series.
14—T. The following morning. 1:59. Misterioso No. 3, Berg Series.
15—T. Nevertheless I shall keep. 2:32. Pastel Minuet (Allegretto), Paradis.
16—T. When everyone else. 1:26. Misterioso No. 3, Berg Series.
17—D. Annesley recognizes Geraldine. 1:43. Andante Pathetic No. 10, Berg Series (slightly burlesque).
18—T. Quick! Give me the stolen. :50. Bon Vivant (Allegro), Zamecnik.
19—D. Geraldine re-entering Annesley's room. 1:17. Andante Pathetic No. 10 (play as before), Berg Series.
20—D. Geraldine and Annesley see Mrs. Montrose through door. :49. Dramatic Andante No. 24, Berg Series.
21—T. Go! 2:50. Dramatic Andante No. 39, Berg Series.
22—T. The morning after. 2:03. Misterioso No. 3, Berg Series.
23—T. Listen Dad—I'll tell you. 2:02. Serenade (Allegretto) (omit first four bars), Ern.
24—D. Geraldine and Annesley meet on beach. 2:27. Andante Pathetic No. 10, Berg Series (play to action).
25—T. And it is so arranged. 1:55. Serenade, Ern.

26—D. Geraldine enters her room. 1:56. Reve D'Amour (Moderato), Zamecnik.
27—T. To our most intimate. 2:45. Silent Sorrows, Borch (Berg Series—omit introduction).
28—T. Dick! Dick! Won't you? :44. Eleanor (Andante), Deppen.

"The Law of Men."

Released by Famous Players-Lasky Corporation.
Prepared by Harley Hamilton.

Theme—Dreams of Love (Allegro Appassionato), Liszt.
1— At Screening. 2:50. Passe Pied (Allegro), Delibes.
2—T. Denis Connor. 3:05. Vanity Caprice (Allegro), Jackson.
3—T. Benton Wade. 3:25. Atonement (Andante), Zamecnik.
4—T. Mildred Wade. 2:30. Coquette (Allegretto), Arensky.
5—D. Denis opens door for Mildred and Keene. 2:40. Dramatic Andante No. 32 (Molto Moderato), Berge.
6—T. I don't ask you for your love. 2:15. Romance (Andante), Rubenstein.
7—T. I'll see you in the morning. 2:00. Theme.
8—T. The inn at Tarrytown. 3:10. Admiration (Moderato), Jackson.
9—T. I thought I'd motor out. 2:30. Agitato No. 11, Lake.
10—T. You can't kick up a row. 1:25. Agitato, Reisenfield.
11—T. I'm starting back to town. 1:35. Coquette (Allegretto), Arensky.
12—T. The homecoming. 2:40. Dramatic Tension No. 9, Andino.
13—T. I thought this was going to be. 3:15. Agitato con moto, Borch.
14—D. Laura sitting at fireplace. 3:25. Theme.
15—T. Morning at the home of Benton Wade. 1:55. Dramatic Andante No. 24, Borch.
16—T. The bells that ring for joy. 2:05. Bridal Chorus (Lohengrin), Wagner.
17—T. That's the man who came. 2:25. Agitato No. L, Langey.
18—T. What shall I do? 1:10. Pathetic Andante No. L, Vely.
19—T. After long weeks of waiting. 4:10. Men of Sparta (Marciale), Zamecnik.
20—T. And he will; I haven't begun. 3:50. Theme.
21—T. And what are you going to do? 2:30. Andante Pathetique No. 23, Borch.
22—T. I will tell you. 2:00. Agitato No. 20, Lake.
23—T. He sneered at my misery. 2:20. The Vampire (A dramatic theme), Levy.
24—As the gripping hands of fear. 1:35. Men of Sparta—Zamecnik.
25—T. Yes; the prisoner at the bar. 1:35. Pathetic Andante No. 1, Langley.
26—T. And then—as youth claims. 1:00. Theme (to end).

"After His Own Heart."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Love Theme (Melodious Moderato), Lee.
1— At Screening. 3:00. Theme.
2—T. Honorable total amasses (telephone bell). 3:30. Fairy Phantoms (Allegretto), Friedman.
3—T. At Mrs. Van der Maartens. 1:45. Children's Games (from Childhood Days), Ascher.
4—She's your cotillon partner. 1:00. Theme.
5—D. When musicians start to play. :45. Hunkatin (Half-Tone One-Step), Levy.
6—D. When men watch house. 2:00. Gruesome Misterioso No. 31, Borch.
7—D. When scene fades to ball. :15. A La Mode (One-Step), Rosey.
8—D. When dancers stop. 1:45. Children's Games, Ascher.
9—T. In former days Sally had. 3:45. Theme.
10—T. The next afternoon the island. 3:45. Dramatic Tension, Levy.
11—T. His old arteries will be (telephone bell). 3:30. La Barcarolle (Waltz Tempo), Waldteufel.
12—D. When scene fades to Sally. 2:00. Theme.
13—T. Through the night Tom— 4:15. Rose Leaves (Andantino), Ashleigh.
14—T. Two days later Tom's thoughts. 2:30. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
15—T. Morning beheld the arrival. 2:15. Rondo (excerpts from Beethoven Sonata Pathetique), Berge.
16—T. I thought you couldn't talk. 2:00. Babillage (Allegretto), Castillo.
17—T. The girl he'd left behind. 1:00. Theme.
18—T. Your uncle left this morning. 2:00. Agitato Hurry (A. B. C. Dramatic Series).
19—D. Clock face, 11:55. 1:45. Plaintive (No. 13, A. B. C. Dramatic Series).
20—T. It shall be performed. 2:00. Agitato Allegro (No. 13, A. B. C. Dramatic Series).
21—T. His heaven commenced before. 1:00. Lamentoso No. 68, Borch.
22—T. And in the morning. 2:00. Capricious Annette, Borch.
23—D. When Sally enters. 3:00. Theme (to end).

"False Evidence."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Madelon—I'm a'Longin fo' You (Ballade Sentimentale).
1—D. At Screening. 1:45. Eccentric Comedy Theme, Roberts.
2—T. The home of Sandy MacTavish. 1:45. (Violin according to action). Sir Roger de Coverly (Old Time Quadrille).
3—D. Madelon stops playing. :45. Au Fait (Allegretto Graziosos), Ewing.
4—T. Richard, lad, I'll hae. 1:30. Dramatic Recitative, Levy.
5—D. When MacTavish takes whip. :45. Agitato No. 49, Shepherd.
6—D. When Madelon stops playing. 1:15. Turbulence (Allegro Agitato), Borch.
7—D. Now promise you'll never. 3:45. Joy of Youth (Moderato), Raymond.
8—T. A trysting place in the shadow. 4:00. (Violin solo according to action), Theme.
9—T. Dorothy Fair, the village. 2:30. Love Theme, Lee.
10—D. When Lot stops Madelon. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
11—D. When Madelon leaves Lot. 1:30. Suzanne (Air de Ballet), Rolfe.
12—T. Lot came today to claim. 1:00. Heavy Desc. Agitato (No. 18, Luz Photoplay Edition).
13—T. The night of the dance. 1:45. (Violin according to action) Sir Roger de Coverly.
14—D. When dancers stop. 1:00. Petals (Intermezzo Moderato), Raymond.
15—D. When dancers commence again. :15. (Violin only.) Lively Barn Dance.
16—D. When Madelon stops playing. :45. Tacet.
17—T. You're not going to spoil. 3:00. Agitato Appassionato, Borch.
18—T. I was hurrying home. 3:00. Misterioso Dramatique No. 54, Borch.
19—T. While Madelon, little dreaming. 2:45. Tragic Theme, Vely.
20—T. Tell father the truth. 3:30. Dramatic Agitato, Hough.
21—T. Please let me see Burr. 1:30. Theme.
22—T. Then if you won't speak. 3:45. Half-Reel Hurry, Levy.
23—T. Be very careful, he has only. 4:15. Half-Reel Furioso, Levy.
24—T. Lot Gordon did not die. 3:00. Sorrow Theme (Andante Pathetique), Roberts.
25—D. When Richard sits at organ. :15. (Organ only.)
26—D. When Madelon stops Richard's playing. 3:15. Theme.
27—T. Then came the night of the wedding. 3:45. Adagio Cantabile (excerpts from Beethoven's Sonata Pathetique), Berge.
28—T. Then came midnight and a storm (storm effects). 3:00. Storm Furioso.
29—T. With the coming of the morning. :30. Constance (Moderato Cantabile), Golden.
30—D. When rider sees dead horse. 1:45. Agitato No. 6, Kiefert.
31—T. It was the Lord's will. 1:15. Theme (to end).

"Ginger."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Golden Youth (Valse Moderato), Rosey.
1—D. At Screening. 3:00. Fairy Phantoms (Grazioso), Friedman.
2—D. When boy whistles (whistle). 2:00. Comedy Allegro, Berg.
3—T. Gee, I bet John L. Sullivan. 2:30. Canterbury Bells (Capricious Allegretto) (From Boutonniere Suite), Tonning.
4—T. Evelyn Violet Pansy Carson (whistle). 2:00. Theme.
5—T. While Biff framed the beginning. 1:45. Heavy Misterioso (No. 10, A. B. C. Dramatic Series).
6—T. In the dead of night. 1:15. (China crash.) Agitato Mysterioso (No. 10, A. B. C. Dramatic Series).
7—T. Nix on de cannon 2:30. Plaintive (No. 10, A. B. C. Dramatic Series).
8—T. The State will take care of. 1:00. Theme.
9—T. Bobby Trowbridge. 3:45. Rose Leaves (Idyll Sandantino), Ashleigh.
10—T. The little walk and a happy. 3:45. Theme.
11—T. I want you boys to be friends. 3:30. May Dreams (Andantino Moderato), Borch.
12—T. She's going to stay right here. 2:00. Adagietto (from Symphonette Suite).
13—D. When Ginger sees frog. 3:30. Clematis (Moderato poco Agitato) (From Boutonniere Suite), Tonning.
14—T. Later events called for a hurried. 3:30. Theme.
15—T. I'll be back before long. 4:00. Scherzetto (from Symphonette Suite), Berge.
16—T. Is Ginger in love with Tom? 1:15. Theme.
17—T. Meantime the gray. 2:45. Dramatic Narrative, Pement.
18—T. And so there came the beginning. 2:30. Theme.
19—T. Mr. Timothy Mooney. 1:45. The Blushing Rose (Andantino Serenade), Johnson.
20—T. The whole town's talkin'. 2:45. Sinister Theme, Vely.
21—T. Her sacrifice. 2:00. Adaglo Cantabile (excerpts, Beethoven Sonata Pathetique), Berge.
22—T. In stricken France, July 12, 1918. 4:00. Military Tactics (American Characteristic), Rosey.
23—T. I'd like to talk wid. 1:45. Pathetic Andante, Vely.
24—T. The zero hour and the pride of (battle effects). 4:45. Military Battle Hurry, Levy.
25—D. When boys reach first-aid station. 1:30. Lamentoso No. 68, Borch.
26—T. When the Marne was reclaimed. 2:00. Over the Top Boys, Berg.
27—T. And at the end of the rainbow (military wedding scene). 1:00. (Organ only.)
28—T. Westward, ho. :30. Theme (to end).

Don't Forget—Send This Magazine "Overseas."

Washington, March.—The boys overseas are asking for more reading matter. General Pershing has cabled the request that more magazines be sent to the Americans on duty in France and in other countries in Europe. The General says the boys need interesting reading matter as never before.

The supply of magazines has been reduced from ten to two tons a month due to misapprehension of the public that magazines could not be sent under the one-cent postage ruling. Put a one-cent stamp on the upper right-hand corner of the cover and deposit in mail box.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

DON'T wait for a full house in order to start your show. If you advertise to start at 7, and you have one patron in at that hour, start the machine. When people find that your show always starts at the advertised hour they will be in their seats at that time, but you may have to play to empty seats for a few weeks to get them trained. If you find that after six weeks they still stay away, it is a sign that your hour is too early. Move it down a little, but first try out the hour set.

Well Lighted.

Here is a nice display for His Majesty's Theatre, Toronto. The large sign above the lobby shows strongly and the painting makes a splendid flash. The lobby seems to be rather narrow, but there is

A Night Display from Toronto.

plenty of display space, and it is made the most of, yet the lobby is not crowded, for most of the display rises above it.

Splashes.

Charles R. Roediger sends in two displays he prepared for the Victory, Tacoma. One is four nineteens and the other four fulls. There is so little difference between them that we think that the additional space could have been saved on the longer display. The sketch for "Virtuous Wives" paraphrases the invisible idea and gets "If I could only make myself invisible and pass through walls and keyholes." We think that a sketch better conveying this idea could have been evolved. There are so many startling situations in the story that there is ample material for an attractor suggestion that will be true to the film and at the same time be stronger in its appeal. The artist has buried the title and the story has to ride upon Miss Stewart's popularity. She will pull most of the business, but here is a chance to reach many who would be drawn to the house through their interest in the widely-read novel, and both points of appeal should have been played up clearly, particularly as there is so much space at command. The only reference to the novel is found in a couple of lines of eight point just below the design, to the left. The title should have run below the drawing and should have been clearly displayed. The artist seems to have only the design and not the selling value in mind. The panel below the cut is effectively written, but it is too heavy to be read clearly. This and the panels in the other display should not have been set in full face, for here the full face

A Four Nineteens and a Four Fulls Which Have About the Same Advertising Value.

detracts from the display by making the lines more difficult to read. You seldom, if ever, see full face in McCormick's long leaders. He uses the type to which the eye is most accustomed and so makes it easy to read. That left hand display carries more message, but here, too, the title is obscured with drawing. Let the artist make all sorts of sketches, but **put the title and star in type.** Otherwise you lose much of the value of your space. Mr. Roediger has written some good copy, but he does not get a proper display for what he has written.

More Mickey.

The All-Star Features, handling "Mickey" out of San Francisco, made a record when the picture played the California Theatre. The Marines had several hundred A boards along Market street, and for this showing the boards showed the Government and the "Mickey" posters, both stripped "for action, the Marines and 'Mickey.'" This was decidedly good work, for it is no easy matter to horn in on Government advertising, but the Marine Corps seems to be more alert than the other branches of the service, and they realized the value of the tie-up. All of the hotels and dance places featured the song during the run, and one cabaret put on a "Mickey" number, with the girls in Mabel Normand overalls. Sheppard's song tie-up is about the best bet of the lot, for it presents so many strong angles.

In Reverse.

In some ways this advertisement from the Superba, Los Angeles, is better than the usual reverse cut, but we think that more might have been done with a four tens. The lettering is large enough to show white against the almost black, and it can all be read, but the sketch tells

A Four Tens in Which Much Space Is Wasted.

nothing that is apt to interest the reader, and so suggests a rather bare story, while the addition of a "The" to the title weakens it. Too often artist weakens a title by adding to or taking from it. He should be careful to get the exact wording and to adhere to that. Here the reference is to creaking stairs and not to some particular creaking stairs.

With an Elephant.

It's handy to be close to the studios, for you can borrow press stuff. This cut shows the Universal's elephant being driven to the Isis Theatre and back to help "The Lure of the Circus." Gertrude Astor was the chauffeur and the photo-

A Press Stunt Worked by the Isis, Los Angeles, in Conjunction with the Universal.

graph shows her pretending to crank up the truck, but you don't have to believe the photograph if you do not want to. The elephant merely made a call upon the management, stood on his hind legs, bowed, climbed back into the truck and said "Home, Gertrude!" and that was all there was to it, but it was plenty, according to reports.

Reformed.

The Dayton, Dayton, Ohio, seems to have given up the hand lettered stuff and to have gone in for a combination of type and layout, which is far more effective. The cut shows a three tens and a three fourteens for recent bookings. The

A Three Tens and a Three Fourteens from the Dayton Theatre.

smaller has hand lettering for the title —and the title is the thing most necessary to be seen clearly, but the larger gets a better design for the lettering there. If Mr. Gates will get hold of an A. T. F. book he can find therein a number of large type faces which will give better results and he can buy a font for about what he pays an artist for the letterlng of one advertisement. For what he pays out in a month he could have the finest assortment of special type in Dayton and it would last him for years. Still these display are a big advance over the all hand lettered stuff and the rest will come in time. That display for "False Faces" is unusually good.

Dual Advertising.

Here is an odd example of dual advertising from the photoplay page of the Baltimore Sun. The two houses are advertising the samc attraction on succeeding days, so the main display works for both and the mortise in the signature

BELNORD-LINWOOD
2702 PHILADELPHIA AVE
WEDNESDAY
902 S. LINWOOD AVE
THURSDAY
The Moral Uplift League of America announces the presentation of Dr. Haleleden's Sensational Play,
Are You Fit
"It is sometimes a greater crime to prolong an unfit life than it is to take a life."—Dr. Kollalek.
To Marry?
Showing TWILIGHT SLEEP and its use
This extraordinary production deals with the greatest problem of humanity and shows the extreme contrast between the selfish man and the sacrificing woman.
Scenes of Realism that Stagger the Imagination
NEVER BEFORE SEEN BY THE HUMAN EYE!
Every man and woman who is interested in the progress of the human race should see this unique production. The films are positively not objectionable. There is nothing in them to offend anyone of either sex.

A Double Display for the Same Film at Two Houses.

names the days on which the subject will be seen at either house. This is the only display advertisemcnt for these houses, but the directory carries the full bill. We are glad to see that the Sun is being more liberally patronized. It means better business for the theatres.

Ruff Stuff.

Ralph Ruffner has been rather quiet for him of late, and he has not sent in much stuff. This three sixes is almost regular stuff, but it carries a rather charaeteris-

A Three Sixes From Ralph Ruffner.

tic wording. That is about all that saves it from being rather dead, but it gets over well, except that it is all capitals. Ruff should know better than that. The

A Four Sevens With a Poorly Drawn Title.

second example is more promising and carries a new Ruffner slogan down in the lower left hand corner. Apart from this it offers an oddly laid display, therefore one which probably will be read, though the hand lettering for the star and title is very badly done. It is plain wasting money to pay an alleged artist to boteh a job like that, but we suppose some one

A Five Nines With Little to Commend It.

got some money for this, though we don't see why. The third is a five nines which repeats the lettering monstrosity. Apparently the artist was proud of it, and thought it was worth an encore, but it is worse than some of the stuff that Ruff used to get up in Portland, and that was pretty poor. The stipple effect in this is so crudely done that we would have spanked the artist with a boot had he brought it into our office. It means nothing, and it spoils what little effect the cut might otherwise have possessed. There is nothing on earth quite so irritating as an artist who means well, but who does not know how to do things, and Ruff appears to have dug up a star. Unless this man is related to him he should kill him if he can do it without scandal.

McCormicks.

Not all of S. Barrett McCormick's best work is done in the large advertisements. We think that this three sevens is above the average of the longer displays, because the selling talk is strong and to the point and the attraetor is well planned. If you will look in the lower left hand

Divorce? Divorce is Not Really Freedom! It is Only a Larger Cage!
ELSIE FERGUSON
In "HIS PARISIAN WIFE"
THE BEST OF THE OLD ONES
CHARLIE CHAPLIN
In "A Night in the Show"
Frederick W Carberry
TODAY AND WEDNESDAY
The Circle
SHRINE OF THE SILENT ART

A Three Sevens With the Selling Value of an Average Half Page.

corner you will note that Mr. McCormick is coming out strong for the community singing. He seems to have gotten hold of an exceptional leader, and is playing it across the boards. This community singing has come to stay, and the sooner you put it into your own program, *and hold it there,* the better for you. It becomes a permanent feature, and in time it can be made as popular as the films themselves if only you have the right sort of leader. Twice lately we have seen Col. Ashley Nagle, of the War Camp Community Service, get more than four thousand persons singing in Carnegie Hall, and the second time he returned by popular request. He has a knack of leading, and he more than trebles the volume of tone between the first and the last song.

Day Dreams! What Girl Hasn't Had Them?
MADGE KENNEDY
In "DAY DREAMS"
FREDERICK W CARBERRY
ELSIE FERGUSON
In "His Parisian Wife"
CHARLIE CHAPLIN
In "A Night in the Show"
The Circle
Love Thru the Eyes of Seventeen And Delightful to Every Age East and West of It!
Madge Kennedy
In "Day Dreams"
The Circle

Two Displays in Which the Day Dreaming is Suggested by Outline Designs.

Do not offer too long a program, but get two or three really popular numbers, and drill your patrons until they know them. Now and then have a review of the old work, say once a month. Mr. McCormick

did some good work for "Day Dreams." In these two displays note how the outline sketches suggest the day dreams the heroine weaves about the everyday characters. The text is thoroughly in keeping with the attractor, and amplifies the idea. This is one of the McCormick secrets. He holds the cut and the text together, and each amplifies and supple-

A Pair of Three Elevens for Shadows.

ments the other. He does not get a cut that is striking and then tell about some other feature of the play. He makes the cut pull attention to the story, and brings the reader down to the type willing to read what it is all about. In the displays for "Shadows," for example, he works his copy to suggest the combination of Alaska and New York, but the design in one case deals more nearly with New York than Alaska, while the other shows the dance hall scene. In each he picks up the big idea of the Alaskan dance hall

A Pair of Three Fifteens, That One, the Right, Being the Color Plate.

woman who, in the security of her luxurious home, finds the spectre of the past rearing its head. That is what he has to sell, and he sticks to his selling point and drives it home. Both sets of copy hinge upon the telephone call and he play up the line, "A drama of Alaskan Nights and Eastern Days," which is a good summing up of the play. The same idea is repeated in a three fifteens which is shown here In connection with a similar display for "His Parisian Wife." In this last, note a little of the space for the first of the Chaplin revivals. Even Bill Hart will have to admit that the revival has come to stay, and Mr. McCormick takes some trouble to establish the idea. For the benefiit of others we give the copy he uses at the bottom of the space. The first two paragraphs are unusually apt.

TO CIRCLE PATRONS:

Good Music never dies, good books are always re-read, good plays revived and played again and again.

The young art of the screen has likewise created classics, pictures good enough and old enough to be revived and enjoyed anew.

The Circle believes that in offering a revival of the "Chaplin Classics" it is not only contributing to the pleasure of its patrons, but is offering a tribute to a great artist.

A tribute to the art of a litle, wlry, curly-haired fellow with funny feet and an Idea, who rose in five years from a $75-a-week funmaker in cheap vaudeville to a million-dollar-a-year comedian.

"A Night in a Show" was filmed several years ago, when Charlie Chaplin was just starting on his sensational career. We know you will enjoy it.

S. BARRET McCORMICK.

There is no reason why good revivals should not take their places on the programs and be given mention. There is plenty of good stuff buried that needs only to be dug out. But it is not the mere fact of revival which counts. It must be stuff worthy of being revived.

Something New.

Here is something new from the Mikadow Theatre, Manitowoc, Wis. It is a four-pager, pages five by six, with the attraction boxed at the left where the date usually runs alone, and with the selling talk where the attraction announcement usually comes. This make a neat com-

March 27-28— Thursday and Friday. BILL HART in "THE POPPY GIRL'S HUSBAND" also The Weekly and Other Pictures	Say Friends, this is a real picture, something entirely different from anything Bill Hart ever did before His characterization as "Hairpin Harry" is wonderful. The story is laid on the "Barbary Coast" (The slums of San Francisco). By all means don't miss this
Sunday March 30— MITCHELL LEWIS in "THE CODE OF THE YUKON" and other Pictures	Big Mitch Lewis made a tremendous hit in his former productions *"The Barrier"* *"The Bar Sinister"* and the *"Sign Invisible."* But we can truthfully promise something unusual in this attraction "Try and take in the Matinee"

A New Arrangement of the Program Space on a Four by Six Sheet From the Mikadow.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

bination, and one worthy of keeping up, though the Mikadow does not seem to stick to one style or size. A larger program, made up almost wholly with Paramount one-column cuts, does not show to as good advantage. The Mikadow has set apart Tuesday as the regular sing night, and is going to keep up the idea. As the boys come home the sing idea will be stronger than ever, and it will pay to put in a song leader if you have not already one.

Takes a Page.

R. H. DeBruler, of the Macon Photoplay Theatres Co., controlling the Palace, Capitol and Princess theatres, Macon, Ga., sends in a copy of the Sunday paper in which his houses take a page, part of which is made up of reading matter to

A Page from a Sunday Paper Taken by a Three Theatre Combination.

suggest a regular department page. This is a common idea down South, and it works well where the newspaper cannot be induced to run a department of its own, but most newspapers now realize that it pays to run their own department and cater to their readers instead of to the houses. He also sends in a neat vest pocket program, a four page, which gives the bills of the week at the three houses. This is compact advertising, and the composite is nicely done with just enough red rule work to set off the black text with not enough to make it look like a circus poster. To use red ink or any second color and not abuse it is a sign of a real advertiser, and Mr. de Bruler has the earmarks, for he makes a very restrained use of the red. It might almost seem to some persons to be a waste of a second printing, but it gives the program a certain distinction that probably brings back the cost of the second impression. The way to figure is not that the second impression costs a certain sum, but that by spending such an amount the program is given a certain greater sticking power in excess of the actual cost. More red ink would have defeated this end. It is reserved for rule work and not run in on the text. Red and black text would not have worked as well.

To Save War Plays.

War plays are rapidly working into the discard. If you have one you cannot avoid playing, get some returned soldier to lecture on it. You can announce the lecture above the play and take the curse off it. Ten dollars to the soldier will bring in a good return at the box office—and it will not be unwelcome to most soldiers just at present.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Projection Lens Back Focus Differences.

In a recent article I requested from our optician readers an explanation of why two projection lenses of equal E. F. will or may have quite different back focus. John Solar, Watertown, New York, replies:

"For any lens, or any combination of lenses there are certain fixed centers. The location of these points is dependent, where a combination of lenses is considered, on the focal length of the factors of the combination and their separation. The formula for locating them is:

$$\frac{F_1 \times S}{F_1 + F_2 - S} = P_1 \qquad \frac{F_1 \times S}{F_1 + F_2 - S} = P_1$$

"Taking the accompanying drawing, A and B, which very nearly represent two 4 ins. E. F. Bausch and Lomb and Gundlach Manhattan lenses respectively, we have Figure A:

$$\frac{9 \times 6}{9 + 6 - 1.5} = 4 = \text{E.F.}$$

$$\frac{9 \times 1.5}{9 + 6 - 1.5} = 1 = P_1 \qquad \frac{6 \times 1.5}{9 + 6 - 1.5} = .666 = P_2$$

Figure B: $$\frac{10 \times 6}{10 + 6 - 1} = 4 = \text{E.F.}$$

$$\frac{10 \times 1}{10 + 6 - 1} = .666 = P_1 \qquad \frac{6 \times 1}{10 + 6 - 1} = .4 = P_2$$

"The distance from object O to nearest surface of lens—B. F.—is not the same in both cases, but the distance from object O to principal point P, is the same; also the lenses in this position would both focus an object in the same plane. Back focus is always equal to first conjugate distance minus distance from surface of lens to first principal point. In this case it would be Fig. A, 4—1=3. Fig. B, 4—.666=3.333.

"The first conjugate distance of the lenses shown in Figures A and B are just equal to the E. F. of the lenses, hence the second conjugate distance would be infinity, or the rays emerging parallel. Suppose it is proposed to project a picture to a screen 60 ft. away, or 720 inches. The formula then is:

$$\frac{1}{F} - \frac{1}{V} = \frac{1}{U} \text{ or } \frac{1}{4} - \frac{1}{720} = \frac{1}{4.022}$$

"The lens would then be moved away from object 0—0 .022 ins. In this case the B. F. would be 4.022—1=3.022 ins. In the foregoing U represents the first and V the second conjugate distances."

For all of which we cordially thank friend Solar. His methods of arriving at the result is understandable to the ordinary man, which is a darned sight more than can be said for most optical dope. So far as concerns lenses under examination there is only a difference of .333 of an inch in B. F., which is not enough to make very much difference in practice. But I am sure I have seen lenses which showed a very considerably greater difference than that.

To Break the Ice.

G. Waldo, projectionist, Sioux Falls, South Dakota, arises to remark:

"Just a few lines (huh, two and a half pages single space. Huh!—Ed.) to bust the ice in the department. Mighty sorry to hear friend Sawbones got your number. By the way, did he have any trouble reassembling you. Suppose you can now run 90 feet a minute without a bit of jump or side movement (Nope, but I'll soon be able to make Nancy Hanks, the Go-Devil, do seventy per, which will hellup sum.—Ed.). Well, here is what is on my mind—besides my hair: What effect will oil have on an extra-lite shutter? Will it be harmful to the compound used in it? As to the new Simplex footage recorder, the projectionist who cannot remember his change-over scene will forget to reset the recorder after each reel, hence will be as bad off as ever. The way to overcome that would be to make a practice of threading the same every time, meaning by that to use the same moves every time, as, for instance, open the upper magazine with one hand and set the recorder with the other. If always done that way it becomes a habit. But the only change-over which can be used equally well by every one is to note the change-over scene, thus: Girl hands papers to man, cut. A slate from any ten-cent store will do to write the changes on. This can be hung on the front wall, where it can be seen all the time. After making one change you will remember thereafter, without reference to the slate. The projectionist who cannot make the change thus must have the same grade of sawdust in his upper story that the punch-mark artist has. Punch marks are the worst ever. The man who makes them should be a conductor. In that business he could enjoy himself. As a rule we find from four to six punch holes in each film. We figure that in the elimination of these punch marks from our program we are compelled to waste at least 125 feet of film each year, and all because some projectionists has a doll-head (china, with large air space) and a punch. I recently noticed, in a M. P. magazine, a projectionist advising brother projectionists to place a cross mark in the upper corner of one frame. From what he said I think he changes every day. Suppose he runs seven reels a day. This would mean from 2 to 6 marked frames per day—say three, to be conservative. This means 1,095 marked frames a year, or over 68 ft. 5¼ in. of film spoiled because of one little cross mark. Suppose there are 20,000 theatres in the country, and that 10,000 of them use the cross mark and the other half cut them out. That would mean a mere trifle of 10,000x 68 ft. 5¼ in. equals 732,500 feet of film, or 732½ 100-ft. reels gone bluey, said film having a money value of more than half a million dollars. And all that due to one little cross mark. There is one way to stop punching and cross-marking, viz., the exchange to really inspect each film, cutting out all marks. When the reel returns, the same inspector to re-inspect it and charge up to the projectionist the damage he has done, or else charge it to the theatre itself. But, anyhow, the type of projectionist who uses the punch and cross will always be at least four or five jumps behind the one who uses his head. Am sorry to say I cannot use the lens chart. Were I to get my lamps black where they belong (mean lamphouses, don't you?—Ed.), would have to get down on hands and knees to get past the projectors. They were up against a tough proposition here. Big steel beam in the front of projection room, about 5.5 feet from the floor. Note you ask for carbon stubs. We burn all our stubs in carbon savers and save something like a hundred carbons a year by so doing. If all theatres did this I figure there would be a saving of probably 18,000 packages (50 to package) of carbons a year. Hope you are back on the job again and hitting on all four."

Scat. Outside! I'm no common four-cylinder affair. Man, when I'm hitting right you hear sixteen (16) explosions, and good loud ones, too. Wheredaya get that four stuff? I have published the good brother's letter because it is really refreshing to find at least one projectionist interested in the item waste. The total wastage from causes he names really is tremendous, probably amounting to every bit as much as he has indicated. We have many times called attention to this matter. This waste is absorbed in the "overhead" of the industry, and promptly charged back to the exhibitor in increased film rentals. The real trouble lies in the fact that most of the waste occurs in small items—a little at each theatre, and no item is large enough to attract special attention, hence it is let go as not worth bothering with. But small things often reach huge importance when totaled. I have no doubt but that there are actually 18,000 packages of carbons wasted each year, which means nearly a million feet of carbon. As to the extra-lite and oil, why how in the name of Caesar's ghost would even the most rabid squirt-it-on oil artist get oil on the revolving shutter? And if he did, it would promptly be thrown off by centrifugal force, hence I think we need not bother about that. The footage recorder idea will be put into considerably more practical and acceptable form, I am told, and I reiterate my opinion that it is the logical change-over signal. In my opin-

ion it is far better and more practical than depending on memory of a scene. Also it often happens that a distinctive scene cannot be found just at the right point. But the advent of the counter will not prevent him who prefers the plan of friend Waldo from using it, hence we may still all be happy.

Abusive Letters.

Maybe once in six months, to the credit of the profession not oftener, the editor receives an abusive letter, invariably unsigned, from some one who disagrees with his policy in some respect, and unable to advance argument, spews forth instead a flood of abuse. An example just arrived from Los Angeles. This letter, like all its predecessors of similar character, abounds in misspelled words and crudities of wording. Such writers usually wind up with this supposed-to-be squelcher: "I hope I may see this in the projection department"! If they really did, they would regret the publication, even though their names be not known.

But the point is this: the man who is too cowardly to sign his name to an abusive effusion is really not worthy of notice; also abuse is an **infallible** indication of lack of argument. This particular shining example is peeved at the term projectionist. Claims that when he says "projectionist" he has to explain what it is. Well, I will bet him ten dollars to a plugged nickel that if he goes out on the street and says to a passer-by: "I am an operator," he will have to explain. In order to be understood, he will have to say, "I am a motion picture machine operator." Well, if he says, "I am a motion picture projectionist," I venture the assertion that nine out of every ten—yes, ninety-nine out of every hundred will understand him thoroughly. The real trouble with the Los Angeles atom is that he lacks gray matter sufficient to understand the underlying reason for changing the name "operator," which automatically places him forever in the mechanic class to projectionist, which places him higher. Tell him that the projectionist has to be something of an artist and that the projectionist, as Hugo Risenfield, Managing Director, Rivoli and Rialto theatres, New York City, says, in effect re-directs the photoplay, and he, the Los Angeles flathead, would think you stark, raving crazy. It requires brains to grasp a proposition of this kind, and brains are something we may be justified in supposing that writers of un-signed, abusive letters have not, except, perhaps, in very rudimentary form

I. A. Convention.

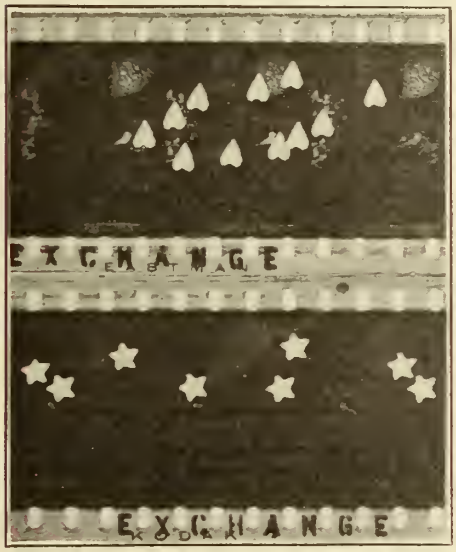
The I. A. convention will meet soon in Ottawa. In fact it may have already met when this reaches you. We trust the convention will be a successful one, and will accomplish much good for all branches of the industry represented by the I. A., particularly the projectionist. We also hope a change of name will be adopted. The present title "International Association of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada" is so unwieldy that it is a bit absurd. We also have hopes that the "operator" will be eliminated, though that would perhaps be too much to expect—yet.

But whatever happens we wish for the convention a most successful meeting and for the delegates a profitable and enjoyable time.

Quite a number of correspondents have expressed the hope that they will meet the editor in Ottawa. Sorry, but it can't be done. Cannot spare the time for a joy-ride trip now, and would not care to represent the local I belong to just now, so there is nothing doing in the Ottawa line at convention time, so far as the editor is concerned.

Locate Him

Somewhere in the New York City territory is an imitation projectionist with a punch in the shape of a star. Cut shows it full size. I counted 97 of these punch marks in less than 3 feet of film. The intelligent (???) exchange inspector had calmly sent them along to the next theatre, instead of reporting the matter to the exchange manager and he charging the ruined film to the projectionist or the theatre. If this film butcher could be located this department would undertake the task of seeing if he could not be put out of the profession. Here is his mark.



Watch for him, tell us where he is and we'll do the rest. Incidentally I'm showing you a heart shaped mark which might well be watched for. The heart man seems to confine his efforts to a "mark" such as is shown, but that is in itself an outrage. Does any one know who he is?

Another Man Wakes Up.

The following is unique. We wish all men were as frank and honest. While permission is given to publish name and address, we do not feel it to be advisable, strong as the temptation is. This writer is a real MAN. There is no moral cowardice in one who, once convinced that he is wrong, fully, frankly and without excuse admits it. We have taken the liberty of writing the management of the theatre in which he is employed, calling their attention to the fact that it is most excellent business to recognize this kind of work in the pay envelope. This management could actually raise the projectionist in question $104 a year ($2.00 a week) and still be ahead of the game by $156 a year, and the raise would be a direct incentive to still further improvement and economies in operation. Nothing so quickly discourages advancement in knowledge and makes for inefficiency in the projection room as failure to give any sort of recognition to improvement. The man soon says to himself: "Huh, what's the use," and usually drops back to the old way. The letter follows:

"Dear Mr. Richardson: In February 1 issue you asked a question which set me scratching gravel to beat the band. Heretofore, I have, to be honest, and eat my full portion of crow, been against you. I, however, wrongly, firmly believed the projection department and handbook to be shining examples of pure bunk. Well, I'm cured—good and plenty. Me for you from now on, and you cannot possibly condemn my past stupidity (strong term, but I'm filled with disgust when I look back) any more emphatically than I do myself. You are at full liberty to publish this if you wish. Maybe it will serve to wake up some other slumbering wiseheimer up to the fact that he really does not already know it quite all, and that we projectionists (Yes, I've gone the whole hog and adopted the up-to-date name too. And its a corking good one, once you get used to it) merely throw a monkey wrench into our own machinery when we try (observe the "try" please. It can't really be done) to discredit you and the work you are doing. There, I've made full confession and feel better already. And now for what finally woke me up.

One afternoon while I was on duty, a brother projectionist called, and when he left he forgot to take along a Motion Picture World and Richardson's Handbook he had, with him. It was a February 1 issue of the World and with my nose in the air I glanced through your department. Just why, I cannot say, but the article "Here is One for You to Answer" held my attention. It asked this question: Suppose by getting new condenser lenses at $4.00 cost, moving the lamphouse to right position and revolving shutter to aerial image of condenser, it were possible to trim .25 of an inch from main blade of shutter and that by increasing projection lens diameter it was possible to utilize 6% more of the total light, what would this mean in dollars and cents in a year, current 8 cents per K. W. hour and show running 11 hours a day." Haven't a copy of the issue here now and have quoted from memory, but anyhow it was something like that. I pooh poohed the thing to myself, but for some reason pooh poohs failed to convince my mind. That evening I, for the first time gave your handbook a real lookover, and was greatly impressed, **against my will.** Incidentally, I believe that is the real trouble with a lot of the men who oppose you. They just simply don't want to be convinced. When the handbook owner came for his property, we certainly did have one grand go-round and argument, in course of which I showed him the article in February 1 issue. He informed me that the propositions therein contained merely meant the application of a "lens table" I had, up to that time, never heard of. He also took occasion to tell me I ought to be ashamed not to be up to date in such matters and other unpleasant things. Well, we very nearly had a fight before he left, and then, just to prove him a Richardson boosting sap head, I got hold of a lens chart and applied it to one, the optical system, of my projectors. One look at what it called for and I patted myself on the back with the idea that I was going to find it wouldn't work at all. I use 50 amperes D. C., through rheostats. Had two 7.5 condensers spaced nearly half an inch apart. Put in a 6.5 lens next the arc and, after considerable trouble (Powers' 6-B) succeeded in blocking the front lens back until the tips of the two lenses were just out of contact with each other. Tried it out. Result, **just as I expected,** rotten. Hooray! To be very sure, before sending for Mr. Handbook Owner and getting out my best crow against his coming, I glanced over the lens chart instructions again, discovering that I had failed to move the lamphouse to location directed. Remedied this little item, tried it out again and—was mightily glad I had not sent for said H. B. O. Could hardly believe the evidence of my own eyes. There certainly was good and plenty of improvement. Not only was the light much stronger, but also the focus was sharper. And then I *did* get busy.

This won't exactly answer your question as found in article in February 1 issue, because it is just a record of what happened when I remedied my own wrong conditions. I afterward replaced the optical system of one machine just as it had been, and borrowed an ammeter and found that the machines gave equal results at 42 and 50 amperes—8 amperes, or 880 watts, in favor of your lens charts. This figures out 14% saving, based on

5,500 watts, or 5.5 K. W. We run 13 hours a day (10 A. M. to 11 P. M. continuous) so that at 7 cents per K. W. (what we pay) the saving from condenser improvement alone is 10 K. W. hours, or 70 cts. per day and 70 cents per day is nearly $5.00 a week, or $260 per year.

Say, brother R., when I figured this all out and had proven it to myself thirty of forty times. I DID wake up. Went on a still hunt after that aerial image, I had so often sneered at and this is what happened: As nearly as I was able to measure it, I was cutting 56% of the light with the shutter. I have located shutter at aerial image and have reduced it to a true 50-50, though I may have to increase main bladewidth again slightly, as there is a very slight tendency to travel ghost occasionally. But suppose the gain to be only 5%, it means another 25 cents a day, or $6.75 a week or $351.00 a year saved on the two items, with a decidedly better picture on the screen. And if I can save that additional 6% by means of larger diameter projection lenses (haven't gotten that far along yet), the total saving would be boosted to $6.85 a week, or $420.20 a year! And at no expense except cost of two condensers and two projection lenses.

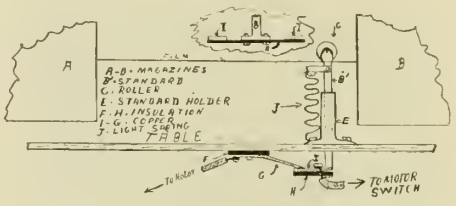
Maybe my old condition was exceptionally bad. I do not know. Anyhow the facts are now before you and I've eaten the crow that was my just portion. My head really isn't sold ivory—quite. I just needed waking up and—got it. If you publish this and some of the ivory domes around here laugh, it's all right. I should worry! I'm awake now, and don't care a (deleted by censor) what the back-number gang say or think. I'm going to try, though, to rub the noses of the brothers (some of them) of our local in the truth, as mine was rubbed in it, so if you see a cloud of dust off in this direction, its only me in the midst of a battle."

Well! What do you think of that? Of all the communications this department has received in nearly ten years we remember none that we value more highly than this, and if that battle comes off and aid, assistance or succor is required, just send a S. O. S. and I'll be on the job. We were especially impressed with the remark concerning those who simply don't want to be convinced that they are wrong. There is many an animal of that variety at large, and he is a bull in the china shop of projection.

Slow Acting Rewinder.

J. M. Lenney, Harrisburg, Pa., sends in department clipping describing and illustrating re-winder of the Gem Theatre, Palestine, Texas, which same appeared in June 23, 1917 issue. He says: "For ten years I have been a subscriber to the World, and from it get some timely and helpful hints and information. With regard to attached clipping, the picture is so dark I cannot make out all of its details. Will you kindly advise me as to size of motor necessary, how the automatic cut-off is made and installed, and size of pulleys. But it is the automatic cut-off I am mostly interested in. Anything I can make and install to make the work of the operator easier is not too much trouble, provided I can learn how to do it."

Brother Lenney, I don't quite like that last. Let me revise it a bit: "Anything I can make and install to make the work of the projectionist easier or (and) more efficient or better, is not too much trouble etc." There, does not that read better. Probably you really meant just that, but you failed to say it; also you are just a bit behind the times in using the term "operator." Do you wish to be classed with shirtwaist and straw hat makers—they are called "operators" you know. But that is not all. The Society of Motion Picture Engineers has officially, and unanimously declared the correct term to be Projectionist. Why not be up to date. There! Having administered that little verbal raking over, in entire good humor, we'll tell you about the re-winder. In the first place, it would be impossible to tell you the power of motor required. That would depend on speed of rewinding. But a very small one will do the work. An old wall fan motor is ample as to power. The necessary size of pulleys will depend on speed of motor and time of re-winding. Does any one know just how fast a reel must revolve in order to re-wind 1,000 feet of film in six minutes? If so, let's have the information. I don't know myself. The automatic cut-off may be made in several ways, one of



which is herewith illustrated. The drawing is entirely self explanatory. When the film breaks or runs out the standard, being no longer supported on the film by its roller, drops, or is pulled down by the spring. This spring must be a very light one. It may not be necessary to have a spring at all. You will, of course, understand that in the main drawing only one side of the switch is shown. The face of it is illustrated in small, upper sketch. The black is insulation material. The motor current is very small, and the contact made by such a switch, if even reasonably well made, will be ample to carry it. Standard B¹ must not be made very heavy, and the roller it carries, or that carries it rather, must be exactly square with the film so that there will be no grinding action. For this reason standard B¹ might better be square. Standard holder E could consist merely of a square hole in the board and a square collar about where the top of standard holder E is, properly supported, of course. But all this is needless, I guess. By the drawing I merely meant to give you the main idea. You can build it to suit yourself. With a slow running re-winder there is no serious objection to the roller. The back reel must have a brake, of course, to insure tight winding and to hold the film taut. Who has a better scheme? Let's hear from you. We remembering publishing several excellent methods of accomplishing this function several years ago, but their details have slipped from memory.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

A Queer Case.

John Meade, Blackwell, Oklahoma, has a case which has puzzled us quite a bit, and still presents doubtful points. He orders the lens charts, and here is his description of the trouble:

"With everything in the optical system (condenser combination and distance from same to film) as it should be, there is a shadow on either side of the screen and one at the bottom; also a faint, vertical shadow out about half way between center and right side of screen. This latter is only noticeable when white light is on screen. Side and bottom shadows sort of bow out onto the screen from corners to center. By this I mean they form a bow having its base, or tips, in the corners. Have tried different projection lenses and about everything else, including various condenser combinations and distances of condenser to film, without results."

The small, faint, vertical ghost has me stuck completely, but the sides and bottom shadows may be due to one of two things, viz., tension shoes or cooling plate interfere in light. That used to be a quite common thing years ago, with the old style tension springs, and before cooling plates were so well standardized. Don't see how it can happen with modern projectors (these are Motiograph De Luxe—new machines, too), but I can find no other reason for the trouble. It evidently is not in the projection lens. That much is proven. I don't see how it can be in the cause I have suggested, but if it isn't, will some kind soul be good enough to tell us where it is? I'm up a stump.

Has a Good Picture and Don't Care Who Knows It.

H. A. Matteson, Projectionist, Superior, Nebraska, orders question booklets and discourses thusly:

"My outfit consists of a 35-ampere transverter, a new Baird projector and a Gold King screen. Distance of projection 72 feet; picture 14 feet. And if I do say it myself, as oughtn't, it's some picture. Two union projectionists who were here with features said it was the best in this part of the country, so far as they had seen. I'm sure proud of my picture."

If you weren't, friend, you probably wouldn't have a picture to be proud of. When you see a chap who is indifferent, and takes no pride in his work and its product, it's a pretty safe bet that he is worth not one danged cent more than the union scale, and it's no safe bet the boss isn't losing money on him even at the scale. When I'm on the road the boy I like to meet is the one who buttonholes me and, with pride sticking out all over, almost begs me to visit his theatre and see his screen result. It's a perfectly safe gamble that lad has something to show. True, it may not be perfect. It may, in fact, be far from perfect, but when I go there and show him wherein he can improve, he won't look at me with an indignant start or a fishy look of disbelief.

Yea, verily, do I like the progressive, up-and-coming laddie buck who tries hard to produce the goods and is proud of the fact that at least he has accomplished something. It is in those men that the ultimate hope of the profession lies.

Boylan Reel Tested.

Recently we published an article saying we would have the Boylan Even Tension Reel thoroughly tested as soon as possible, and report. Since then it has been called to our attention that we did have this reel tested by six different projectionists in widely scattered localities two years or so ago. We find the records bear this out, and that the reports were all good. We therefore take pleasure in recommending to projectionists that as soon as these reels are available they get a supply for their projection room. The savings in lower sprockets alone will pay for the reels before they are worn out, and the saving in damage to films will be inestimable.

Live News from Everywhere

CALIFORNIA AIRDOME SEASON IS COMING

But the Open Airs Will Be Fewer in Numbers Since Houses Have Installed Cooling Plants

EXHIBITORS throughout northern and central California are making active preparations for the opening of airdomes as soon as the period of hot weather sets in, which will be about the first of June. The number of these outdoor shows will probably not be as large as in some former years, owing to the fact that cooling plants have been installed in many houses, with daylight saving also cutting a figure. The Lyric Theatre, Tulare, conducted by Paul Reardon, plans to open an airdome about June 1, and the Theatre Tulare will also have an outdoor show. J. McCabe, of Coalinga, is remodeling his airdome and plans to have a very fine one.

Sacramento's Own Film Has Premier.

The Sacramento Film Company recently took over the Strand Theatre in the capitol city for a week and presented its first five reel attraction, "Twelve O'Clock." This showing attracted wide attention. Walter McGinn, head of the company, was formerly located at San Francisco, where he conducted a training school. Work on other productions will be commenced at once.

M. Calmy Visits Home Town.

M. Calmy, formerly of San Francisco, where he conducted a comedy film exchange, but now a member of the film of Calmy Brothers, Los Angeles, dealers in projection machines and theatre supplies, was a recent visitor in this city and purchased a lot of supplies from the California Film Exchange, which has gone out of this branch of the business. He installed several machines at Santa Barbara on his way up the Coast.

Select Exchange News.

The San Francisco office of Select has turned a nice piece of business since the departure of Manager H. L. Knappen for New York, having booked "Bolshevism on Trial" over the entire Turner and Dahnken Circuit, the first showing to be made at the Tivoli Theatre. The facilities of this exchange are being enlarged to acommodate the increase in business, extensive remodeling work being under way.

Poster Man Finds Business Active.

I. H. Lichtenstein, head of the Western Poster Company, has returned from a trip through the territory from Dinuba to the northern California line and reports unusual activity in amusement circles. Exhibitors are doing a splendid business, and many houses are being enlarged, redecorated and remodeled, with many new ones planned.

M. J. Cohen Becomes Historian.

M. J. Cohen, director of publicity for the Kinema Circuit, Oakland, Fresno and Los Angeles, has written "The Evolution of the Motion Picture," which is appearing serially in the Daily Post, one chapter appearing each Saturday. Mr. Cohen has been connected with the industry in one form or another since its inception.

Organists Given Practice Privileges.

The American Photoplayer Company has installed three large pipe organs in Photoplayer Hall, 109 Golden Gate avenue, San Francisco, and permission is being granted freely to organists in moving picture theatres to use these for practice work. Two of the instruments are from the California factory, the third being from the eastern branch.

Personals and Business Pointers.

Eugene H. Roth, of the California and Portola theatres, San Francisco, was called to Los Angeles recently because of the death of a sister.

Polly Moran, who has forsaken moving pictures for vaudeville for an indefinite period, was featured recently on the San Francisco Orpheum bill.

Mrs. Elizabeth Winterhode, wife of Amos S. Winterhode, former manager of the Alhambra Theatre, and connected with other San Francisco moving picture houses, passed away in this city on April 23. Mr. Winterhode recently underwent a serious operation and was confined in a hospital during the illness of his wife.

The Live Oak Church Federation, Live Oak, Cal., has purchased a projection machine from Walter Preddey.

Ryan's Theatre, Fresno, Cal., is to be remodeled at an early date, a new front being one of the improvements planned.

Mrs. F. E. Smith, of the Lyric Theatre, Marysville, Cal., has also taken over the Liberty Theatre of that place and plans to remodel both houses.

The Tuolumne Theatre, of Tuolumne, Cal., destroyed by fire some time ago, is being rebuilt and will have a seating capacity of about 1,000. Joe Knowles, of Sonora, will have charge when it is reopened in July.

S. N. Kanner, formerly of the Bay View Theatre, San Francisco, is on his way home from France, having seen service there with an engineering corps.

The Kearny Theatre, San Francisco, has installed a new Power's Cameragraph and a Preddey no-carbon outfit.

Walter B. Crooks has had plans and specifications prepared for a theatre to be erected at Benicia, Cal., at a cost of about $35,000.

Extensive additions are being made to the organ at the Tivoli Theatre, San Francisco, an echo organ being the feature of the improvements. A fine new stage set has been installed here by T. Thompson.

Beatrice Van in Society Role.

Beatrice Van has commenced work at the American studios in support of Margarita Fisher in "The Tiger Lily," Joseph Franklin Poland's absorbing Italian-American romance, under the direction of George L. Cox. Miss Van is playing the role of "Doris Van Renssalaer," a spoiled society flapper, who is "The Tiger Lily's" rival for the love of a young American millionaire.

Mr. and Mrs. Sidney Drew Had a Hard Time Making Up for Their Playlet, "Harold, the Last of the Saxons."
Harold is portrayed by Sydney Drew in the Paramount-Drew comedy, and meets a "pug" in William the Conqueror

"THE HEART OF HUMANITY" HELPS LOAN

At St. Paul's Metropolitan the Picture Played to Capacity Houses and Proceeds Aided Drive

THE Heart of Humanity," in its second and last week's engagement at the Metropolitan Theatre at St. Paul, helped largely in raising subscriptions to the Victory Loan and in obtaining aid for the Fatherless Children of France Society.

The picture played to capacity houses during its run in St. Paul. J. V. Bryson, manager of the Minneapolis Universal Exchange, and L. M. Scott, manager of the Metropolitan agreed that net receipts of the box office at "The Heart of Humanity" showing should be turned over to the St. Paul Victory Loan organization. The result was gratifying.

At the showing of the picture Miss Julia Rogers, who is an active worker of the society, gave five minute talks on the need for funds to continue the work of the Fatherless Children of France Society.

The inspiring scenes of the "The Heart of Humanity" had a tendency to loosen the purse strings of St. Paul theatregoers after they had heard the talk by Miss Rogers. The war orphan fund grew steadily with Miss Alice Forepaugh, secretary of the society, in charge of collections taken in the theatre lobby. Miss Forepaugh said that in one week of the engagement St. Paul people had adopted three war orphans and agreed to keep them for a year. More than $800 was contributed to the society during the two weeks' engagement of "The Heart of Humanity."

"Cannibals" Draw Crowds.

Manager Billy Watson put over a clever publicity stunt which aided in pulling big business to the New Garden Theatre when he stationed two burly negroes, dressed as cannibals, at each side of the box office during a week's showing of Martin Johnson's "Cannibals of the South Seas."

Schlank in Charge of Capitol Office.

Isadore Schlank, special representative of the Capitol Film Company of Indianapolis has taken charge of the Minneapolis Exchange. He will remain here until a successor has been appointed to take the place of Sam Aronowitz, who has resigned to enter the state rights field.

Shearer Opens Supply Office.

B. F. Shearer, former Montana representative for the Rialto Supply Company, of Minneapolis, has opened offices in Billings, Mont., handling supplies for Montana, Idaho and Wyoming. Mr. Shearer carries a large line of supplies and complete equipment for the theatre.

Northwest News Brevities.

Tom Foster, owner of the Star Theatre at Stanley, Wis., is a benedict. The bride was formerly Mrs. Helen Gillhuly, of Kankakee, Wis., a talented musician.

Lieutenant William Howard, A. E. F., visited for a few days in Minneapolis renewing old acquaintances. Lieutenant Howard was formerly manager of the local branch offices of Metro and Vitagraph.

The People's Theatre at Washburn, Wis., will be closed for sixty days awaiting the renewal of manufacturing activities. The big Dupont T. N. T. plant, which employed as many as 6,000 men during the war, is now using only 200. Washburn, however, expects to land a shipbuilding plant that will employ 1,000 men.

The Delft Theatre and the Opera House at Marquette, Mich., closed April 17 by a third influenza ban, are again open after a week of enforced idleness. The Marquette houses have been closed a total of fifteen weeks by successive waves of influenza.

Philadelphia News Letter

Mahanoy Theatre Installs Powers.

THE Elks Theatre in Mahanoy City, has undergone extensive repairs and improvements. Two Power's 6-A machines and new projection equipment have been installed. An old theatre in the same town, which is being altered and rebuilt, will be renamed the Stanley when completed .

Butler Takes Over Clearfield.

William E. Butler, one of the pioneer exhibitors of Philadelphia, has taken over the Clearfield Theatre. Mr. Butler is at present the sole owner of the Arcade and the Clearfield.

Brennen Is Back With Stanley.

J. M. Brennen, of the Stanley Booking Company, has been mustered out of the service and is back at his old job, much to the delight of all his friends.

Here's Your Hat, Prithee, Why Do You Tarry?

Write the Rambler, our Beatrice Fairfax, if your experience parallels this scene from Vivian Martin's Paramount, "The Home Town Girl."

Keeney Visits Philadelphia.

Frank A. Keeney, of New York, was in Philadelphia last week, and negotiated for several features for his Keeney Theatre in Williamsport through the Stanley Booking Corporation.

Fisher Improves Mammoth.

A. J. Fisher, of the Mammoth, is making extensive improvements in his theatre. Entire new equipment will be installed in addition to brand new chairs. The walls and ceiling have been artistically decorated with pictures of all the leading screen stars. A six-piece orchestra will supply the music for the pictures, which will be of the first order.

Philadelphia Ball Set for May 28.

The allied motion picture interests of Philadelphia have agreed to hold a motion picture ball on May 28 at Turner's Hall, Broad and Columbia avenue.

Clark Returns to His Desk.

William J. Clark was recently honorably discharged from the Hospital Corps of the overseas forces and is now back at his desk in the Stanley Company, where he is receiving the congratulations of all his friends.

Kendrick Will Shoot Local Events.

H. M. S. Kendrick, of the Fairmount Theatre, has secured a motion picture camera with which to take local events for the benefit of his patrons.

Lessy and Brown Take Over Palace.

Messrs. Lessy and Brown have taken over the Royal Palace at Twenty-eighth and Girard avenue, which has been closed for some time.

Pittsburgh News Letter

Industrial and Domestic Moves.

THE Industrial and Domestic Film Company, heretofore located at 2534 Fifth avenue, Pittsburgh, has relocated in the former Public Baths building at 1538 and 1540 Penn avenue.

The new plant is two stories high in front, one in the rear. It occupies a plot 35x200 feet. The old quarters were vacated May 1, and the new building is now occupied by the company, although it will be several weeks before any laboratory work can be done, as there is much carpenter, plumbing and electrical work to be completed before the plant can be operated.

The I. & D. Company has made some pretentious films for many of the largest industrial concerns in the Pittsburgh section, and at the present time is producing a five-reel subject, of which several prints will be made, for a large coal concern operating in West Virginia and Kentucky.

Simeral Is Out for Himself.

H. C. Simeral, for the past year traveling representative for The Pittsburgh First National, was in New York recently and purchased "Virtuous Men" for western Pennsylvania, West Virginia and Ohio.

Mr. Simeral formerly represented the Automatic Ticket Selling Machine Company, and a year ago, when the Government shut down on the making of motors for these machines, he took up film work. He has been quite successful in this line and decided to branch out for himself. He will do business under the firm name of Co-Partner Attractions, and his address is Box 125, East Liberty Postoffice, Pittsburgh, Pa. He is now looking around for an office location.

Cameraphone Is Now Rivoli.

Thursday, May 1, saw new management and ownership of the Cameraphone Theatre, Fifth Avenue, Downtown Pittsburgh. The theatre will become a link in the Rowland and Clark chain. The name will be changed to the Rivoli and Roy Munson, formerly owner of the Paramount Theatre at Altoona, will be the manager.

The Cameraphone is one of the oldest of the downtown theatres. It was opened about ten years ago by H. P. Kester and W. C. Beatty. Several years ago Mr. Kester withdrew from the theatre, and

Mr. Beatty sold out to Mr. Guckenheimer two years ago. The house has always been a good moneymaker.

Globe Film Attractions Will Handle Parade Pictures.

The Globe Film Attractions, Pittsburgh, will handle exclusively here pictures of the parade of Pittsburgh's returned soldier heroes, which will take place sometime in May.

The pictures will be taken under the supervision of George Bates, who will have three cameras in operation, getting every detail, such as the arrival at the station, the triumphant march down Fifth avenue, and the crowds along the way, etc. The soldiers comprise the 15th Engineers and the old 18th Regiment—all from Pennsylvania, and the majority of them from Pittsburgh.

The picture will be released the day following the parade.

Young Represents Sherry.

J. F. Young, a film salesman of the Pittsburgh district, has been appointed special representative for the Sherry Pictures, formerly handled by the General. These pictures will very likely be handled by the Film Clearing House in the future.

Berg Organizes Keystone Music Company.

W. T. Berg, formerly manager of the automatic department of the Pittsburgh office of the Wurlitzer Organ Company, has organized the Keystone Music Company, which will handle the Violana-Virtuoso instrument, a combination violin and piano manufactured by the Mills Novelty Company of Chicago.

Sliter Gets Goldstein.

An addition has been made to the salesforce of the Pittsburgh Exhibitors Mutual Exchange, in the person of Leonard Goldstein, formerly of the Pittsburgh Universal exchange, and most recently the Goldwyn. Mr. Goldstein has been a film salesman in the Pittsburgh territory for the past four years and enjoys the acquaintance of practically every exhibitor in this section.

More Salesmen for Moore.

Manager Moore, of the Pittsburgh Hodkinson branch, has added two salesmen to his force. They are W. A. Young and O. F. Krugh. Mr. Krugh was formerly with the Pittsburgh Vitagraph and Pathe exchanges, while Mr. Young is a new man in the film game, having previously been a broker in New York.

Charles A. Graninger Dies.

Charles A. Graninger, formerly organist of the Regent Theatre, East Liberty, Pittsburgh, and lately of the Stahl Theatre in Homestead, Pa., died Friday morning, April 25 following an attack of the flu and pneumonia. Deceased was an able organist and prominent in musical circles.

Fred Hall Builds at Boyer.

Fred Hall is building a new theatre at Boyer, Pennsylvania, from present indications it will be ready for opening about May 15. The house will seat 300 and will be up-to-date in every respect. The projection equipment includes Power's machines and a Gold Fibre screen.

Personal Items.

J. A. Reilly, manager of the Belmar Theatre, Rowland & Clark's house at Homewood, Pittsburgh, has just been discharged from the hospital, where he was laid up for three weeks, following an operation.

W. E. Atkinson, business manager of the Metro and W. C. Bachmeyer, district manager, were in Pittsburgh several days recently. Mr. Atkinson is making a tour of the Metro offices throughout the country.

Wm. G. Schmidt, sales representative of the Pittsburgh Mutual branch, has been transferred to the Buffalo branch of the same company.

N. J. Sinnott, of the William L. Sherry Service, was in Pittsburgh recently.

Eddie Wheeler is now on the road for the Penn exchange, Pittsburgh.

WASHINGTON'S EXCHANGES ARE MOVING

Metro and Mutual Are Already in Luxurious New Quarters and the Others Will Soon Follow Suit

METRO and Mutual now occupy commodious quarters in the new film building on G street, near Ninth street, N. W., and it will probably not be long before the other exchanges which have leased space in the building will move in.

Manager George W. Fuller, of Metro, has eight offices, seven of which are en suite, while the eighth room is located near the freight elevator and is used as a shipping and receiving room. At the extreme end of the exchange is the inspection room and the film vault, which holds 1,500 or more reels.

Equally attractive are the rooms in the Mutual suite. Manager McShane has a very attractive office, and in it at this time stands the handsome loving cup which goes to the offices showing the best results. It is known as the William J. Clark trophy. To retain permanent ownership of the trophy an exchange must win it three times in succession. So far, Boston and Portland have each had it in custody for one month. The Washington branch is going to do its best to hold it for April.

This exchange has a projection room with a built-in operator's booth. This is to be equipped with two machines, and all films coming into the exchange will be screened before they are permitted to go to exhibitors.

Flax Purchases "The Masked Rider."

The First National Exhibitors' Circuit is to distribute "The Masked Rider," fifteen-episode Western of the Arrow Film Corporation, for the Liberty Film Exchange. The latter organization has been founded by Sam Flax, with headquarters in Room 607, Mather Building. Mr. Flax recently purchased this serial for the District of Columbia, Delaware, Maryland and Virginia. Mr. Flax is well known in the film business by reason of his connection with the General Film Company, beginning in 1913, and with Pathe as booker and assistant manager from 1914 to 1917. In the latter year he became manager for Metro, remaining in that position until a short time ago.

Crandall Company Improves Its Park.

The Crandall Amusement Company is greatly improving the open-air park adjoining its Apollo Theatre, on H street, N. E., preparatory to opening at an early date. The park is to be rewired, new lamps put in, and the operator's booth is to receive two new Simplex motor-driven projection machines.

An important part of the work will be the grading, so that the people seated at the rear will have an unobstructed view of the screen at all times. A new shadow box and new screen are to be erected, and an attractive brick ticket booth is to be constructed at the front.

Lenihan Resigns from Goldwyn.

Washington exhibitors have heard with regret the rumor now current here that George F. Lenihan, manager of the local exchange of the Goldwyn Distributing Corporation, has tendered his resignation to the home office, to take effect May 15. It is said that he is going to New York to accept an important position with the W. W. Hodkinson Corporation. The nature of his new work is not known, nor has his successor been named, although it is thought that L. L. Crandall, now in the South, will be recalled to Washington to become manager of the exchange. Mr. Crandall is a Washington boy and was at one time in the employ of the World Film Corporation.

Melvin Returns to Fox.

Another returned veteran of the war is Mr. Melvin who, the exhibitors in the southern part of this territory will remember, traveled out of the Washington office of the Fox Film Corporation until he joined the colors. Mr. Melvin landed in town last week and, in line with the policy of the company to take back on their old jobs all returned soldiers, he is preparing to take up his work where he left off to go and learn how to jab the Boche.

The Smokes Were on Steve.

Cigars were very much in evidence in the offices above the Metropolitan Theatre last week, when Steve Eilbacher, manager of the Savoy, "set them up" in honor of the arrival of a little cashier in his home.

A Lion Among Ladies and Pool Sharps Is a Dref'ul Thing.
It's a case of pooling resources in this L-KO comedy with much local color.

MILLION DOLLAR DEAL IS CONSUMMATED

Ascher Brothers to Erect a 2,500 Seat House on Howard Wurlitzer's Property in Cincinnati

A DEAL involving more than a million dollars, by which Cincinnati will have a new theatre was consummated April 29, when Ascher Brothers, of Chicago, acquired a forty-year lease on the property at the northeast corner of Seventh and Vine Streets, owned by Howard Wurlitzer. The lot is 100 by 134 feet, and a building of brick and concrete will be erected at an approximate cost of $350,000. The seating capacity will be 2,500, 1,500 of these seats being on the ground floor and 1,000 in the balcony, which will be of the hanging type, with no posts to obstruct the view from any seat in the house. A pleasing innovation will be the arrangement of the seats, which will be twenty-two inches wide and the rows thirty-two inches apart, permitting patrons to enter or leave without disturbing others in the same row of seats. The main entrance will be on Vine Street, thirty feet north of Seventh and the lobby will be thirty-five feet in width. There will be eight exits. Besides the theatre proper there will be four store rooms on the Vine Street side. Other features of construction will include between 40,000 and 50,000 electric light bulbs for the exterior illumination of the building; a refrigerating system for cooling the house during warm weather, which calls for a difference of ten degrees between the inside and outside temperature, graduated so that the two extremes will not be immediately felt. An orchestra of thirty pieces will be a feature of the house, which will be supplemented by a Wurlitzer orchestrion and organ, only a little smaller than the one in the Denver Municipal Auditorium, which cost $90,000. Arrangements already have been made for first-class film service for this house, and it is expected to have it ready for the first performance on Thanksgiving Day, which will necessitate the completion of the work in about six months. The owners of the new house are operators of some twenty-four houses in and about Chicago.

Industry War Potent Factor in Raising Loan.

The Victory Loan campaign is now entering upon the home stretch, and so far as Cincinnati is concerned, has been a big success from the start. This city was "over the top" before the campaign had reached the half-way point, and is rapidly proceeding to roll up a big over-subscription. That the men connected with the moving picture industry have been a potent factor in achieving this remarkable record is an admitted fact. Nothing has been asked of them which has not been cheerfully and enthusiastically done, and they have bent all their energies and given of their resources in a truly unselfish manner to do their bit in support of the loan. One of the best bits of loan propaganda presented at any of theatres was called a "Victory Loan Dialogue," which was presented by Frank Burnett, an attorney of the city, and a young lady partner. The young lady took the part of a loan solicitor and the lawyer represented one of the chronic croakers who are always growling about graft and waste in the war work. He is finally shown the error of his ways and gladly signs on the dotted line. This was a welcome diversion from the usual run of four-minute work and showed evidence of dramatic thought and histrionic ability unexpected and refreshing.

Film Storage and Repair House is Planned.

Max Goldstine, New York, has leased the temporary Court House, at Broadway and Pioneer streets, for use as a storage and repair house for the principal producing companies of the country. The central location of Cincinnati and its facilities for quickly reaching any point in a large section of the country were deciding factors in the deal. Much time and money are expected to be saved by this arrangement, especially in the repair department, as heretofore no adequate facilities for this work have been provided outside the headquarters of the producing companies. The annual rental is stated to be $17,500 for a term of fifteen years, and a counter proposition was made for a 99-year lease at an annual rental of $14,000, with a cash bonus of $20,000. In either case Mr. Goldstine agrees to pay for all taxes, insurances, assessments, repairs and alterations. The county will vacate the building on October 1, and it will then be remodeled and converted to its new use. It is proposed at some future time to add two additional stories to the present six stories.

Colonial and Ohio Open Their Doors.

Two new theatres were added to the list of downtown houses during the past week, the Colonial and the Ohio opening their doors Saturday, May 3. These are the twin houses made by the remodeling of the old Colonial, on West Fifth street, and both of them are beautifully decorated and finished both as to interior and exterior. Julius Frankel is manager of the Colonial, while Thomas Reilly is manager of the Ohio. The Colonial has for its opening attraction "The Spreading Evil," which also is being shown at the Alhambra, two doors away. This house has an innovation in construction, the mechanical orchestra being located on a balcony in the rear, leaving all the space usually taken up by the orchestra pit available for seating purposes. Both houses were patronized heavily on the opening day and will now take their places among the best of theatres in the central section of the city.

Lyric Will Be Strong on Music.

The Lyric Theatre, which opens for a summer run of pictures Sunday, May 11, under the management of I. Libson, with "Oh You Women," will have an excellent musical accompaniment, the entire Lyric Theatre orchestra having been engaged for the summer. This is one of the best orchestras in the city, and is under the direction of Theodore Hahn. New musicians will be added to bring the orchestra up to full symphonic proportions. Manager Libson has become convinced of the value of good music by his experience at the Walnut and is a firm believer in this adjunct to the business. "The Unpardonable Sin" is booked for an early showing at this house. Another interesting feature at this theatre will be Mack Sennett's "Yankee Doodle in Berlin," with its real live chorus of twenty Broadway beauties. This show opens May 18 and the innovation is attracting considerable attention here.

Business Continues Good.

Continued good business has been the rule in the Cincinnati houses during the past week, few runs being made with any of the seats empty, except the first run in the morning and the last run at night. Generally speaking, all the picture houses in the central section of the city open at 10.30 or 11.00 a. m. and run to a like hour in the evening.

The officials of the Victory Loan organization states that the average daily attendance at the movie houses is in excess of 50,000, or a weekly average of 350,000, which is more than three-fourths of the population of the city. They estimate that, eliminating duplications, or those attending more than one performance weekly, there are some 200,000 "movie fans" in the city.

Cincinnati Screenings.

The Gifts opens the week with "The Courageous Coward," supplemented by a Harold Lloyd comedy and the Universal News Weekly.

The Walnut presents "The Midnight Romance," "The Little Widow," and Pathe News.

The Strand offers "Three Men and a Girl," together with Pathe News.

The Family has "Poor Boob" for the first part of the week and "The Rescuing Angel" the latter part.

People's opens Sunday with the first run of "The Master Mystery."

After one or two more weeks of musical comedy, the Grand opens for its summer run of pictures, the initial bill being "Mickey." Other features booked for this house are "The Shepherd of the Hills," "The End of the Road," "Wives of Men," and "The Birth of a Race."

You See, It's "Strictly Confidential" and They Have to Whisper.

Madge Kennedy is a wonderful inspiration for secrets in Goldwyn's feature of the above name.

Piquant Person in Pink Pajamas
Is Josephine Hill, who in pretty pose plays prominent part in latest L-Ko laughmaker.

Seattle News Letter

Jack Weil Is Seattle World Manager.

JACK WEIL has arrived in Seattle to take over the management of the Seattle territory for World. He began work at once.

Mr. Weil announces that Seattle is soon to be established as the Coast division office and the World office will be moved within a few months to a fine new location on film row, which will be built for them.

Mr. Weil has engaged, since his taking charge of the Seattle, C. P. Merwin, formerly manager of the Exhibitors Mutual, and F. A. Tipton. The former will cover Washington and northern Idaho, while the latter will have Oregon and southern Idaho. More stenographers, shipping clerks, and other office employes have also been added.

Lustig Visits Seattle.

Harry Lustig, special representative for Metro Pictures Corporation for the Pacific Coast, is in Seattle exploiting "The Red Lantern" in the Northwest territory. Some exceptional first run bookings have been made already in Seattle, Portland, Tacoma, and Spokane. It has been booked for two weeks at the Clemmer in Seattle.

While in Seattle Mr. Lustig engaged Melvin G. Winstock as special salesman for Metro.

"Hearts of the World" Breaks Record.

"Hearts of the World" has been playing to very big business at the Coliseum, and records of Seattle's largest motion picture theatre have been broken. The picture has caused almost as much talk as did "The Birth of a Nation." A regular feature of Coliseum shows which is very popular just now are the fashion shows, which are given every Tuesday night. These fashion shows are given by arrangement with one of the large department stores of the city. They were begun two years ago, and immediately became so popular that they were continued for several weeks during the beginning of each winter and spring season.

Auto Men See "The Roaring Road."

Three-quarters of the lower floor of the Liberty Theatre was reserved on Tuesday evening, April 22, for the automobile dealers and their employes to see "The Roaring Road" with Wallace Reid. Realizing the special interest which automobile men would take in this production, J. Von Herberg, manager of the Liberty, sent them notes suggesting that he would be glad to reserve the best seats for as many as would like to see the picture on that evening. Over five hundred reservations were made.

Maxwell Reports Good Business.

M. E. Maxwell, special representative for Rothapfel Pictures, is in Seattle spending several days at the office of the Film Clearing House. Mr. Maxwell supervises the offices in Denver, Los Angeles, San Francisco and Seattle. He reports the first run on the Rothapfel Unit closed in Portland, Spokane and Tacoma.

BALTIMORE KEEPS RIGHT ON BUILDING

This Time It Is To Be a New and Fire Proof Exchange Structure for Palmore and Homand

PALMORE AND HOMAND, who have for some years conducted a film exchange at 412 East Lexington street, have bought the property at 424-426 East Lexington street, and ground has been broken to start the foundations for a three-story fireproof, brick and concrete building which will measure 30 by 30 feet. The architect is J. W. Beal, and the contract has been awarded to the Guilford Building Company. All the floors will be equipped with fireproof film vaults. The first floor is to be occupied by the owners; the second floor will probably be arranged with desk space to be rented to the various representatives of the film companies in Baltimore, and the third floor will be arranged for office space to be rented out and fitted up as a screening room so that the various film companies can hold their private trade showings there. It is also probable that the roof will be arranged so that during the summer trade showings can be held on the roof at night.

Parkway Holds Services for Service Men.

An impressive service was held for the men of the 117th Trench Mortar Battery of the 42d Division at the Parkway Theatre, 3-9 West North avenue, on Sunday afternoon, May 4, through the courtesy of Harry Webb, president of the Parkway Theatre Company, and Bernard Depkin, Jr., manager of the theatre. Stirring addresses, prayers and sermons were made, and the men were entertained with vocal and instrumental music.

The Crescent Is Being Improved.

The Crescent Theatre, 1110 South Charles street, which is under the management of J. J. Hartlove, is now being thoroughly overhauled and renovated. The interior of the theatre is to be redecorated and repainted, while the floor is to be recovered with battleship cork lineoleum. The lighting, heating and ventilating systems have been changed, and two new Simplex projection machines and a new piano have been installed.

The Wizard Will Be Made Like New.

Oliver B. Wight, the architect, who designed the Parkway and McHenry theatres, has been commissioned to prepare plans for extensive improvements and alterations for both the interior and exterior of the Wizard Theatre, 30 West Lexington street.

The Park Movies Reopens.

The Park Movies Theatre, 2265 North Fulton avenue, owned by K. N. Crawford, and which has been dark for some time, has been thoroughly overhauled, and was thrown open to the public on Saturday, May 3. This playhouse is now under the supervision of J. Louis Rome, manager of the Baltimore, Broadway and Arcadia theatres. Mr. Rome is doing the booking for the house.

Baltimore Personal Notes.

Herndon Edmond, who formerly managed the General Film Exchange in Baltimore, when that company had an office there, but who has been in the army for several months, has been discharged. Mr. Edmond was first-class sergeant in the Motor Transport Corps, and was stationed at Camp Holabird. At the present time he is working for the Victory Loan, and has been traveling through Maryland with the Government moving picture, "The Price of Peace."

L. H. Bell, Baltimore representative of the American Film Corporation, very proudly announced to his friends that he is now the father of a bouncing baby boy.

Dick Roberts, formerly with Triangle, and Eddie Carr, formerly with Paramount, have taken leave of the film industry and associated themselves with the automobile business, having connected up with the Trail-Mobile Company.

Rudolph Berger has now become the representative of the W. W. Hodkinson Film Corporation in Baltimore.

Well, Well, If Here Isn't the Old Oaken Bucket Shop!
Fox's comedy, "Words and Music By ———," with Albert Ray and Elinor Fair is a well of deep stuff.

They Like the Dimples
Say the kiddies in Dorothy Dalton's Paramount, "The Lady of Red Butte."

Detroit News Letter

Madison Film Exchange Changes Name.

HARRY SCOTT, Detroit manager for the Madison Film Exchange, announces that the name of the exchange is to be changed to the First National Exhibitors' Circuit of Michigan. In this way all of the different First National exchanges will be operating along uniform lines with the one trade name.

Meade Joins Mowatt and Diehl.

Charles A. Meade, recent manager of the Detroit office of the W. W. Hodkinson Corporation has been appointed general manager for Mowatt and Diehl, of Detroit, who recently purchased the Michigan rights to "Yankee Doodle in Berlin." This picture, with the original Mack Sennett Bathing Girls goes into the Adams Theatre for an indefinite run starting May 25. Mowat and Diehl are now routing the film and the girls on a percentage basis in the larger cities of the state.

Davies Triangulates Detroit.

E. C. Davies, special representative for Triangle, arrived in Detroit recently to spend several weeks in the state in the interest of "Peggy."

Ryder Is a Driver.

Jack Ryder, Detroit manager for United, is putting on a lot of new customers—and among them are Paul J. Schlossman, Muskegon; P. C. Schram, Orpheum Theatre, Muskegon, and the Farnum Theatre, Detroit.

McCoy Will Manage Hyman's Chicago Office.

Arthur S .Hyman, of Detroit, announces having purchased "Virtuous Men" for Michigan, Indiana and Illinois. He will open his Chicago office before the first of June and has appointed Warren G. McCoy as his manager there.

Atkinson and Bachmeyer Visit Hughes.

W. E. Atkinson, General Sales Manager of Metro, and W. C. Bachmeyer, division manager, were in Detroit during the week ending May 4, conferring with M. C. Hughes, local manager.

Prince Goes to Lynch.

Dave Prince, former Detroit manager for Triangle, is now manager of the S. A. Lynch Enterprises at Dallas, Texas, which distributes Paramount pictures in the south.

Zerbel Is Back from France.

Raymond H. Zerbel has returned to Marquette after driving an ambulance in France for twenty-two months. He was with the French army during the entire time. He has resumed his old position as manager of the Opera House.

A NEW PORTLAND SUPPLY HOUSE OPENS

M. Aparton and F. J. Beier Quit Projecting and Become the General Supply and Repair Company

M. APARTON and F. J. Beier have formed partnership under the name of General Supply and Repair Company, with a salesroom and shop at 213 Fourth street, and are making a bid for the theatre supply business in this territory. Both of these men are electrical experts and each has been a moving picture operator for a dozen years. Mr. Aparton has been associated with Halberg in New York and with the Feaster corporation, and Mr. Beier is one of the best known operators in the Rose City.

The partners are making a specialty of electrical supplies for theatres, including lamps, fixtures and stage lighting effects. They have established an agency for Simplex machines and have equipped their shop with lathes and machinery to repair all make of machines. They do not handle films.

George Bligh Is An Optimist.

"The theatre business is the best I have ever experienced it and has increased fifty per cent. in the past year," is the sentiment of T. G. Bligh, controlling three theatres at Salem, Oregon. Mr. Bligh operates two of his houses continuously, the third playing road shows and special film attractions. He is now completing the installation of a new photoplayer costing $10,000 in his Liberty Theatre. The instrument is one of the large models made by the Berkeley factory and is being installed in Mr. Bligh's theatre with camouflaged pipes in the auditorium.

Loan Film Exploited.

C. M. Hill, chairman of film exploitation for the Victory Loan in Oregon, gave free morning exhibitions of the committee's film, "The Price of Peace," in his theatre, the Globe. The picture was afterwards shown to big audiences in the municipal auditorium.

Silverton Theatre Is Sold.

Walter Johnson has purchased the Palace Theatre, Silverton, formerly conducted by Cooley Brothers. Mr. Johnson took over the Palace May 1, and Messrs. Cooley will hereafter devote their attention to their Gem Theatre.

Serials Go Well in Portland.

H. C. Phelph, operating the Gay and Ideal Theatres, comments favorably on the use of serials in suburban districts such as those served by him. He took over the Ideal in North Portland when it was not paying and by consistent use of serials two nights a week has built up a nice business there. Mr. and Mrs. Phelps divide their time between the two theatres.

Jack Tillman Is Busy.

Jack Tillman, manager for the General Film Company, is the busiest man on Film Row these days. Mr. Tillman has been acting in all capacities from manager to shipper. To the hundreds of questions asked by exhibitors as to General's future, the Portland manager answers enigmatically that he expects to be here for some time.

Omaha News Notes

They Want the Last Word.

NEBRASKA exhibitors, in the recent session of the State Legislature, defeated state censorship of motion pictures in a decisive manner, but the Fourth Nebraska district Federated Women's clubs, meeting last week, voted to keep up the fight for motion picture censorship.

Getting Back to First Principles.

Manager H. M. Thomas, of the Rialto Theatre, Omaha, has revived the old custom of showing the words of songs on the screen and inviting the audience to join in the singing. "That Tumble Down Shack in Athlone" was the first song introduced at the Rialto.

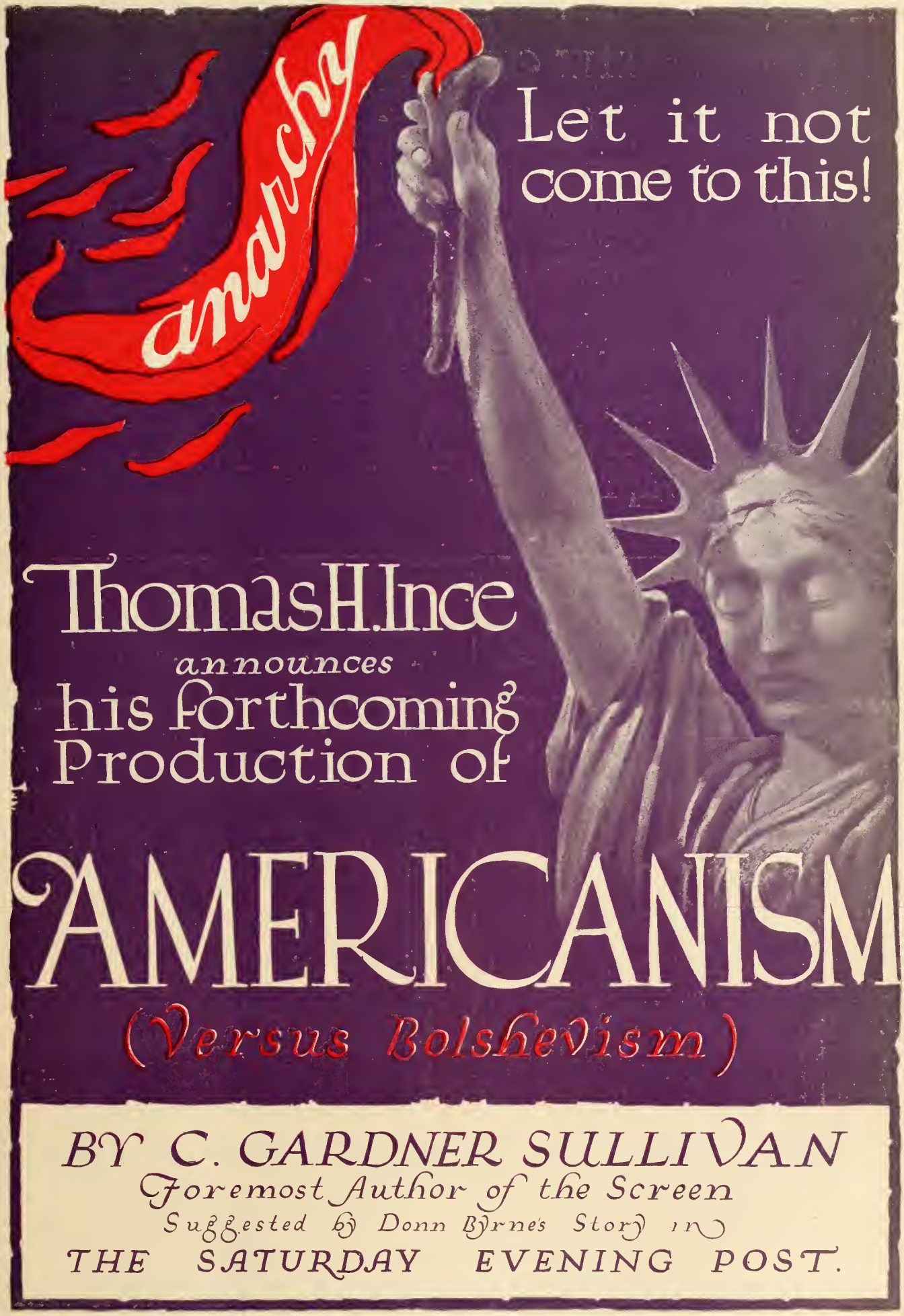
Bluechel Is on the Warpath.

At Norfolk, Nebraska, Exhibitor H. Bluechel, of the Auditorium Theatre, has crossed swords of the local censorship board which, after seeing Theda Bara in "Salome," prohibited a showing of the picture in Norfolk. Exhibitor Bluechel says that he does not like to have his business interfered with by citizens who do not know moving pictures from mumps. He may take the fight to the courts.

"Caleb Piper's Girl" Released May 18.

Helene Chadwick interprets the title role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which is released by Pathe on May 18. "Caleb Piper's Girl" is a vivacious comedy-drama of the lighter type of feature photoplay.

Harold Lloyd Uses China in a Spanish Comedy, "Si, Senor."
But these are International days, so Pathe's to be commended.


anarchy
Let it not come to this!
Thomas H. Ince
announces
his forthcoming
Production of
AMERICANISM
(Versus Bolshevism)
BY C. GARDNER SULLIVAN
Foremost Author of the Screen
Suggested by Donn Byrne's Story in
THE SATURDAY EVENING POST.

GOVERNMENT OFFICIALS INDORSE
Thomas H. Ince's
AMERICANISM
(VERSUS BOLSHEVISM)

For the first time in film history, America's leading citizens, keenly interested in the theme of a photodrama, and in tribute to a great producer, write or wire their encouragement and approval before a scene of the drama has been photographed.

Says Lee S. Overman, Chairman of the Overman Committee of the United States Government, which investigated Bolshevism in America:

United States Senate

WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, Cal.

My dear Sir:-

You have agreed to assist in fighting a menace which imperils the national life of America, by producing a great motion picture which should teach the lesson that Liberty without the safeguards of law and order is only license, and that Democracy without organized self-control is only demagogy.

You cannot render your country a greater service than this. The best way to crush out Bolshevism, which tends to overthrow our Government, and is now a very serious menace to our Civilization, is by publicity, and there is no better way than by the motion picture.

I most heartily indorse this movement, and beg to say that the country is to be congratulated in that they are to have the benefit of YOUR services in this regard.

Very truly yours,

Lee S Overman

Says William S. Kenyon, United States Senator from Iowa, who is a great leader in the movement to "Americanize America":

United States Senate

WASHINGTON, D. C.

Mr. Thomas H. Ince,
Los Angeles, California.

Dear Mr. Ince:

I am mighty glad that you are to produce a motion picture to aid the people in understanding the great dangers of Bolshevism. I regard it as the greatest menace to our civilization.

Do you know that Secretary Wilson, Secretary of Labor in President Wilson's Cabinet, used to mine coal in my own County only eight miles from my home? He has come up from a coal miner to a seat in the Cabinet of the Nation. That illustrates the opportunity for all boys in this country. Why should anyone want to overturn a government that gives to their children such opportunities?

I am tremendously interested in this question of Americanizing America. Your work will help to do it. It has my enthusiastic good wishes.

Very truly yours,

Wm S Kenyon

HONORARY PRESIDENT
THE PRESIDENT OF THE UNITED STATES

The American Cross of Honor

INCORPORATED BY ACT OF CONGRESS MAY 1 1906

WASHINGTON, D.C.

Mr. Thomas H. Ince,
Los Angeles, Calif.

My dear Mr. Ince:

Relative to your proposed picture dealing with the assassin of law and order, who masquerades under the name of Bolsheviki and kindred organizations, I wish to assure you that The American Cross of Honor feels a keen interest in a movement that stimulates and encourages patriotism, and causes the red blood of Americanism to take on new life.

The name of Thomas H. Ince is a policy of insurance that any play that bears his signature is American to the core. It is a guarantee of good faith, a knightly vow that he will battle in the cause of right; it means the American way of winning the battle.

We wish you Godspeed.

Cordially,

Thos. H. Hennessy,
President

I desire to commend to the patriotic public of America your new picture entitled AMERICANISM. I can see in the development of this film a valuable aid to the government.

J. B. Robertson
GOVERNOR OF OKLAHOMA.

I am heartily in accord with your very excellent plan. AMERICANISM is a theme, the teaching of which, I fear, has been neglected. Much success to you in the very commendable work you are inaugurating.

Thos. Campbell
GOVERNOR OF ARIZONA.

I am deeply interested in your proposal to produce the film play, AMERICANISM. I think in so doing you will be rendering this country an inestimable service. May the Lord be with you.

T. W. Bickett
GOVERNOR OF NORTH CAROLINA.

I heartily indorse and recommend your proposed picture portraying the agitator.

GOVERNOR OF WEST VIRGINIA.

I have no doubt, knowing as I do the extremely high position you occupy in the moving picture world, that the story, AMERICANISM, is all that it purports to be.

Carl E. Milliken
GOVERNOR OF MAINE.

The fact that the name of the producer of AMERICANISM is Ince, is ample to warrant me in lending my hearty indorsement.

Simon Bamberger
GOVERNOR OF UTAH

With a producer of your abilities in charge, I know the film will not only be a work of art, but of the kind that is very much needed in America at this time.

Louis F. Hart
ACTING GOVERNOR OF WASHINGTON.

I am glad to hear that you are lending your great talent to the patriotic effort against treason and disorder in this country. I shall await with much interest the appearance of AMERICANISM, for I know it will be a great influence for good.

Wm. C. Sproul
GOVERNOR OF PENNSYLVANIA.

Your moving picture in reference to Anti-Bolshevism has my personal indorsement.

Emerson C. Harrington
GOVERNOR OF MARYLAND.

America's most widely read *Newspapers* Co-operate in gigantic publicity campaign

For Thomas H. Ince's

AMERICANISM

(VERSUS BOLSHEVISM)

New York Tribune

Dear Mr. Ince:

I am very glad, indeed, to co-operate with you in your plans to produce a photodrama on the theme of Americanism

Ogden Reid
Editor

Among the many influential journals which are assisting Mr. Ince in bringing his photodrama vividly to the attention of every patriotic American are

THE NEW YORK HERALD
The World. New York
The Chicago Tribune
THE DENVER POST
THE ROCKY MOUNTAIN NEWS
THE CHICAGO DAILY NEWS.
THE ST. LOUIS REPUBLIC
THE ST. LOUIS STAR
THE NORTH AMERICAN
St. Louis Globe-Democrat
THE TORONTO DAILY STAR
The Courier-Journal.
THE VANCOUVER DAILY PROVINCE
THE CINCINNATI ENQUIRER
THE NEWS-TRIBUNE
THE CLEVELAND NEWS
The Detroit Free Press
THE DENVER TIMES
The Oregonian.
The Montreal Daily Star
CANADA'S GREATEST NEWSPAPER
THE HOUSTON CHRONICLE
AND HERALD
Newark Evening News
NEWARK, NEW JERSEY
PUBLIC LEDGER
THE HOUSTON POST
The Winnipeg Evening Tribune

Cartoonists of international fame, on invitation of Thomas H. Ince, contribute original drawings pertaining to Bolshevism for newspaper, magazine and billboard display.

Dear Mr. Ince: I sincerely appreciate the compliment you pay me and assure you of my hearty co-operation to stem the maddening rush of Red to engulf Humanity.

Grover Page

Cartoonist, Louisville Courier-Journal

Other noted artists who have gladly tendered their services to Mr. Ince in the exploitation of the great drama, 'Americanism', are:

LABOR
in accord with—
Thomas H. Ince's
AMERICANISM
(VERSUS BOLSHEVISM)

If I thought that Bolshevism was the right road to go, that it meant freedom, justice and the principles of humane society and living conditions, I would join the Bolsheviki. It is because I know that the whole scheme leads to nowhere, that it is destructive in its efforts and in its every activity, that it compels reaction and brings about a situation worse than the one it has undertaken to displace, that I oppose and fight it.

Samuel Gompers,
President, American Federation of Labor.

I will personally supervise the filming of "Americanism" Thos. H. Ince

BOOMING "MAN WHO TURNED WHITE"

H. B. Warner Is Star of Superior Pictures, Inc., in Five Reels Soon to Be Distributed—Hints on Advertising and Prepared Presswork to Aid in Getting the Money

By Epes Winthrop Sargent and Walter K. Hill

THE picture showman will soon have offered for his consideration a series of releases, produced by Robertson-Cole, to be called Superior Photoplays. The first of these subjects will offer H. B. Warner, the famous English actor, as the star with Barbara Castleton his leading lady and Wedgewood Nowell, the experienced screen "villain," chief in a strong supporting company.

"The Man Who Turned White" was recently shown to representatives of Moving Picture World with a view to creating an exhibitors' service section that would help insure widest possible publicity for the feature when it is finally booked and distributed throughout the country. Here follows suggestions for advertising H. B. Warner in "The Man Who Turned White," together with press notices prepared with a special view to getting them into print. The advertisement suggestions and press work are written strictly in view of the showman's needs and are not subservient to the ideas of the producer.

With these suggestions before him the picture showman may play "The Man Who Turned White" and get the best box-office results without further aid. But the press book that will be issued and distributed with the feature will further strengthen the prospects of a profitable showing of the Warner offering. Showmen who make the most intelligent use of these suggestions will fare best. They are written to aid the exhibitor in "putting over" the picture with profitable consummation.

Warner Has High Class Appeal.

Unless you have played Warner in his previous connections, it will be necessary to establish him with your patrons. There is a trailer for this subject, and it would be a still better scheme to get the trailer about ten days or two weeks ahead of the showing. Use it two days with a "coming soon" slide and send it back to be used later if you can get it again. There are some good settings in this play. Flash the trailer and let the people talk about them well in advance of the showing.

The press book will give you the data on Mr. Warner's stage and picture career from which you should condense a thumbnail biography if you cannot afford space for the entire story In speaking of him always use some such line as "the famous star of stage and screen," "the favorite Broadway actor," "the distinguished English actor," and other lines intended to convey the suggestion of his position in the dramatic world. Use as many personal items as you can persuade your paper to run. If you have both a dramatic and photoplay editor, work them both, one on the screen and the other on the stage angle.

Play Up Star of Stage Successes.

Use the screen to gain interest for the star. Tell how natty he looks as an officer of the French Foreign Legion, and add "not just a matinee hero, but an actor with a personality."

When you start your full advertisement play on the title. If you can get someone to make you a drawing of Capt. Rand from a still picture have it done on oilcloth in oils. Then paint over that, in water colors a picture of Ali Zaman so that the outline of the two faces is identical. Then above place a sign "The Man Who Turned White." "Watch it change daily." Each day erase a little of the water color, starting at the top, until a couple of days before the showing the last vestige of Ali Zaman has vanished.

Try Local Art Talent.

Use a damp cloth to erase with and turn the picture upside down so that there is no danger of any surplus water trickling over the untouched portions. This stunt is not as difficult as it sounds, for the picture does not have to be a masterpiece and the local art teacher or the drawing teacher of the public school can suggest some apt pupil if unwilling to do the work personally. If you can have two or three made, use this idea for window work, amplifying the sign to state the house and days of showing.

Make the fullest possible use of the stills. Get a set of the large ones for the lobby and rent three or four sets for window work. The stills show the Arabic color and the large sets used. These will excite interest. Show them early and keep them up until the end of the run. The Arabic coloring will be a distinct selling feature. Make the most of it.

Use plenty of cuts for the same reason. Back up the appeal of the photographs and even announce in your advertising that stills may be seen in the windows of Smith, Jones and Brown. Don't overplay this end, but make people feel that they owe it to themselves to get a look at the pictures.

Use Cuts and Stills Plentifully.

Back this up with press notes about the large street sets. Tell that several streets in a Moorish town are shown, accurately depicting the native life. You can get plenty of material from the press book and stills, but aim to get several brief items rather than a single longer one.

Let the stuff ride with your more immediate advertising. Do not wait until a day or two before the showing, but start in ten days ahead with casual mention. Don't say then that the feature will be seen at your house.

Let it appear to be a mention on the part of a paper due to the news value of the story itself. A story directly connected with your house does not have the selling value of a mention which later on connects with your theatre.

In other words, tell that "The Man Who Turned White" offers some important scenic angles and employs the art of a leading Broadway star and, after this has sunk in, then announce that you will have this much discussed feature. This is better than tagging every mention with your house name.

Go Heavy on Newspapers.

When you get ready for your full newspaper work take large spaces. If you have been able to secure the insertion of scene cuts in the body of the paper, take these over into your advertising display. If you have not had a previous showing, use them now.

Emphasize three points in each advertisement, the star, the title, and the fact that this is a colorful story of the Sahara. Use the "see" style of advertisement with "See the wonderful desert scenes." "See the encamptment of Bedouin desert thieves." "See how the robbers of the desert treat their captives." "See the Arabic theatre. You never saw one like this at a world's fair." Etc.

Working from another angle pick up the story items. "He was white, but he stained his face and joined the Arab band to revenge himself upon those who had worked his undoing." "He could kill the man who had done him the greatest wrong, but he wanted a more unique revenge. He stole the woman that man loved—and came to love her himself." "Because a man had saved his life, his lips were sealed when he was called upon to bear the burden of the other's error." "Scandal drove him into the desert, to

H. B. Warner in "The Man Who Turned White."
Tense scene pictured with Mr. Warner and Barbara Castleton.

wage war upon his former associates, but a woman's love drew him back."

Bring Out the Story Angles.

Present the problem of the story along these lines:

"Suppose that a brother officer had saved your life in a battle with the plundering Arab hordes. Suppose that lated he had fastened upon you the blame for his own dalliance with his Major's wife. Would you keep silent or would you proclaim the truth? Captain Rand felt that honor required him to keep silent, so he put aside the uniform of the Foreign Legion and went into the desert to join those very thieves against whom he had so often fought. With his military skill they waxed great, but one day he took a woman captive and she discovered that he hid his white blood behind a mask of dark brown stain. She called him a renegade white, and the epithet stung. He set her free, but he had felt the call of his own blood and then——?"

Play Up the Desert Scenes.

Work on this angle and build up your story. Add: "Come back to town with Captain Rand and see what happened." Work up one angle from Joudar, the Arab Chief, who coveted Ethel Lambert that he might abuse her as he maltreated his native captives.

Tell how Rand sent her back to town and how Joudar followed to plot against her with the connivance of Fanine, a dancer, who also loved Rand. Tell how their plots drew Rand and Ethel into the desert where they made a stand against the hordes of Joudar, and were rescued just as Rand was about to kill the girl to prevent her sufferlng a worse fate.

You have plenty of angles from which to work snappy advertisements and program notices. Take the trouble to do them well. There are two styles of one sheets, and one each three, six and twenty four sheets. Get at least one twenty four and a couple of sixes and post them where they will be seen.

Work with the Shriners.

If there is a temple of Shriners or a Shrine club in your town make an appeal to them with the Arabic color of the story. Make a direct appeal if possible rather than through the papers, but if you can arrange for a mass attendance, play up the party and supply a parade. If there is a Temple you can hire some of the costumes for a street parade, or you can make a window showing of the regalia and show your stills in the same window.

If your library has a koran or other book in Arabic or Turkish you can copy off a few lines to be made the basis of a lobby card which can be shown with the announcement that a translation will be shown in a few days. Remember that Arabic runs from right to left. With a little persistence you can find a few lines of Arabic in almost any library, no matter how small.

Work Out a Lobby Display.

If you want a lobby display you can make a tent of gay colored stuffs, following the designs in the stills. You can probably borrow portiercs from the dry goods house for this purpose in return for the display of a credit card, or you can drape the entire lobby in curtains, or merely decorate the box office. Where possible use striped material rather than patterns.

If you can get an English koran, get some clever girl to divine fortunes for your patrons, either in the lobby or the auditorium. The book is opened at random, a finger placed on a verse and the verse translated into a favorable or unfavorable augury. A small fee might be charged for the benefit of some local charity.

You can drape one or more men in Arabic fashion and send them through the streets, mounted, if you want a street stunt, or you can mount a couple of the six sheets, putting a turban and robe on the driver. But whatever you do, keep the star to the front, since he is probably new to your patrons. If he is familiar to your audiences your work will be easier, but should not be any less persistent.

Advertising Accessories.

One sheet poster (two styles); three sheet poster, six sheet poster, twenty-four sheet stand, three column line mat, two column line cut, two column halftone cut, two column line mat, two column halftone mat, one column halftone cut, one column line cut, one column halftone mat, one column line mat, thumbnail halftone cut, program cover halftone, 4x4 inches, set of eight subjects including title card; photo gelatine lobby photos, set of eight as above with two 22x28 inches; window card, advance trailer, press book, music cues.

Lines for Advertising and Program.

Original Screen Story of Thrilling Adventure In Arabian Wilds.

H. B. Warner, Famous Star of Stage, Now Hero of Thrilling Screen Drama.

His Heart Was White Although He Had Dyed His Skin Arabian Brown.

Strange Adventures and Vivid Thrills In Gripping Story of Desert Wilds.

Love and Adventure Combine to Furnish Heart Interest and Thrills.

Photodrama of Thrills and Adventure Made Heart-Gripping by Great Love.

Love and Honor Basis of Great Drama of Manly Courage and Suffering.

Lips Sealed by Manly Devotion to Honor White Man Turns Desert Brigand.

Realistic Scenes on Desert Sands With Wild Riding Horsemen Doing Daring Stunts.

The Cast:

Capt. Rand } .....H. B. Warner
Ali Zaman }
Ethel Lambert.....Barbara Castleton
Capt. Beverly.....Wedgewood Nowell
Fanine.....Carmen Phillips
Joudar.....Manuel Ojeda
M. Mirabeau.....Jay Dwiggins
Mme. Mirabeau.....Eugenie Forde
Watchman.....Walter Perry

Shorts for Program and Newspapers.

H. B. Warner, in "The Man Who Turned White," will add to his fame in presentations of a thrilling photoplay at the (insert theatre and date) with Barbara Castleton and Wedgewood Nowell leading a strong supporting company. Deserts scenes of striking realism, wild-riding horsemen, replicas of Arabian customs and costumes and thrills without number will intensify the interest in an engaging love story.

Realistic desert scenes feature the presentation of "The Man Who Turned White," in which the famous English stage star, H. B. Warner, will appear at (insert theatre and date), with pretty Barbara Castleton as his leading support. The action takes place in the heart of the Sahara, with marauding bands of brigands furnishing battles with French troops as centres of thrilling scenes. There is an engaging love story to diversify the thrills, and intrigue lends complications to an interesting plot.

H. B. Warner in "The Man Who Turned White" will present engaging entertainment at the (insert theatre and date). The hero has disowned his race when wrongfully convicted by court martial, and has become a desert bandit. While preying upon passing caravans he captures a girl who changes his resolve by the strength of her courage, and in the end becomes his wife. Impressive scenes on desert sands, wild-riding horsemen and thrilling encounters fill the moments with excitement, while awakening love is running its course.

Newspaper Notices and Pragraphs.

The famous English actor, H. B. Warner, has become a screen star, and will present "The Man Who Turned White" at the (insert name of theatre and date), as his first achievement before the camera. The locale of the plot is in the heart of the Sahara Desert, and there, amid wild scenes and desperate encounters, a plot of intense interest is unfolded. An engaging love story lends heart appeal to the plot, while intrigue is baffled as the happy ending approaches. Wild-riding horsemen lend a dash of excitement to the scenes, and there are thrills a-plenty to heighten the interest in the adventures.

Wrongfully convicted of an offense against military honor a man who disowned his race and turned brigand was awakened to a higher sense of duty by a girl he had made captive in a desert raid. Out in the heart of the Sahara his better self triumphed, and then started a series of encounters and struggles that have been vividly pictured in photoplay under the title of "The Man Who Turned White." H. B. Warner is the star of this unusual screen attraction, and presentation will be made of the attraction at (insert name of theatre and date). Barbara Castleton is Mr. Warner's leading player, and make a beautiful and inspiring heroine to awaken the man to a better understanding of life.

Beautiful Barbara Castleton will be the heroine of H. B. Warner's presentation of "The Man Who Turned White" at the (insert name of theatre and date). Miss Castleton will play the role of a girl stolen by Bedouin brigands who influences the leader of the robber band to reform and "turn white."

Wronged by his race an army officer turns brigand and roams the desert as leader of a band of Bedouin robbers. He captures a white girl who so touches his heart that she changes his course of life and turns his thoughts to higher aims than pillage and robbery. This is the basis of the plot carried by H. B. Warner and an excellent supporting company through "The Man Who Turned White," to be presented at (name of theatre and date).

H. B. Warner, the famous English actor, is the latest star of the stage to turn screenward for artistic activities. Mr. Warner will be star of "The Man Who Turned White," to be presented at the (insert name of theatre and date), with pretty Barbara Castleton his leading woman and heroine of an engaging love story spiced with thrills and adventure to make worth while the happy ending.

Barbara Castleton

Leading woman for H. B. Warner in "The Man Who Turned White."

Producers' and Distributors' News

"In Search of Arcady" Is Billie Rhodes' Next Picture

WITH the success of her four most recent feature productions as a criterion, much is expected of the forthcoming Billie Rhodes comedy-drama "In Search of Arcady," soon to be distributed through Exhibitors Mutual by Robertson-Cole Company.

Miss Rhodes is seen in the role of Barbara Chichester, a winningly wilfull Miss., who breaks through the circle of admirers with which her title-hunting mother and aunt have surrounded her and goes forth as a gypsy in search of Arcady.

The story itself is taken from the novel of the same name by Nina Wilcox Putnam. The comedy possibilities as well as the dramatic situations of the original story have been well utilized in the film version by John B. Clymer, who adapted it for the screen.

Wellington Playter gives an excellent impersonation of the manly Earl. Tom Santschi plays the part of Lascho. Kathleen Kirkham and Genevieve Blynn are seen to advantage as Barbara's aunt and mother, respectively.

Bertram Bracken, the director, has done his work well. Not only has he made the most of the many comedy situations but he has selected locations for the exterior scenes which carry undeniable beauty of their own.

The dramatic is not neglected. In fact the fight between the Earl of Chamboyne and Lascho is as well done and exciting as any seen on the screen in many a long month.

The art direction of Martin J. Doner has furnished the picture with many beautiful interiors, conspicuous among which is the interior of the abandoned hunting lodge where Barbara and the Earl seek refuge from a sudden storm.

Where Cameragraphs Go.

The various fields of service for motion picture machines are indicated by a few shipments made by the Nicholas Power Company, Inc., within the last few days. One 6B Cameragraph went to the Colcord Coal Company, Montcoal, W. Va., and one to Manhasset High School; a 6A to Methodist Episcopal Church, Perrysburgh, Ohio; a No. 6 to Beechwood Seminary; a 6B to Electric and Power Company, Warrenton, Va.; a 6B to Diamond Theatre, Birdsboro, Pa.; a 6B to Empire Theatre, Rahway, N. J.; a 6B to Brown Theatre, Stamps, Ark.; a 6A to Arcade Theatre, Patterson, La.

Through G. A. Metcalfe, San Francisco, a 6B Cameragraph has been sold to the Wasco Theatre, Wasco, Cal.; a 6B to Weir Theatre, Aberdeen, Wash.; a 6B to Western State Hospital, Steilacoom, Wash.

Back With Old Favorite.

Naomi Childers, who is playing opposite Tom Moore in his new Goldwyn production, played her first important part in motion pictures opposite the star six years ago, at the old Kalem studio in "Panic Days in Wall Street." Alice Joyce, with whom Mr. Moore was then playing, was taken ill, and Miss Childers substituted for her.

Elsie Ferguson

Pauses to show us a new gown which she wears in "The Avalanche," her new Artcraft.

Dolores Cassinelli's Next Is from Paris Stage Success

A SENSATIONAL Parisian stage success from the pen of Pierre Wolff, the noted French playwright, has been selected as the story in which Dolores Cassinelli, the Cameo Girl, will make her debut as a star under the banner of the Albert Capellani Productions, Inc. The production which will be known as "The Gutter" is adapted from Mr. Wolff's "Le Ruisseau," which played in Paris at the Theatre du Vaudeville for over two years. Work on the picture is already well under way.

Franklyn Farnum has been engaged to play an important role in support of Miss Cassinelli. The action depicted centres around no less than seven important characters, and Director Capellani, aiming toward the double objective of securing artistic perfection in the new production and providing exhibitors with a cast that will offer unlimited advertising possibilities, is sparing neither expense nor effort to surround Miss Cassinelli with a supporting company of exceptional strength.

"The Gutter" is described as a high-tentioned drama throbbing with passion and pathos, the locale of which shifts alternately from the Parisian slums to society salons. The story reveals in all its intimacy the soul of a beautiful girl cast by Fate into the swirling vortex of night life in the slums of Paris.

In her portrayal of the girl who "came back," Miss Cassinelli is afforded the greatest opportunity of her career to display the remarkable range of her emotional powers.

"A Rogue's Romance" To Be Earle Williams' June Release

VITAGRAPH announces as its Earle Williams release for June "A Rogue's Romance," a drama of a society thief's experiences in Paris by H. H. Van Loan. This is the second photoplay especially constructed for Mr. Williams by this well-known script builder, Mr. Williams having been seen early in the year in "The Highest Trump."

"A Rogue's Romance" has already been viewed in the private projection room of Vitagraph's New York office and has achieved that requisite effect, a thrill. It is a crook drama full of suspense and surprises, with an unusual finish. Throughout interest is not only maintained but worked to an increasingly high pitch, according to reports made by those who viewed the advance showing.

A strong cast appears in support of Mr. Williams. Such actors as Brinsley Shaw, Harry Van Meter and Herbert Standing, are prominently identified with the play. Katherine Adams makes her appearance as Mr. Williams' leading woman. Another artist of parts, Karl Formes, whose fame on the operatic stage was attained not only through vocal efforts, but to consummate dramatic artistry as well, makes a screen debut in the new Williams play in an important role.

Lesser roles are taken by Marion Skinner, Maude George, Jenette Trebol, Pat Moore, Mrs. Griffith, Sid Franklin, William Orlamond, Rudolph Volantino and Gladys McMurray. James Young is the director.

Bennison Hires Train of Pullmans.

Louis Bennison's new Betzwood production, "The Road Called Straight," which is scheduled for release May 11, required the use of a Pullman train for several incidents and a locomotive in another. Arriving at Dover, N. H., where many of the Eastern scenes in the production were photographed, Bennison got into communition with officials of a railroad company and secured five Pullman cars, with an entire crew.

It is in one of these Pullmans that Al Boyd (Louis Bennison) is speeding to claim as his bride Betty Swiftmore (Ormi Hawley), daughter of an Eastern capitalist.

It is in the scene requiring a locomotive that Louis Bennison sustains his reputation as a daredevil Western cowpuncher.

Russell Begins "This Hero Stuff."

Work has been begun at the American studios on the production of William Russell's new picture, entitled "This Hero Stuff." The story was written by Stephen Fox and is characterized as a satire on hero-worship. It will offer "Big Bill" in the role of "Captain November Jones, U. S. A." There is, however, nothing of the military about it, as the action takes place in a Western mining colony.

The supporting cast includes Winifred Westover, Mary Thurman, J. Barney Sherry, Charles V. French, Harvey Clark and J. Farrell McDonald. The production is being directed by Henry King.

Yes, They've Actually Caught the Man Thinking.
But it's apropos, since the scene is from "As a Man Thinks," the Four Star feature being released by Hodkinson.

"Crimson Gardenia" Reveals the Hand of Rex Beach

ACCUSTOMED to depict the conflict of primitive passions, Rex Beach is too skilled a novelist to overlook the appealing element in the human beings he characterizes. He paints his canvas with big, sweeping strokes, yet the figures in his dramas are essentially human and appealing. "The Brand" demonstrated that, and it is confirmed in "The Crimson Gardenia," newest of his photodramas, set for release May 18.

Produced at the Goldwyn studios under the personal supervision of Rex Beach, the drama reveals the noted author in a new light, even while demonstrating afresh his virility and tremendous "punch." He has written what is described as "a romance of the Mardi Gras," but it is much more.

"The Crimson Gardenia" is a melodramatic mystery with New Orleans as a colorful, ever-changing background. A band of expert counterfeiters furnishes the sinister element, sharply contrasted with the piquant simplicity of a girl who has just arrived from Paris and the romantic masculinity of a young New Yorker eager for a carnival adventure. Into this network of conflicting desires Rex Beach infuses power and reality and pathos. The latter comes from a little, old, blind Frenchwoman, Mere Felice (Gertrude Claire). She sits patiently in a small black room waiting for her son, whom she has not seen in years.

Her most poignant moment comes when her niece, Madelon Dorette (Hedda Nova) brings to her a young man whom she believes to be Mere Felice's son. This is accomplished in a very adroit way, characteristic of Rex Beach when evolving a tale of mystery and intrigue. The girl has mingled with the merrymakers to keep an appointment with Mere Felice's son, whom she has never seen. He is a fugitive from justice and can only meet her while masked. At the same time another man, Roland Van Dam (Owen Moore), happens to wear the identifying device chosen by Mere Felice's son—a gardenia.

It is this flower that later becomes crimsoned with blood and gives the play its name.

Get Big Bookings on New Joyce Film.

With the release of "The Third Degree" impending, bookings for this latest Klein screen adaptation, starring Alice Joyce, are multiplying at Vitagraph's various branch offices. All the various circuits have already been heard from, and the big independent houses have been scheduling the picture for the past two weeks.

Tom Terriss directed, and Miss Joyce's supporting cast includes Gladden James, Anders Randolph, Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

Minnesota Boosting for Outing-Chester Picture

MINNESOTA'S great Ten Thousand Lakes Association is arousing intense interest throughout the Northwest in "Itasca Makes Her Bow," Outing-Chester release No. 11, which pictures the source and early life of the Mississippi river. Through the efforts of J. F. Cubberley, manager of the First National Exhibitors' Circuit of the Northwest, the association has learned of the subject, and many of the officials have viewed it at a private showing. As a result, the big travel-promoting organization is backing it and interesting every citizen and society it can reach.

"'Itasca Makes Her Bow' surely will go over big here," Mr. Cubberley states, "as it is very near and dear to all exhibitors in the territory."

While screening this release with its unusual local interest, Mr. Cubberley, taking thought of the many prominent exhibitors also present, screened the Outing-Chester big game double release, "Cameraing Through Africa," and he reports that it is causing unusual amount of talk among film folk.

Lake Itasca, source of the Father of Waters, is the heroine of "Itasca Makes Her Bow," and the onlooker is conducted down the infant Mississippi, and round about in the scenery. A spectacular forest fire near the lake provides a hot climax.

Simplex Used in Industrial Field.

At the Sidney Blumenthal textile plant in Shelton, Conn., where thousands of operatives are employed, it has been necessary to work on both day and night shifts, and in order to bring the employes going to work on the night shifts to their various departments in good humor, Miss Kenyon, supervisor of the factory welfare league, had several Simplex Projectors installed in the factory restaurant.

"Bolshevism on Trial" Breaks Loew Record

THE entire circuit of Marcus Loew theatres in New York City is playing "Bolshevism on Trial," Select Pictures' special attraction, to box office figures which are setting records in many houses on this circuit.

An example of the means employed by the various Loew houses to stimulate public interest in the neighborhood can be taken from the exploitation methods used by Manager Dolinsky, of the Avenue B Theatre. The usual exhibition hours for the Avenue B are from 1 to 11 P. M.; to accommodate the crowds he opened the house from 10 o'clock until midnight daily. The Avenue B Theatre is in a neighborhood populated largely by Jews, and accordingly Manager Dolinsky got out special fliers and a half-sheet printed in both Jewish and English, in addition to the paper furnished by Select. He made liberal use of cut-outs made from this paper, which he pasted on the mirrors and doors of his theatre lobby.

On the doors in his lobby, he pasted stills from the production with original story captions, and printed the name of the picture, one letter on each door. Finally, he used double his usual quota of paper, window cards and his own sign cards in the theatre and throughout the neighborhood, and the result was that Manager Dolinsky turned in for his Avenue B Theatre receipts on the half-week showing which exceeded by several hundred dollars the receipts for any other bill, vaudeville or combination of vaudeville and pictures, that had ever been taken in at this Loew theatre in its entire history.

Bacon to Start First Picture Next Week.

Gerald F. Bacon, who recently organized his own producing company, releasing through Independent Sales Corporation and the Film Clearing House, Inc., announces that he will commence work next week on the first of the series of eighteen productions to be made. Mr. Bacon will occupy the Bacon-Backer studio, following Charles Miller, who is now completing the first of the Miller features.

Mr. Bacon received the finished scenario for his first feature from Basil Dickey this week. Mr. Dickey wrote the continuity from Max Marcin's play, "Substitute Prisoner," retitled "At Sunrise." Oliver D. Bailey will direct Mr. Bacon's production. He is now casting for the first picture.

Unheralded Showing of Normand Film Goes Big.

At the Strand Theatre in Pasadena, Cal., Mabel Normand's latest Goldwyn photoplay, "When Doctors Disagree," was given an advance showing. The event was not heralded nor were there any invitations, only a regular audience of about 1,800 persons seeing it. The performance was given at the request of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, for the purpose of seeing its effect upon an average gathering. The picture went over splendidly.

Film Reveals Hidden Grace of Tennis.

Pathe Review No. 9, released May 11, gives an inside revelation of tennis through the Novagraph slow motion pictures. The analysis shows every variety of play by experts, and an opportunity carefully to study all phases of the play is afforded by these views. Strength and alertness find full expression in the game and the ultra-rapid camera shows the action to ten times less than normal, and so display the hidden grace and tensity in the play of muscle. It shows just how the game should and should not be played.

Hayakawa Has Role of Big Gambling House Proprietor

THE Robertson-Cole company is making no elaborate predictions about the success of Sessue Hayakawa's next Haworth production, "His Debt," which will be released through Exhibitors Mutual, but is extremely confident that it will prove the biggest box office attraction of any Hayakawa offering.

The production was written by L. V. Jefferson and prepared for the screen by Frances Guihan. William Worthington, who has directed all the big Hayakawa successes, also supervised "His Debt."

There is a decidedly human appeal in the picture which smacks entirely of the western world. Hayakawa is seen as the proprietor of a handsome gambling establishment which has a reputation of always playing "on the square."

Playing opposite Hayakawa is Jane Novak. As Gloria Manning, Miss Novak has a most becoming character to portray, one which she handles with all the grace and ease that marks her every performance.

It is a limited cast which appears with Hayakawa, for besides Miss Novak the only other important players are Frances J. MacDonald, the clever young lead, and Fred Montague, a screen veteran well and favorably known for his histrionic ability. Goro Moriyama is the role which Hayakawa enacts.

The smoothness of the Japanese star's acting—the subdued tone of his emotion—was never better examplified than in "His Debt."

Safety Board Praises "Bolshevism" Film.

In addition to the approbation for "Bolshevism on Trial" recently expressed by Governor Coolidge, of Massachusetts, and Charles Black, president of the Omaha Retailers' Association, and other prominent citizens of Omaha, Miss Irene Weir, president of the School of Liberal Arts, New York, Select Pictures Corporation, which is distributing this special, received recently a letter from Paul Durlingame, chairman of the Louisville Board of Safety, lauding the production and its wholesome effect on the public mind.

The Louisville Board of Public Safety comprises the health, building, fire, hospital, police and other governmental departments of the city of Louisville, and Mr. Durlingame's letter was sent in his official capacity as the chairman of this governmental body for this leading southern city.

New Arbuckle Comedy Near Completion.

"A Desert Hero," "Fatty" Arbuckle's new Paramount production, is nearing completion at the location in Glendale, Cal.

One hundred and fifty persons have been working for the past ten days in what is probably the largest interior set ever erected for a Western picture. The story is a travesty on the conventional wild and woolly drama in which Al St. John is the "bad man," Mollie Malone the persecuted heroine and "Fatty" the dead shot and lion-hearted knight of valor and chivalry who triumphs against all odds.

Sherry Engaged for "The Tiger Lily."

J. Barney Sherry has been engaged to play an important character part in support of Margarita Fisher in "The Tiger Lily." This marks that popular actor's second consecutive performance at the "Flying A" studios, he having just completed the big character role in "Yvonne from Paris," in which Mary Miles Minter soon will be offered.

In "The Tiger Lily," Mr. Sherry will appear as "Philip Remington," millionaire owner of half the hamlet in which Miss Fisher, an Italian-American peasant girl, lives and loves and has her being.

"Art for Art's Sake, Miss," Says the Beauteous Buccaneer.
June Elvidge in the title role of the World film, "The Social Pirate," has to fight a few of the tea-room pirates herself.

May Schedule of Paramount and Artcraft Releases

THE Famous Players-Lasky Corporation's schedule of release for May, just announced by Walter E. Greene, vice-president and managing director, department of distribution, includes the Paramount-Artcraft Special, "The Woman Thou Gavest Me," as well as a number of other features which, though released under either the Paramount or Artcraft trademark, would ordinarily be classed as specials. In the list are two Artcraft productions and nine Paramount, beside the special.

The releases announced for May 4 are the John Emerson-Anita Loos Paramount production, "Oh, You Women!" Ethel Clayton in the Paramount picture, "Vicky Van," and William S. Hart's latest Artcraft production, "The Money Corral."

"Oh, You Women!" is said to be the most timely satire that Mr. Emerson and Miss Loos ever turned out, treating the after-the-war problem which has arisen through the pre-emptying by women of hundreds of thousands of the jobs formerly held by the boys in khaki. Ernest Truex and Louise Huff are featured in the leading roles and the cast includes Joseph Burke, Bernard Randall, Ida Fitzhugh and Gaston Glass.

"Vicky Van," Miss Clayton's picture, presents the star in a mystery role. It is an adaptation by Marion Fairfax of Carolyn Wells' novel which has proved one of the most successful of recent works of fiction. Robert G. Vignola directed.

In "The Money Corral," which was supervised by Thomas H. Ince, Mr. Hart returns to Western characterization, or rather, semi-Western, for much of the action takes place in Chicago. The story was written and the production directed by Lambert Hillyer and Mr. Hart, with the kind of photography for which Joe August is famous.

Marguerite Clark's newest Paramount picture, "Come Out of the Kitchen," adapted by Clara Beranger from the story by Alice Duer Miller and its dramatization by A. E. Thomas, is scheduled for May 11. The same day brings Vivian Martin to the screen in the Paramount picture, "The Home Town Girl," adapted from Oscar Graeve's story, "You Can't Just Wait," which appeared in Collier's Weekly. The scenario is by Edith Kennedy and Robert G. Vignola directed. Also released on the same day is Dorothy Dalton's latest Paramount production from the studio of Thomas H. Ince, "The Lady of Red Butte." This is from an original story and scenario by C. Gardner Sullivan and was directed by Victor L. Schertzinger, under Mr. Ince's supervision.

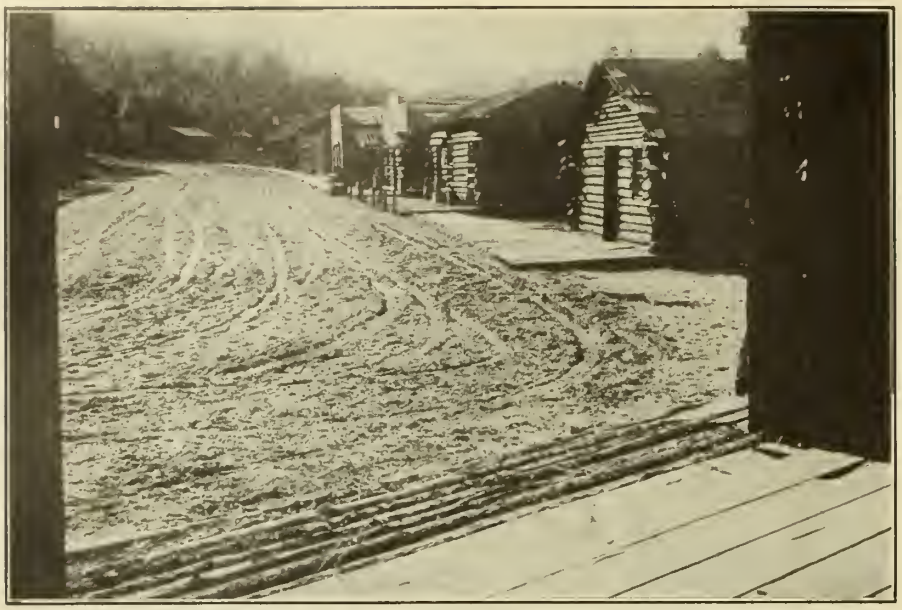
May 18 marks the release of "The Knickerbocker Buckaroo," a big Artcraft picture of seven reels starring Douglas Fairbanks. Albert Parker directed and the picture is said to be teeming with action and big scenes. Shirley Mason in "The Final Close-Up," a Paramount picture, is also released the 18th. The story was written by Royal Brown with scenario by Julia Crawford Ivers, and Walter Edwards directed. On this date also Charles Ray appears in "The Busher," an Ince-supervised Paramount picture. This is a baseball story by Earle Snell. R. Cecil Smith wrote the scenario and Jerome Storm directed.

The Paramount-Artcraft Special, "The Woman Thou Gavest Me," which was directed by Hugh Ford, is scheduled for May 25. This is a picturization of what many consider to be Hall Caine's greatest novel. An all-star cast is featured, including Katherine MacDonald, Milton Sills, Theodore Roberts and Jack Holt. The scenario is the work of Beulah Marie Dix.

Another Thomas H. Ince-Paramount production, "The Haunted Bedroom," with Enid Bennett as star, is also released the 25th. Fred Niblo directed from the story and scenario by C. Gardner Sullivan. On the same day is released "I'll Get Him Yet," Dorothy Gish's latest Paramount picture. This is a rollicking farce comedy written by Harry Carr and directed by Elmer Clifton. Richard Barthelmess appears opposite Miss Gish and George Fawcett is in the cast.

Well-Known Actors in "Phil" Film.

When the cast was assembled at the World studio at Fort Lee to begin work on "Phil For Short," the new picture which Oscar Apfel is to direct with Evelyn Greeley as a star, James A. Furey and Henry Hallam, two actors with historic careers were among those engaged. This engagement is the first in thirty-two years that these two players had in which they are to play together. When "Erminie" was produced thirty-three years ago at the Casino Theatre, New York, both Mr. Hallam and Mr. Furey were in the original production, Furey playing the Marquis de Ponvert while Hallam was Eugene Marcel. Proving that the world's a small place, they meet at the World Studios.



They Have a Log for the Doings of This Robertson-Cole Log Cabin Town.
The log is in photoplay form, "Just Squaw," Beatriz Michelena's first release through Exhibitors Mutual.

Demand Increasing for Rapf's "Wanted for Murder"

FRANK G. HALL, president of Independent Sales Corporation, announces the bookings on Harry Rapf's special production, "Wanted for Murder," starring Elaine Hammerstein, have increased more than 50 per cent. over the normal bookings recorded prior to the decision reached by Peace Conference to the effect that the former Kaiser would be tried by five of the nations represented at the Conference.

"The result of the action taken at the Conference may or may not have incited this increase of bookings on "Wanted for Murder," said Mr. Hall, "but the fact remains that since the announcement was made our branch managers have been kept busy filing orders for bookings on this feature. Additional prints were shipped to some of the branch managers following the increased demand, and our exchanges are doing a bigger business with the Rapf production than was done for any time during the preceding three months."

In some instances exhibitors have asked for return bookings on this feature. In addition to the world-wide publicity the Kaiser is given through the columns of the daily press, Mr. Hall has started another advertising campaign on "Wanted for Murder," so that directly and indirectly, the Rapf production, dealing with the actions of the Kaiser which resulted in the decision reached by the Peace Conference to bring him to judgment, is given far-reaching publicity and advertising.

"Best Man" Is Kerrigan's Fastest and Speediest Film

THE popularity of speedy, thrilling, romantic melodrama has been proved more conclusively with the latest Jesse D. Hampton-J. Warren Kerrigan production, "The Best Man." In this picture Kerrigan has been given an eventful story packed with action and suspense; a vastly different kind of story from those associated with Kerrigan's name in the past.

There has been instant recognition among exhibitors and the reviewers for the motion picture trade journals that "The Best Man" reveals J. Warren Kerrigan in evolution; shows him deliberately stepping away from the hero-worshippers to seek his rightful and higher place as a dramatic actor depending upon screen skill called forth in the enactment of a good story rather than upon established popularity of years' growth.

"The Best Man" is a wire-tappers, "False Faces" kind of a story. With sustained coherence, it is nevertheless told in staccato; it possesses the dynamics of a pneumatic riveter, in that plausible, swift action follows action with startling rapidity.

Marguerite Clark Latest Is "Come Out of the Kitchen"

WHO ever heard of a girl who wanted to stay in the kitchen all the time instead of being the real society young lady that she was? Girls don't do such things today. But there isn't a girl in the United States who wouldn't be glad of the opportunity of going into the kitchen and coming out of it as Marguerite Clark, as Claudia Daingerfield, does in her new Paramount picture, "Come Out of the Kitchen," which is released May 11.

This picture is an adaptation by Clara Bernager of the story by Alice Duer Miller, and dramatization by A. E. Thomas. The direction of the production was entrusted to John S. Robertson, and he is said to have succeeded in preserving all the original charm of the original stage production. Miss Clark, moreover, has invested the leading role with all the delightful artistry of which she is capable.

The story is rich in romance, even though it is laid for the most part amid the prosaic surroundings of a plain, old-fashioned kitchen.

Eugene O'Brien is Miss Clark's leading man, and the cast includes among others Cranford Kent, Frances Kaye, Bradley Barker, Frederick Esmelton and Albert M. Hackett.

Lieutenant Hall Appearing in Person.

Reports coming to Frank G. Hall, president of Independent Sales Corporation, handling the distribution of "A Romance of the Air," starring Edith Day and Lieut. Bert Hall, American Ace, through the exchanges of the Film Clearing House, indicate that this aerial attraction is meeting with big success through the Middle West and on the Coast. An added attraction in the presentation of this feature in these territories is the personal appearance of Lieutenant Hall in the larger cities.

Mme. Vera Amazar Must Have "Ze Hand Claps"

MME. VERA AMAZAR, who is cast for an important role in the new Augustus Thomas Four Star production, second of the Thomas series of six, now in work at the Biograph studio, is to resume her work with the Chicago Opera Company under Campanini at the close of her engagement with Producer Harry Raver.

Mme. Amazar, one of the most beautiful of the grand opera stars who sang in the New York productions of "Thais" and "Le Jongleur," played the vampire role in Mr. Thomas' first Four Star picture play adaption of "As a Man Thinks," and althought that was her first picture experience she gave a finished interpretation of the pretty Latin Quarter grisette who beguiled the hero of the famous drama and carried the big scene, "The Four Arts Ball," with her sympathetic treatment of the character she essayed.

"I am vat you say—deelight voos ze picture," laughed Mme. Amazar, as she talked to Leah Baird, the star, and Director George Irving, after appearing in her new role—"but I am sorree I may not also seeng.

"In ze grand opera it is important much to sing and important—not so much—to act. In ze picture eet is important not to seeng at all, and ven I have—vat you call my beet done—zen I go to my dressing room and zere I seeng to myself. Eet ees tres difficile.

"Perhaps, some day, ven I act in zee peecture, I seeng also in ze vings, and zen ze great audience applaud ze peecture, but I appear from ze veengs I bow, I laugh—it eese vat you say—triomphe.

"You seenk some day grand opera veel be in pictures, no? Zen I am in peectures not long. Eet is too cold for ze artiste. Ze handclap I must have; voila!"

First Miller Picture Nearly Finished.

Charles Miller, Charles Miller Productions, Inc., is completing the first of a series of special productions for release by Frank G. Hall, president of Independent Sales Corporation, through the Film Clearing House, at the Bacon-Backer studio, and announces that the production work will be finished within the next week. Herbert Rawlinson, Stuart Holmes and Florence Billings have the principal supporting roles. Charles Stevenson, Maud Hill, Regina Quinn, Herbert Webster, Vinden Friedly and Basil Webb are seen in supporting roles.

The first production will be shown in six reels. The title has not been announced.

"Trixie from Broadway" Completed.

Production of "Trixie from Broadway," in which Margarita Fisher soon will be presented by American, has been finished. As "Trixie" Miss Fisher is a slangy chorus girl, and Emory Johnson, who plays opposite, has the role of a Westerner who marries her and carries her back to his orange-ranch—when things begin to happen. Other prominent members of the cast are George Periolat, Frank Clark, Olga Grey, J. Farrell McDonald and Perry Banks. Roy Neill directed.

Interest in "The Iron Test" Unabated.

With a new Moreno serial impending, interest in "The Iron Test," the current chapter-play in which that Vitagraph star is appearing, is stimulated rather than abated. Hundreds who have not had an opportunity to see "The Iron Test" to date, are now being given this opportunity by smaller exhibitors who have had no previous chance to book "The Iron Test," due to an extraordinary long list of bookings in the bigger houses.

Relics of World War to Be Used in Metro Drama

FOR the first time since the signing of the armistice, the motion picture has enlisted the aid of relics of the greatest of wars as props in the production of the silent drama.

Besides being the Director General of Metro productions on the West coast, Maxwell Karger is a man who will not contend with imitations where the genuine may be obtained. Therefore it was no surprise to his assistant when he instructed Dave Thompson to get the real stuff for the filibustering scenes of "Full 'O Pep." the new adventure story for Hale Hamilton, to be made aboard the freighter "Richard Morgan" on the Pacific.

Mr. Thompson, who is well acquainted with the whereabouts of most anything needed for motion pictures, was somewhat daunted by the quantities of arms which the script called for, and he imand ammunition, as well as other weapons which the script called for, and he imparted the story to his chief.

"Take it up with the Quartermaster's Department," said Mr. Karger. "I know somebody up there in the Depot—let me see," and he searched for a card which he gave Thompson. The wheels started rotating with the result that across country from the Q. M. Depot rolled a special freight of battle-scarred machine guns, U. S. Magazine Rifles, Model 1918, Calibre .30, vicious 18" bayonets, Colts automatics and trench knives, all covered with oil and grease, and minus the smell of the powder so recently cleaned from these weapons used in the struggle for Democracy. Thousands of rounds of ammunition in the original cases were also in the consignment.

All of these weapons and ammunition are being transported to Santa Barbara, and will be placed aboard the Richard Morgan, which is anchored just off the shore, and which is being made ready for the ocean voyage of the Metro players, under direction of Harry L. Franklin. Many scenes are to be taken aboard the steamer, in which the Ordnance property will be used to lend realism to the story of intrigue and adventure with Hale Hamilton in the stellar role.

Marcus Loew Congratulates Doris Kenyon on "Twilight"

DORIS KENYON'S latest feature, "Twilight," produced by her own company, DeLuxe Pictures, Inc., drew from Marcus Loew a letter of congratulations to Miss Kenyon.

"Twilight" was booked over the Loew circuit and played to big audiences at the New York Theatre and Roof. The theatres were crowded at every performance and hundreds were turned away. In his letter of appreciation to Miss Kenyon, Mr. Loew said:

"This is to let you know how pleased our patrons were with your picture, 'Twilight,' which was shown at our New York Theatre last Friday. Many of our people stopped to tell the manager how much they had enjoyed the picture, saying it was the best of yours they had ever seen."

Under the new Sherry distributing arrangement, "Twilight" is being booked in all of the high-class theatres in the country.

Metro Charters Tramp Steamer.

The 1,800-ton tramp steamer Richard Morgan, at present lying at anchor off the coast of Santa Barbara, Cal., has been chartered by Metro for use in Hale Hamilton's drama of love and adventure, entitled "Full o' Pep."

The picture was writen by Robert F. Hill, and is a filibustering story of a young munitions salesman and adventurer.

The Rock of Ages—Ages Anywhere Between 18 and 25.
The rock bound coast isn't so grim since these Christie maidens started in making "Sea Sirens."

"Caleb Piper's Girl" Heads Pathe Program May 18

PATHE PROGRAM for May 18 is headed by Helene Chadwick, recently Douglas Fairbanks' leading woman, who gives a delightful, breezy and charmingly emotional performance in "Caleb Piper's Girl," a five-act comedy-drama produced by Astra. Tom Cushing, author of the story and the scenario, says that the proper ingredients for a modern comedy-drama are many and varied. For "Caleb Piper's Girl' 'he selected and mixed well together the following comedy-dramatic materials: A pretty girl, a bookworm father, a makeshift hotel, a sandbar, two "movie men." a mean villager, a rustic swain, a mortgage, love at first sight and the girl's struggle against poverty. Judiciously kneaded, patted into shape, and then well baked in California sunshine, these ingredients have been evolved into an interesting Pathe program feature. Miss Chadwick is given notably excellent support by William A. Lawrence and Spottiswood Aiken.

"The Tiger Trap" is the title of the fifth episode of "The Tiger's Trail," in which Ruth Roland is starred.

"Before Breakfast" is the title of the Rolin comedy featuring Harold Lloyd with Bebe Daniels and "Snub" Pollard, and characterized as a bit of "Hooverian hilarity halos in hash." The action takes place in a high-toned cafe, where no service is under five cents, and has to do with the hungry son who has not missed a meal since he squalled for his first bottle and the irate father who turns him out on an empty stomach on a cold, cold morning. The action is swift, the satire on the food situation is bright and incisive.

Universal-Campbell Second Animal Comedy Near Release

ANNOUNCEMENT has been made by the Universal of the early release of the second of its Campbell animal pictures, with Joe, the Monk, and Charlie, the elephant, as the leading actors. "And the Elephant Still Pursued Her" is the title chosen for the second of these animal comedies.

The members of the cast includes Dora Rogers as the Girl; Rube Miller, the opera house manager; Bob McKenzie as the villain, and Ross Letterman and George Allen as his frisky henchmen. Action aplenty with a generous endowment of exciting situations, in which Charlie and Joe effect thrilling rescues, are proclaimed for the second of these amusing and unusual films.

Cecil B. DeMille Preparing to Screen Play by J. M. Barrie

AFTER a brief rest followlng the completion of "For Better, For Worse," Cecil B. DeMille is now back at the Lasky Hollywood studio, getting things ready for his next picture, which will be Sir J. M. Barrie's famous play, "The Admirable Crichton."

Mr. DeMille is seeking locations, working out sets, casting and consulting on the scenario with Jeanie MacPherson, who is engaged in transcribing Barrie's play to the screen.

It is probable that Elliott Dexter and Gloria Swanson will enact the leading roles in this picture. The work of Miss Swanson in "Don't Change Your Husband" and "For Better, For Worse" has placed her on the heights of popularity, while Mr. Dexter has long been recognized as one of the most finished actors on the screen. The other members of the cast have not yet been announced.

The presentation of "The Admirable Crichton" will mark the screen debut of J. M. Barrie. For many years he has held a position among the three greatest contemporary dramatists, but hitherto he has refused the release of any of his writings for the screen. "The Admirable Crichton" is recognized as one of his finest works.

"Magdalene" in all Ascher Houses.

"The Eternal Magdalene," the Goldwyn extra, is gathering momentum in an amazing fashion. Following its booking for a four-week run at the Bandbox Theatre in Chicago, it has now been booked solid by Nathan Ascher for all of the 20 Ascher houses in Chicago. The cast of the picture includes Maxine Elliott and Margaret Marsh.

The Trail Divides
Between Mitchell Lewis and an old pal in his Select, "Jacques of the Silver North."

Make Thrilling Aeroplane Scenes for Big Fox Film

ONE of the most daring feats of photography seen in a long time was performed last week by Harry Plimpton, cameraman for Richard Stanton, who is staging "Checkers," the racing picture, for William Fox. Plimpton, in a seaplane, filmed three members of "Checkers" who were in another hydroaeroplane over Jamaica Bay, Long Island. The scene furnishes one of the big thrills in production. The players in the other seaplane were Jean Acker, Thomas J. Carrigan and Tammany Young.

The plot required that Miss Acker, Carrigan and Young make their escape from Chinatown through a sewer to the edge of the East River. There they leap into a boat and pull out into the middle of the stream. The horse upon which Checkers, played by Carrigan, has laid a heavy wager, is to run at Belmont Park and the trio is trying to get to the racetrack. While they are in the rowboat in the middle of the East River, a hydroaeroplane is seen over their heads. They signal the plane and it descends to the surface of the river, picks them up and carries them to the racetrack, where Miss Acker, as Pert Barlow, rides the horse to victory.

Two navy planes were used in staging the scene which was filmed at Jamaica Bay. One of them picked up the three players and started away, while Plimpton with his camera, in another plane nearby, recorded every detail.

Alpine Quintet Engaged by Metro for "Almost Married"

A DECIDED novelty in the way of local color and real European talent is being introduced by Metro in the coming production of E. V. Durling's comedy-drama entitled "Almost Married," in which May Allison is starred.

"Almost Married" is the name decided upon for the release of the story known up to the present time as "His Father's Wife." It was adapted to the screen by June Mathis and Luther A. Reed, and stretches itself from the highest peak of the Alps in Switzerland to New York City and the Berkshires.

For the scenes in the Alps, which, by the way, are being photographed in a very appropriate part of the Rocky Mountains of California, Metro has engaged Ralph D. Robinson's Alpine Quintet, a musical act including two men and three girls, who are at present on the coast after touring this country in a series of concert engagements. All the members of the quintet are musicians, dancers and yodlers, and Metro intends to use them in the scenes in and around the Swiss Chalet and the mountain "shots."

A special scene has been written into the script which will be given to an exhibition of the Swiss folk dances by these artists.

"Lion's Den" Makes Splendid Vehicle for Bert Lytell

ON May 19 Metro will release one of its biggest program offerings produced under the policy of plays by well-known authors. "The Lion's Den" is the name of the offering starring Bert Lytell in a role the like of which this sterling actor has never before been seen.

"The Lion's Den" is a story of the triumph of good over evil through the unflinching zeal of a conscientious young clergyman.

It is not the ordinary "fighting parson" type that the pen of Frederick Orin Bartlett has painted in his story for Mr. Lytell. It is a strong-hearted young minister who has the courage of his convictions and the force to put his ideas into action, and as an evidence of the strength with which this picture has produced it may be mentioned that George D. Baker is responsible for the adaptation of "The Lion's Den," which he has also directed.

The story recounts the incidents in the life of the Right Reverend Samuel Webster, who plans to build a recreation or meeting club for the small boys of the little town in order to win them away from the attractions of the pool parlor and bad company.

Webster encounters unforseen obstacles in the form of opposing merchants who refuse to see the new idea in the same light and his contributions received from these crabbed and short-sighted individuals inspire the young clergyman to enter the so-called lion's den of commerce and build up a business in opposition to the delinquent merchants.

Mr. Lytell's creation of the churchman proves that he is at his best in the more soulful types, rather than the melodramatic role, and Mr. Baker has succeeded in bringing out in him the best effort of his career as a star. In the supporting cast are Alice Lake, Joseph Kilgour, Edward Connelly, Augusta Phillips, Howard Crampton, Seymour Rose, Alice Nowland and Mother Anderson.

The photographic effects in the spectacular midnight fire scenes are a credit to the art of the cameraman, Robert Kurrle.

"Six Feet Four" Completed.

The American announces it has completed its production of "Six Feet Four," the adaptation by Stephen Fox of Jackson Gregory's virile novel of the West, featuring William Russell. Henry King directed. Vola Vale was Russell's leading woman in the story, and the remainder of the cast included Charles K. French, Harvey Clark, Clarence Burton, Al Garcia, Jack Collins, Jack Brammall, Calvert Carter and Perry Banks.

E. Alyn Warren in Fisher Cast.

E. Alyn Warren has begun another engagement at the American studios, this time appearing in support of Margarita Fisher in "The Tiger Lily," Joseph Franklin Poland's drama, under the direction of George L. Cox. Just recently he completed a performance in "Yvonne from Paris," a Mary Miles Minter subject. In the Fisher picture his role is that of an Italian coal miner seeking vendetta and the love of "The Tiger Lily."

"Elmo the Mighty" Big "U" Serial Soon to be Released

ELMO THE MIGHTY," an eighteen episode serial is soon to be released through Universal exchanges. Elmo Lincoln is the star in the serial which was produced by the Great Western Producing Company.

Grace Cunard is to play opposite Mr. Lincoln. Others in the cast are Ivor McFadden, Frederick Star, Rex Deoselli, Virginia Craft, Chai Hong, W. A. Orlamond, Madge Hunt and James Cole. The story was written by Julius Stern and Joe Brandt. The serial is being directed by Henry McRae, former general manager of Universal City and who has directed several serials. This is the first actual directorial work done by Mr. McRae since he relinquished his post as general manager at Universal City.

Production has been in progress for some time. A number of the scenes are being made at the old Universal studio at Hollywood, while many of the views are being taken in the hills near the studio. Elmo Lincoln is cast as Captain Howard Armstrong, a forest ranger. The story deals with the efforts of a large syndicate to steal valuable timber lands and as the ranger Captain Armstrong tries to prevent the syndicate from carrying out its designs.

The picture opens in "Mad Mountains," a wild, mountainous timber land, so named by the superstitious Indians because it is supposed to be the home of the departed spirits suffering for sins done while on the earth.

Weird tales of this haunted region are given color by the presence of the "Phantom Menace of Mad Mountain," a mysterious motorcycle rider who, cloaked in black, makes his appearance after the story gets well under way. This phantom rider comes to the aid of the hero and heroine when danger threatens.

The events of the first episode titled "The Phantom Finger" are typical of the events that follow and some of the most exceptional actions and scenes ever shown upon the screen are promised in this serial.

Lieutenant Reed, Front and Center!
And the "loot" is detailed by June Mathis, Metro's scenario head, to train his guns on "The Lion's Den," next for Bert Lytell, seen on the right.

Take Scenes on Transport for Second Thomas Film

PROBABLY the most unusual motion picture stunt of recent happening was staged aboard the United States transport "Finland" this week when the principals of Augustus Thomas' new Four Star screen drama starring Leah Baird, now in work at the Biograph studio, boarded the ship at Quarantine soon after daylight from a small tug, Director George Irving, Billy Gibson, the Cohan & Harris comedian, and Cameraman Vanburen being yanked over the side of the ship from their dancing little tug on a bowline.

The deck officers of the transport had already received orders as to permitting picturization of deck scenes and every one of the 3,400 officers and men aboard tried to get into the picture. Most of them did in one or another of the several shots made showing the crowded deck of the big ship.

Billy Gibson, known in the profession as "Cheero Bill," who has driven over 5,000 wounded men to New York military hospitals in his service car during the last six months, and whose remarkable dance stunt has entertained more than 15,000 convalescing soldiers at the Lambs' Club and elsewhere, was personally known to many of the soldiers, and as the military hero of Mr. Thomas' new sociological play he was given an ovation by the men in uniform.

It is probable that no scene had so many lusty-lunged directors as did this one in which "Davy" (Mr. Gibson) disports himself as the footless soldier returning on crutches to the land of his birth.

Morey Film Has Solid Coast to Coast Dates.

"Beating the Odds," solidly booked from coast to coast, comes to the screen May 12, rated as the best production ever made with Harry T. Morey as the star. "The Money Maker," a popular novel, forms the foundation of the production. The story was written by Irving R. Allen and Paul Scardon directed it.

The new Vitagraph-Morey production deals for the most part with life in the underworld, but that phase of life is not converted into lurid melodrama.

Others in the cast are Betty Blythe, Jean Paige, George Majeroni, Robert Gaillard, Eulalie Jensen, Robert Mowbray and Frank Norcross.

Beautiful 24-Sheet for "Bishop's Emeralds"

"The Bishop's Emeralds," the first Virginia Pearson photoplay, which will be released by Pathe, will be liberaly supplied with advertising and promotion aids. The posters are unusually attractive. Two three sheets, one six-sheet and a twenty-four-sheet are the work of MaDan, whose Gaby Deslys twenty-four has been widely acclaimed as one of the brilliant triumphs of poster art. The Virginia Pearson one-sheet is by Emmet Owen Smith, artist, who has made all his studies for the magazines of Pearl White and Ruth Roland. Miss Pearson's twenty-four-sheet, however, marks a new achievement for the artist, both in its originality of conception and its brilliant color scheme.

Big Advance Bookings on New Serial.

With its release date twenty-four days off, "Perils of Thunder Mountain," Vitagraph's latest chapter-play, has already scored the biggest write-up in the history of Vitagraph serials, according to the assertions made by one of the officials of that organization.

Antonio Moreno is starred, with Carol Holloway playing opposite. R. N. Bradbury and William Baumann are directing the serial, which was written by Albert E. Smith and Cyrus Townsend Brady.

Look as If Priscilla Dean Had Struck Rough Sledding in "Pretty Smooth."
Even the bon bons don't help in this predicament from the Universal picture.

"The Master Man" Reveals Seventh Human Motive

"THE MASTER MAN," the first offering of the Frank Keenan Productions, which will be released in the Pathe Star Series on May 25, is said to be a splendid achievement, and in it is answered Mr. Keenan's recently propounded question, "What is the seventh human motive?" The six he classified basically as self-preservation, love, duty, gain, pride and self-indulgence, with all their derivatives. And in "The Master Man," on an analysis of it after completion, he realized that the seventh motive, as suggested by a New York editor, is self-sacrifice.

The first of the Keenan plays in which he is both star, producer and general director deals with politics, big business and the ruthless ambitions of men who are guided by corrupt and selfish ideals. It is taken from the great, throbbing heart of national realty, a deft dramatization of the news of the day as chronicled in various sections of the country.

So far as interpretation is concerned the production is perfectly cast, those appearing in the support of Mr. Keenan including Kathleen Kirkham, W. Barney Sherry, Joseph J. Dowling, Jack Bramhall and Joseph McManus. They furnish a series of perfectly expressed and accurately timed types in an intensely dramatic story which begins on a stormy, tempestuous night, when, during an effort to secure records which incriminate a powerful corporation, the discovered emissary, in his flight, slays the governor of the state. For swiftness of action and holding and carrying along the interest by direct continuity the opening scene stands as a spendid model.

Mr. Keenan considers "The Master Man" one of the most strongly motivated themes with which he has ever dealt, and that the scenario by Jack Cunningham is as perfect a bit of story mechanism that this craftsman has yet turned out. The picture was personally directed by Mr. Keenan and Ernest C. Warde, son of the American tragedian, Frederick Warde, and who has been associated with Mr. Keenan in the making of the greater number of his screen successes.

Prominent Players in Stage Women's Film.

Many prominent actresses and actors are featured in the tenth picture now being completed for the Stage Women's War Relief at the Estee Studios, New York. The picture has been given the title of "The Littlest Reason" and Galli Curci is one of the most prominent in the cast. Others in the cast are Jeanne Eagels, now playing in "Daddies"; Holbrook Blinn, now playing in "Moliere"; Helen MacKellar, on the stage in "The Unknown Purple"; Ethel Intropidi, playing in "East Is West"; Luis Alberni, Victor Sutherland, John Morris and Jessie Ralph. The last four named are also playing in current plays in New York.

The Stage Women's War Relief pictures are being produced under the direction of Eugene Spitz and George Terwilliger and will be released through the Universal exchanges.

Amsterdam House Has an All-Fox Anniversary Bill

EDWARD C. KLAPP, manager of the Rialto Theatre at Amsterdam, N. Y., never overlooks a bet when he is playing anything special, as he has just demonstrated by the way he made a huge success out of his anniversary week program.

Not only did Mr. Klapp celebrate the week of April 20 as anniversary week, but the Rialto advertised it as "The Big William Fox Week." In a half-page advertisement, published in the Amsterdam Evening Recorder on the Saturday preceding the celebration, the Rialto printed this note to the public:

"By special arrangement with the Fox Film Corporation we have been able to secure two of the most popular motion picture favorites on the screen. Monday, Tuesday, Wednesday: William Farnum in 'The Jungle Trail.' Thursday, Friday, Saturday: Theda Bara in 'The Siren's Song.'"

In addition to Farnum in "The Jungle Trail," the Rialto on the first three days of the week also ran the Fox Sunshine comedy, "Money Talks," so that the entire bill, except for vaudeville, was made up of Fox pictures.

The advertisement of the Rialto was the biggest theatrical advertisement ever printed in Amsterdam. On one side of the display was a symbolical line drawing of a woman blowing a trumpet as greeting to a knight, who on the other side of the page carried a banner bearing "Anniversary Week" in bold type.

Spoor-Thompson Process Greatly Reduces Flickering

THE troublesome jumping of film in projection, which has been a constant source of annoyance to the moving picture patron, has at last been reduced to such a minimum as to be practically negligible.

George K. Spoor, president of the Essanay Film Company, by the Spoor-Thompson method of processing film by automatic machinery, however, has reached a practical solution of the difficulty.

"This was accomplished," said Mr. Spoor, "through feeding the film into the wet end of the machine in thousand-foot lengths, thus requiring, with the ordinary run of film, but two splices to the reel, whereas under the old method anywhere from ten to thirty splices are needed.

"As it is the splices that cause the jumping and flickering of the film, it readily can be seen with what smoothness the film can be projected, with but two splices to a thousand feet.

"In the case of many various tints in the same reel, more than two splices are sometimes necessary, but even with numerous tints the machine reduces the splicing an appreciable amount over the old method of processing."

"Third Degree" Released May 19.

"The Third Degree," the latest of Charles Klein's plays to be filmed by Vitagraph, will receive its screen baptism on May 19, when it will be seen at first-run houses throughout the country. Advance bookings have been very big, according to the Vitagraph sales promotion department.

Alice Joyce again impersonates a heroine precipitated into the heart of situations and complexities. She is supported by Gladden James, Anders Randolf, L. Rogers Lytton, Hedda Hopper, Herbert Evans, George Beckus, J. T. Wade and Edward McGuire. Tom Terriss directed the production.

"Better 'Ole" Opens Big in San Francisco.

World Pictures is in receipt of a telegram from Floyd St. John, San Francisco exchange manager of the company stating that "The Better 'Ole" in photoplay opened to capacity business at the Curran Theatre. With prices ranging from 25 cents to 75 cents the record of the theatre was broken on the opening day. Record crowds attended.

Marion Davies and "Horse's Neck."
The Select star had July 1 in mind when she purchased her newest saddle horse.

"Six Feet Four"—Four of 'Em Being Horse's Feet
Viola Vale's favorite steed has white feet and a white face in American's "Six Feet Four."

Universal Western Depicts Stirring Civil War Days

UNIVERSAL is reviving its production of Western dramas. In its latest "Riders of Vengeance," in which Harry Carey is starred, there is little of the improbable, such as was the case in Western photodramas of former days.

Carey's new vehicle was written by Jack Ford, the director of the picture, and himself. The scenario was edited by Eugene B. Lewis. A notable group of Western actors support Mr. Carey. They are Seena Owen, who plays opposite Carey, Joseph Harris, J. Farrell McDonald, Alfred Allen, Jennie Lee and Clita Gale.

The scenes of the picture are laid in the deserts and mountains of the West in the days of the stirring times which followed the Civil War. Harry Carey is cast as "Cheyenne Harry" Carson who, upon seeing his three brothers and his father lying mortally wounded on the steps of a little Western church and his bride dying in his arms, all the victims of hired assassins, lifts his hands to the heavens swearing that he will avenge the murder of his people with the blood of each member of the murder gang.

Marion Davies Starts on Another Five Reeler.

Marion Davies, having completed her last starring feature "The Dark Star," and her producers being greatly pleased with the unusual success of "Getting Mary Married," her present starring release, has started work in the Biograph studios, under Robert Leonard's direction, on a five-reel feature as yet untitled. It is said to be the screened version of a recently published novel.

Working on New Lyons and Moran Comedies.

Eddie Lyons and Lee Moran, the pair of laugh-producers in the Lyons-Moran brand of comedies released through Universal, are at work on several new comedies. The titles of three of their newest comedies soon to be released have been announced as follows: "Harmony in a Flat," "The Bullshiviks" and "Three in a Closet." Grace Marvin and Mildred Moore are the feminine leads in the comedies.

Lyons and Moran Complete Their 250th Production

THE coming Lyons-Moran comedy which has been given the title "Love Thy Neighbor," is the two hundred and fiftieth production made by these two fun makers of the films. Today Eddie Lyons and Lee Moran are known the country-wide as two screen comedians who never fail to produce a laugh. Although the two men themselves are the real fun-makers of the comedies, a good bit of the success of the comedies is due to the excellent supporting cast used with their pictures.

Lyons and Moran have been adhering to their schedule of one comedy a week for two years at Universal City, many times making considerable more than one in a week. Al Gawood, the official Lyons-Moran cameraman, has been photographing the two comedians ever since they entered Universal's service.

Two comedy writers, Clyde Bruckman, former Saturday Evening Post scribe and Melville Brown, erstwhile magazine author and vaudeville producer, are steadily engaged in writing stories for the Lyons-Moran comedies.

New Minter Picture Being Cut.

"Yvonne from Paris," in which Mary Miles Minter soon will be presented by the American, is in the cutting-room, and reports from the "Flying A" studios indicate that it bears all the earmarks of a record-breaker. It was writetn by Joseph Franklin Poland, prepared for the screen by Frank Howard Clark, and directed by Emmett J. Flynn.

Build Long Street for Russell Film.

What is said to be probably the longest Western street ever built for a picture-play was recently constructed at the American studios for use in "Six Feet Four," the adaptation of Jackson Gregory's celebrated novel, in which William Russell soon will be presented. It measures 380 feet in length and includes 32 buildings.

"From Headquarters" Is Popular.

"From Headquarters" is continuing to thoroughly interest picture audiences throughout the country. Booking returns received daily at the various branch offices of Vitagraph indicate that the popularity of the production, of which Anita Stewart is the star, will expand far into the summer and beyond.

Following "The Tiger's Trail"
Often requires speed, so Ruth Roland hires a jitney mule for the Pathe serial in which she stars.

Title Work a Feature of Michelena's "Just Squaw"

GEORGE MIDDLETON, who produced and directed the series of three features starring Beatriz Michelena which Robertson-Cole will release through Exhibitors Mutual, has always been regarded as one of the most original men in his line. His previous efforts with Miss Michelena's offerings were always marked by some departure from the beaten track of motion picture direction.

Now, with "Just Squaw," the drama which will bring Miss Michelena back to the screen after a long period which she devoted to the making of the three pictures just purchased by Robertson-Cole, Middleton has introduced several new and artistic features.

The most noteworthy of these is a new make-up of quotation title, wherein the picture of the character speaking is embodied into the art work that co-operates with the hand printed verbage.

All who have viewed the first sample copy of the production have been impressed with the effectiveness of this device, and among those who have complimented Mr. Middleton upon his ingenuity in working it out is Earle Snell, author of "Just Squaw." The production will be released by Robertson-Cole this month.

Andrew Robson as Snake LeGal gives one of the most impressive exhibitions of a Western bad man ever introduced on the screen. He is a bad man without the customary gnashing of teeth, and wailing of his victims. Yet he is effective and makes himself biterly disliked right from his first appearance until his life is crushed by a bullet from the rifle of the heroines father.

Dedicates Song in Honor of Norma Talmadge, Select Star

ANOTHER song dedicated in honor of Norma Talmadge, Select Pictures star, has been published by the Leo Feist Company, of New York. The name of the song is "Norma." The words are by Sidney D. Mitchell and the music is by Archie Gottler.

An important point in the publication of this latest Norma Talmadge song is the co-operation between the Leo Feist Company and the exhibitors of Norma Talmadge pictures. Orchestrations of "Norma" and two lantern slides, one announcing Norma Talmadge in her forthcomping Select picture, "The New Moon," and another, showing the chorus of the song, will be distributed by the music company to all Norma Talmadge exhibitors.

In addition to this plan of co-operation, the Feist Company is having posters printed which will be pasted in the windows of every music house handling the song. The posters are in colors and bear a large portrait of Miss Talmadge, with appropriate wording announcing that she is a Select star, and that the song has been dedicated in her honor.

Idolizing the Idol.
Showing Evelyn Nesbit in a gripping moment from her Fox picture, "A Fallen Idol."

Pauline Frederick Scores Anew in "The Fear Woman"

GOLDWYN studio executives are delighted with the latest Pauline Frederick picture, "The Fear Woman," which has just been completed at the Goldwyn studios at Culver City, Cal. They are sanguine that this latest triumph will further enhance her reputation as the screen's incomparable emotional artist. Never before in her career has Miss Frederick been called upon to portray such a variety of emotions as are demanded by the exacting role of Helen Winthrop.

"The Fear Woman," by Izola Forrester, is Miss Frederick's third Goldwyn picture. It presents a modern psychological study, replete with dramatic situations which increase in intensity up to a final smashing climax.

In "The Fear Woman," the star plays the difficult role of a young woman who has grown, flower-like, to maturity, only to discover that a horrible weakness has afflicted every member of her family for generations past. How the unsuspecting girl meets this disclosure; how she is overcome by the sudden fear that she may become the victim of the curse; her fight against this possibility, and the more subtle terror lest she may never rise above its shadow, are portrayed by Miss Frederick with characteristic forcefulness.

Supporting Miss Frederick are Milton Sills, Harry Northrup, Walter Hiers, and Beverly Travers.

Many Noted Comedy Players in "When Doctors Disagree"

A CAST of exceptional merit was assembled for Mabel Normand's newest Goldwyn picture, "When Doctors Disagree," which is scheduled for release May 25. The production was directed by Victor L. Schertzinger. Playing opposite Miss Norman is Walter Hiers.

"The Little Girl Next Door" afforded Fritzie Ridgeway her first screen opportunity, and she has since appeared in "The Raven," "High Speed" and "The Calendar Girl." In "When Doctors Disagree" she plays with skill the role of a haughty village belle, the Queen o' the May.

Alec B. Francis, who plays Dr. Harris in Miss Normand's latest production, was for years on the English stage before entering the cinema. William Buckley began his screen career in "The Escape," and later became a director. Both George Nichols and James Gordon play prominent parts in the production.

Bessie Love Completes Timber Scenes.

Bessie Love and her company is back on the lot at Hollywood, California, after several weeks spent in filming exteriors for her coming photoplay of lumber camp life, "The Little Boss," in the big woods of Northern California. Most of these scenes were taken adjacent to Eureka, on vast timber tracts. For additional exteriors the company went to Fresno, after completing its work at Eureka. Here flume scenes were taken.

"The Little Boss" was especially written for Miss Love by Rida Johnson Young. In it Wallace McDonald appears as Miss Love's leading man, with Otto Lederer, Harry Russell, Karl Formes, J. Morley, Joe Rickson and Clara Knight to complete the cast. David Smith is the director.

"Look in the Book for It"
Is the sage line followed by William Russell, the star, and Stephen Fox, the scenarist, of American's "Six Feet Four."

Elaborate Midnight Revue Staged for Metro Picture

A STARTLING reproduction of a popular New York midnight revue was staged at the Metro studios for scenes in connection with a May Allison picture.

"Almos tMarried" is the name of the story by E. V. Durling, written especially for Miss Allison, and accentuating her varied talents. Charles Swickard returned to Metro to direct the star in this production.

Nothing was neglected or overlooked to make this set one of the finest theatre interior ever constructed for motion pictures.

Over a hundred tables on the ballroom floor, and an artistic stairway curved its way from the stage to the floor. The stage was equipped with back drops, wings, flies, foots and spots, and a beautiful monogramed heavy velvet curtain hung from the flies.

June Mathis and Luther A. Reed, of the Metro scenario staff, adapted the story to the screen.

The cast includes Walter I. Percival, Frank Currier, Harry Rattenbury, James Warton James and Hugh Fay.

The play opens in the Swiss Alps and finds its conclusion 'mid the bright lights of old Broadway's gay white way, and recounts the incidents in the life of a young Swiss maiden with vocal talents who is imported by a vaudeville promoter to become the bone of contention between a father and son as rivals for her affection.

Here's One Full of Hot Tomale.

The information is volunteered by Hal Roach, head of the Rolin company that "Si, Senor," starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, "fairly thrills with the spirit of chili-con-carne and is full of tomale tensity," which is only a way of saying that this Lloyd comedy is about the best Spanish-American travesty that has ever been given to the screen. Miss Daniels as the Mexican beauty is vivaciously alluring.

The action of the comedy is swift, and Harold Lloyd, who carries the burden of the laughs, does some of his nimblest and most daring acrobatics.

Among Independent Producers

Conducted by C. S. SEWELL

Nearly All Territory Sold on Gale Henry Films

ANNOUNCEMENT is made by Bulls Eye Film Corporation that all available rights on the Gale Henry two-reel comedies has been sold with the exception of New Orleans and Minneapolis territories. These sales were made within a thirty-day period, and are claimed to set a record on productions State Rights market.

Milton Cohen, president of Bulls Eye, says:

"We are naturally pleased with the success of the Gale Henry productions, and point to the rapid-fire sales of territory as an indication of the general trend toward clean-cut comedies. Our aim is to make every picture better than its predecessor. Exhibitor opinion received through our exchanges is back of us, and the outlook for the future never was brighter."

The following sales are reported:

To Consolidated Film Corporation of San Francisco, for California; the R. D. Lewis Film Co., Inc., for Oklahoma, Texas and Arkansas; Equitable Film Corporation, for Kansas City territory; Educational Film Corporation, for Wisconsin and North and South Dakota.

Guinan Westerns Proving Easy State Right Sellers

THE Frohman Amusement Corporation only recently announced the release to state rights exchanges of the series of twenty-six Texas Guinan two-reel westerns, and twenty-six single-reel Mack Swain (Ambrose) comedies.

Within four days after the publication of the advertisement in the trade papers more than sixty per cent. of the entire United States, including the entire foreign market, has been disposed of,and the executives of the Frohman Amusement Corporation releasing these productions expect a record in the disposition of the state rights attractions will be established by the closing out within two weeks of the entire world to independent exchanges on both series of productions.

The original plan will in all probability be extended. The New York office is advised by William L. Sherrill, who at present is supervising the initial releases, that "The She Wolf," originally intended for two reels, will be in five reels, in which event the state rights exchanges contracting for the series of Texas Guinan subjects will be receiving a five-reel production at the same cost for the rights as they pay for the two-reel attractions. The subject was too big for a two-reel release.

In line with its policy to exploit these productions as features, the Frohman Amusement Corporation has contracted to distribute two-style one sheets, three sheets, six sheets, slides, photo enlargements, newspaper cuts and press books, a line of advertising material usually circulated only in connection with special feature attractions. The first release of the Texas Guinan westerns is scheduled for May 15 and the first Mack Swain comedy for May 20.

Special Local Advertising Prepared for S-L Feature

TO assist exhibitors in exploiting the title of their production, Arthur H. Sawyer and Herbert Lubin have prepared a newspaper campaign for "Virtuous Men." It has been ascertained in what cities the exhibitor preferred to supply his local paper with photos, mats or cuts, and the expenditures necessary in order that exhibitors might secure the best possible results with minimum expense.

Exhibitors will be supplied with a set of one-line teaser advertisements to be run. These teasers gradually increase in space until the title "Virtuous Men" has been "planted" in the minds of readers, and following these, a series of display advertisements has been prepared containing punchy reading matter, accompanied by striking cuts. These displays also increasé gradually in size until the exhibitor can climax his campaign with a large-sized advertisement on the day prior to his presentation. For these big advertisements special plates have been made of original drawings by Clarence F. Underwood and R. G. Morgan, setting forth the big moments in "Virtuous Men."

In conjunction with the advertising campaign outlined, a set of publicity stories designed to appear the same days as the advertisements has also been prepared. The entire layout has been arranged in sequence, the space to be used by exhibitors has been marked.

Harry Grossman Leaves for Trip to the Coast

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., is on a tour which will include many of the principal cities in which a number of the leading picture theatres are exhibiting "The Carter Case," the Craig Kennedy serial, which was produced under his personal supervision. Mr. Grossman will make his first stop at Los Angeles and visit the other cities on his return.

Carrying out the idea of Oliver Films, Inc., to assist both exchanges and exhibitors in every way possible to enjoy success and big returns with the serial, Mr. Grossman will inaugurate special advertising campaigns in the important territorial centers, including local newspaper and widespread billboard advertising.

Before leaving, Mr. Grossman stated negotiations are under way for closing the few open territories. He will complete these during his trip, and upon his return "The Carter Case" will be in the hands of a prominent exchange in every territory in the country. He will be absent about two weeks.

"Reclaimed" Sold for New England.

Alpha Pictures, Inc., reports the sale of "Reclaimed" for the New England states to the Major Film Corporation of Boston; also the Metropolis Comedies for the same territory.

Henry Walthall Is Giving Helen Jerome Eddy the Lodge Grip in Their Pioneer, "The Boomerang."
But that isn't what boomerangs, back at him in this dramatic feature.

Sales Reported on Billy West Comedies.

Bulls Eye Film Corporation report the sale of the following rights on the series of Billy West two-reel comedies: to Consolidated Film Corporation of San Francisco for California; to R. D. Lewis Film Company, Inc., for Oklahoma, Texas and Arkansas; to the Equitable Film Corporation for Kansas City territory.

President Rose of Pioneer Buys a Special Attraction

MORRIS ROSE, president of the Pioneer Film Corporation, has returned to New York after several weeks' absence in the middle West. The purpose of Mr. Rose's trip, which was to secure the rights to a big special production, was accomplished and it is announced that this production, the title of which will be announced later, will be given a special presentation at a prominent Broadway theatre.

In addition to his connection with Pioneer, Mr. Rose is also interested in several stage productions, including one of Cosmo Hamilton's plays, and has also secured the film version of this author's "Sins of the Children," produced by Harry Rapf. Mr. Rose reports that during his trip he found that the greatest optimism prevails in motion picture circles throughout the country.

Gaumont Graphic Features the Sayings of Will Rogers

THE witty and clever sayings of Will Rogers, the popular comedian whose work is a feature of Zeigfeld's Follies and Midnight Frolic, will appear regularly in Gaumont news reels, the first appearing in the current issue of Gaumont Graphic.

This issue also shows the christening of the U. S. super-dreadnaught "Tennesee," together with a vessel of an entirely different type, as queer craft being built by a colored pastor to carry the gospel into Africa. Chicago welcoming Lieutenant Rickenbacker, the famous American ace; the entry of French troops into Constantinople, the big military parade of war machinery in New York's liberty loan campaign.

Several Big Theatres Book "Virtuous Men"

SEVERAL of the leading theatres are preparing to present "Virtuous Men" for extended engagements. H. C. Simeral, general manager of Co-Partner Attractions, who purchased "Virtuous Men" for Ohio, western Pennsylvania and West Virginia, states the production will be presented for a run in the Grand Theatre, Columbus, commencing Sunday, May 11. Mr. Simeral is conducting an extended exploitation campaign in behalf of the S-L picture, including a large amount of advertising in the newspapers.

The new Palace Theatre of New Haven will present the S-L production beginning Monday, May 19. The Palace is one of the Poli circuit houses.

In addition to a comprehensive advertising campaign, furnished by S-L Pictures, a representative of the company will spend several days in each town prior to the openings, to carry out an advertising campaign in conjunction with the theatre management. This offer on the part of Sawyer and Lubin has been enthusiastically received by State Right buyers and exhibitors.

Pioneer Starts Big Poster Campaign.

An extensive outdoor poster campaign has been inaugurated by the Pioneer Film Corporation on "Virtuous Sinners" calling for a wide display of twenty-four sheet stands, and it is announced that this policy will also be followed with the other forthcoming Pioneer attractions.

Second Walthall Special Completed for Pioneer

REPORTS from Los Angeles received by the Pioneer Film Corporation announce the completion of "The Long Arm of Mannister," the second of the series of special productions being made by the National Film Corporation for the Pioneer Film Corporation, with Henry B. Walthall in the leading role.

The production is a screen dramatization of the novel of the same title by E. Phillips Oppenheim which enjoyed wide popularity. In the picture, the director, Bertram Bracken, is said to have closely followed the novel and retained the strong dramatic development of the story leading up to an unexpected climax.

In the extensive exploitation campaign to be conducted by Pioneer on this subject, it is announced that several new departures will be introduced.

Few Territories Open on "The Carter Case"

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., producers of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, states that he is now completing negotiations for the sale of the few remaining territories and expects to close them within a short time.

The list of open territory was recently shortened by the sale of Iowa and Nebraska to the Sterling Film Corporation, of Omaha. Prominent exchangemen from Texas, Oklahoma, Missouri and Colorado visited the Oliver Films studio last week and viewed several of the initial episodes and opened negotiations for purchase for their respective territories.

According to reports made to Oliver Films by various exchanges, bookings for the serial are progressing at a rapid rate. Samuel Grand, Boston, announces his trade showing was followed by a large number of sales throughout New England, several bringing unsually high prices; also, the serial was booked in a large number of theatres that had never before played a chapter picture.

Illinois, controlled by the Celebrated Players Film Corporation, shows a percentage of bookings that are said to approach a record for a serial. With both the Ascher Bros. and Lubliner and Trinx Circuits playing the picture in many of their houses and with independent bookings, Chicago will run a close second to New York in volume of bookings.

Similar reports are being received from exchanges in all parts of the country, one of the chief reasons for the success of the serial seeming to be the popularity of the Craig Kennedy stories with millions of readers. The theatres in which the picture is being shown report it receives the highest approval from their patrons and that it is becoming an important part of their programs.

New England Audiences Like Frohman Feature

THE Frohman Amusement Corporation is in receipt of communications from state rights buyers who have secured rights to "Once to Every Man" commenting on the vogue this picture is having in their territories.

Messrs. Farrell and Aechtler, of the Major Film, Inc., operating in New England, write:

"We take this opportunity to congratulate you upon your production and trust in the future we shall be considered for any and all of the Frohman productions featuring Jack Sherrill, as the above mentioned production has been the means of the various exchanges handling a Jack Sherrill Feature to triple their business.

"'Once to Every Man' is going bigger than we anticipated and we feel that if the two reelers will receive the same care in the production end, there is no doubt but same will be a tremendous success."

In view of the impending world's championship fight between Jack Dempsey and Jess Willard, added impetus is lent to "Once to Every Man" which has been characterized picturizing the most realistic fistic battle ever screened.

Christies Sold for Three Western States.

C. H. Christie, of the Christie Film Company, has arranged with the Arrow Photoplays Company, of Denver, for the release of Christie films through that company for the states of Colorado, Utah and Wyoming. Arrow Photoplays have not previously handled Christie films and secured both the Christie comedies in one reel and Christie two-reel Specials for its territory. The deal was closed during C. H. Christie's stay in New York City.

E. K. Lincoln's Face Has Written Over It "Eager Determination"
In this scene from his S-L, "Virtuous Men," in which his vigor is apparent throughout.

New Christie Two-Reeler Is Titled "Rowdy Ann"

THE title, "Rowdy Ann," has been selected for the second of the Christie Special two-reel releases featuring Fay Tincher. It aptly describes the leading character, a girl who was so "rough and Western" that her father sent her to a boarding school to be polished. What happened may be imagined from the first episode in which Ann licks the toughest cowboy on the place.

"Sally's Blighted Career" will have a special cast, including Fay Tincher, Patricia Palmer, Harry Depp and Katharine Lewis, and Eddie Barry, who has just returned to the Christie Company. Katharine Lewis' was specially engaged for the production.

Al E. Christie, who directed "Rowdy Ann," from the story by W. Scott Darling, is better satisfied with it as a fast comedy than with his premier effort at two-reel comedy making, although he has never yet been satisfied with a Christie comedy, but has been agreeably surprised to learn that some of the most popular of the comedies have been those which he termed as "rotten."

The Christie Follies' girls will also be seen again in "Rowdy Ann," as seminary maids.

"Rowdy Ann" will be released May 25, through the twenty-five exchanges in the United States and Canada.

Canada and New Jersey Sold on "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin announced more sales of territory on "Virtuous Men." The First National Exhibitors' Exchange of Paterson, has acquired the rights to the E. K. Lincoln starring vehicle for New Jersey. Jacob Fabian, president of the exchange, feels this purchase will be an important addition to the features he is at present distributing.

A. M. Fabian, general manager of the First National Exhibitors' Exchange, has arranged to present "Virtuous Men" at the Garden Theatre in Paterson beginning Monday, May 12. Following this, the picture will be placed in one of Mr. Fabian's houses in Newark for a run. Sawyer and Lubin will provide all of the original sketches done by Clarence F. Underwood and other artists of E. K. Lincoln for the lobby display.

S-L Pictures also reports the sale of the Canadian territory for "Virtuous Men" to The Big Four Limited, of Winnipeg, who will distribute this production through their offices in Winnipeg, Calgary and Vancouver, and already report bookings in many of the larger theatres of the Dominion for the picture.

Much Newspaper Praise for "The White Heather"

MAURICE TOURNEUR'S latest production "The White Heather," had its premiere at the Rialto Theatre, New York, Sunday, May 4. It was offered with a special musical arrangement created by Hugo Reinsenfeld. Many favorable comments were expressed by the New York daily newspapers, among which are the following:

"'The White Heather' is a thrilling story, and the photography is beautiful. Maurice Tourneur is a maker of moving pictures. His work invariably affirms it. Many of the scenes, especially, but by no means exclusively, those shades by fog and night, are masterpieces of their kind."

"Spectators will enjoy the thrills of Mr. Tourneur's latest melodrama, which includes a fight between two men on the bottom of the ocean."

"Many fathoms under the sea men struggle. The wreckage at their feet, the fish all about them, and the bubbles of escaping air from their helmets made the scene one of the most stirring and realistic achievements depicted in a long time."

Rights on W. H. Reissues Being Rapidly Closed Out

W. H. PRODUCTIONS COMPANY are rapidly closing out the territories in the United States on their latest re-issues, "Custer's Last Fight," the two-reel William S. Hart re-issues, "Jim Cameron's Wife" and "His Hour of Manhood" and the series of twelve Arbuckle re-issues.

There is being prepared on "Custer's Last Fight" an unusually comprehensive line of advertising matter considering that this feature is in three reels. Sketches are being made for two styles of one sheet, three sheet and six-sheet posters, an attractive set of lobby display is being made up and there will also be a press sheet with newspaper cuts and publicity stories.

The advertising matter on the two William S. Hart re-issues will consist of one, three and six-sheet posters and a lobby display and on the Arbuckles there will be one and three sheets and a lobby display.

The exchanges who have already contracted for the two series of Keystone single reelers, viz., the Eagle Brand and the Liberty Brand and the two series of Kay Bee subjects, the Columbia Brand and Union Brand, state that they are meeting with fine results, and in many cases prominent theatres are featuring them as added attractions.

William Pike Is Invaluable to Herbert Rawlinson and Margaret Marsh.
He furnishes the detective atmosphere by rubbing his chin in the best Watson-Holmes style in the Oliver serial, "The Carter Case."

Weintroub Visits New York

MR. M. WEINTROUB, manager of the Fontenelle Feature Film Company, of Omaha, spent the past week in New York. He reports that the motion picture industry is thriving in the middle West.

Mr. Weintroub was an interested visitor at the Gaumont Company plant, at Flushing, Long Island. The Fontenelle Feature Film Company is handling the Gaumont News and Graphic, "Satan on Earth," and the Gaumont serial, "The Hand of Vengeance," in Iowa and Nebraska; the object of Mr. Weintroub's visit was the booking of Gaumont's new novelty release, "Pictorial Life."

First Sholom Aleichem Film Will Be Shown on May 12

A PRIVATE showing of "Khavah," the first Sholom Aleichem story ever filmed, will be given to the motion picture trade and newspapermen by Zion Films, Inc., the producers, on Monday afternoon, May 12, at 3 o'clock, at Wurlitzer Hall, 113 W. 40th street.

Great interest is said to have been manifested by exhibitors throughout the country and their patrons in this initial release of a story from the pen of the writer who has been called the Jewish Mark Twain. Sholom Aleichem is known for his stories, which have either been written in Russian or Hebrew. But this is the first time the American public will have an opportunity to see just what qualities have gone to make this Russian writer so beloved by the people of his race.

The title role of "Khavah" is played by Alice Hastings, star of the stage production "Turn to the Right." Miss Hastings is supported by Giacomo Masuroff and Alex Tenenholtz. The rest of the cast is made up of Sonia Radin, Phil Sanford, Billie Wilson, Ray Friedgen and Anna Kehlman. The picture was directed by Charles E. Davenport.

Excellent Backgrounds in Texas Guinan Films

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, who is supervising the making of the Texas Guinan attractions, announces he is determined to put into these two-reel subjects the same detail and endeavor that has been put in the feature attractions made by that company.

What is said to be the largest cattle ranch in the world, with 80,000 head of cattle, is but one of the backgrounds in one of these productions. The scenic beauty of the Topango Canyon, thirty-five miles south of Los Angeles, is the locale for scenes in "Malamute Meg," the third release. A Chinese Western saloon and dance hall furnishes an important interior scene for "The She Wolf," the proprietor of one of these places assisted in the construction of the set, which is a replica of his establishment, and some of his Chinese waitresses appear in the scene.

Miss Guinan's reputation for realism, it is said, will be further borne out by her work in the Frohman productions, and she has undertaken tasks which it is claimed even a man might be justified in dodging. One of these occurs in "South of the Santa Fe," where, in a realistic fight with comboys, Miss Guinan was injured in filming one of the scenes.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

A GLANCE through the advertising pages of the New York dailies reveals several significant events in the moving picture world. The week of May 7 saw the opening, Monday night, of the Salvation Army picture, "Fires of Faith," in which Commander Evangeline Booth appeared. At the other theatres Nazimova in "The Red Lantern," Blanche Sweet in "The Unpardonable Sin," and Anita Stewart in "Mary Regan" were being shown. For the following week Mary Pickford, in her initial First National release, "Daddy Longlegs," is underlined; also Norma Talmadge in "The New Moon" and the opening of the D. W. Griffith repertory season, which is announced as "A world epoch in the history of the theatre."

Another event which shows the advancement of the moving picture in a direction which practically has been barred to it in the past, is the meeting in New York of a committee from the Methodist Society to secure pictures for exhibition at the Conference in Columbus next July at which over two hundred thousand members of the society are to be present. At a meeting of the committee several of the trade paper reviewers were invited to attend and assist in the selection of the pictures.

The showing the week of May 7 in New York of the British films brought over for the purpose of ascertaining if the reviewers and others connected with the screen consider them suitable to the American market should prove a quick method of getting a line on the information wanted. Reviews of the first half of the pictures appear in this issue.

Give us new stories! says the exhibitor, and the demand is echoed by the public. This cry is natural enough. But to meet the demand is not so easy as it appears to the man in front of the screen. Authors, directors and producers know the chances they are taking when they depart from the conventional. Certain situations may be relied upon to please the majority of amusement seekers. These have been used over and over again and will continue to be used as long as the screen exists. When a producer spends a small fortune on a picture and secures the services of a director and actors of known ability he is loath to use a story with untried situations. He cannot follow the example of his rival on the stage and substitute a bit of "sure-fire" for the new material. Novelty pays big returns when it succeeds, but has an unpleasant trick of betraying the manager's trust. WEITZEL.

IN THIS ISSUE.

Fires of Faith (Paramount).
The Amateur Adventuress (Metro).
The White Heather (Tourneur).
Mary Regan (First National).
The Man Who Turned White (Exhibitors Mutual).
Some Liar (Pathe-American).
Josselyn's Wife (Exhibitors Mutual).
Taxi (Triangle).
The Third Degree (Vitagraph).
The Master Man (Pathe).
The Kiddies in the Ruins (Welsh Pearson & Company).
God and the Man (Ideal Film).
Uncle Remus-Brer Rabbit (Anson Dyer).
Nearer My God to Thee (Hepworth).
The Siren's Song (Fox).
Sally's Blighted Career (Christie).
The Social Pirate (World).
Fool's Gold (Arrow).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"Fires of Faith"

Salvation Army Picture Produced by Paramount Is Splendid Tribute to This Noble Organization.

Reviewed by Edward Weitzel.

THE SALVATION ARMY has acted wisely, as usual. The decision of its leaders to permit the use of its name in connection with a moving picture has opened up a wide channel for spreading the story of its wonderful achievements in the war. Less a propaganda picture than a piece of story-telling that will compare favorably with any of the screen tales of the great conflict, "Fires of Faith" will interest and entertain regardless of creed. While a splendid tribute to the noble organization whose activities inspired it, every spectator will be doing himself a kindness when he buys a seat and sits down to look at the picture. He will receive full value for his money. That, by the way, is true of every investment in the work of the Army. The war has taught everyone this important fact.

The combination of circumstances which produced "Fires of Faith" guarantees expert effort in every department. Charles E. Whittaker wrote the original story, Beulah Marie Dix put it into scenario form, and the picture was produced by Famous Players-Lasky Corporation under the direction of Edward Jose. The cast, which includes Catherine Calvert, Eugene O'Brien, Robert Anderson and Ruby de Remer, and is supplemented by the appearance of Commander Evangeline Booth in person, is up to the mark in every particular.

On the opening night at the Harris Theatre, New York, Colonel William McIntyre, speaking as the representative of Commander Booth, assured his hearers of the Army's pride in the picture. That pride is well founded. It is now up to the exhibitors and the general public to show their appreciation of the men and women who worked so unselfishly to aid the boys "over there" by booming "Fires of Faith" to the limit.

The Story.

"Fires of Faith" is a cleverly conceived blending of what the Salvation Army has accomplished for humanity, and a love story of the great war, whose entertaining qualities make it excellent entertainment for the general public. A young girl, Elizabeth Blake, who is inveigled into a road house and betrayed, is discovered by Salvation Army workers after she has sunk to the lowest level of womanhood, and has been struck down while trying to help Harry Hammond, who knew her when she was a maid in the home of Mrs. Traverse, to whose daughter Hammond is engaged. The young man has wandered down toward the docks while waiting for Agnes Traverse and her mother, who are attending a Salvation Army meeting at headquarters, and has been attacked by two thugs. They exchange clothes with him and sell him to the captain of a freighter, who is short of firemen.

Elizabeth is taken to headquarters by the workers and kept there until she recovers. There is then shown how she may become a useful member of society. She accepts the chance and goes to France as a Salvation Army lassie. Luke Barlow, a farmhand who knew and loved Elizabeth when she was living with her foster parents in the country, meets her just as the workers are leaving for the other side. He enlists in the regular army and follows Elizabeth as soon as circumstances will permit.

Hammond is forced to shovel coal on the freighter until France is reached. He enlists in the aviation service and eventually meets Elizabeth, and also Agnes, who became a Salvation Army worker, after the death of her mother. Elizabeth has learned to care for Hammond, but she realizes that her love is hopeless, and Luke turns out to be so faithful and such a fine soldier, that she is glad to accept him.

Scenes of the conflict and situations of dramatic strength carry the latter part of the story to a thrilling climax.

Cast.

Elizabeth Blake.....Catherine Calvert
Harry Hammond.....Eugene O'Brien
Agnes Traverse.....Ruby de Remer
Mrs. Traverse.....Helen Dunbar
Salvationist.....Theodore Roberts
William Booth.....Charles Ogle
Jules.....Pat Moore
Mrs. Booth.....Edythe Chapman
Pierre.....Herbert Standing

Story by Charles E. Whittaker.
Synopsis by Beulah Marie Dix.
Directed by Edward Jose.

Advertising Angles: Don't attempt to

handle this as an ordinary story. It must be handled along different lines. If there are Salvation Army people in your town you can enlist their aid. If there are none, get in touch with the nearest headquarters, and ask their aid. They will probably send you some people to help you. Interest the newspapers well in advance. Tell them that this has been made in conjunction with the Salvation Army, and as an appreciation of their great work abroad. Get them to give you extra space. Use paper lavishly, chiefly the doughnut styles, and post as widely as possible.

Program and Advertising Phrases: Splendid Picturization of Work of an Army Which Gave the Yankees Their Doughnuts and Morale at the Front.

Story of the Salvation Army Lassies Appeallng in Every Phase With All-Star Cast and Intensely Human Action.

She Went Down the Scale Over Here But Over There the Loyalty of Her Whole Being Made the Men of Battle Love Her.

Every Laddie in Khaki Had a Salvation Lassie Who Fought For Him Even While the Shrapnel Rained. See the Story in "Fires of Faith."

The Photoplay Which Tells the Great Story of an Organization That Lived Up to the Needs of the Hour.

Your Boy Knows Her. And All His Buddies in O. D. Know Her. See Her in the Salvation Army Story, "Fires of Faith."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Amateur Adventuress"

Emmy Wehlen Attractive in Entertaining Comedy Romance Released by Metro.

Reviewed by C. S. Sewell.

OF THE type of photoplays built principally to amuse is "The Amateur Adventuress," released by Metro April 28. It is a comedy romance starring Emmy Wehlen. The work of the star is pleasing, and she has been afforded ample opportunities to appear to advantage in gorgeous gowns.

The clever and witty subtitles are a feature of the production, and there is an abundance of good clean comedy provided by the love affair between the son of a wealthy soap manufacturer and a delicatessen keeper's daughter, although the characters of both are exaggerated.

There is a gentle jibe at the movie fans, in the character of the soap makers' widow, whose two passions in life are her love for her son and "the movies." This has been effectively used in the ending of the picture.

The supporting cast is excellent, Victor Potel being exceptionally good as the soap maker's son. Praise is also due to William V. Mong as the hypocritical benefactor of working girls, and Gene Pallette as the self-centred young clerk. The photography is very good, and Director Henry Otto has handled this adaptation of a popular magazine story in such a manner as to bring out its entertaining values well, although plausibility has been somewhat sacrificed.

Cast.

Norma Wood.....Emmy Wehlen
Oliver Morley.....Allen Sears
George Goodle.....Gene Pallette
William Claxtonbury....William V. Mong
Mrs. Claxtonbury.....Marion Skinner
Flossie.....Rosemary Theby
Mrs. Sentel.....Lucille Ward
Gregory Charles Sentel.....Victor Potel

Story by Thomas Edglow.
Scenario by June Mathis and Luther A. Reed.
Directed by Arthur Martinelli.

The Story.

Emmy Wehlen in Metro's "The Amateur Adventuress," portrays a stenographer employed by a wealthy hypocrite who conducts a bureau to help working girls, as a cloak for his unscrupulous business methods, and who is inclined to take a personal interest in his pretty applicants.

Engaged to a smug, selfish clerk who decides that she may continue at work after they are married, and goaded by her employer's repeated declarations that she should wear pretty clothes, she determines to see "Life." She orders gorgeous clothes, charging them to her employer. His wife learns of this, and the girl claiming that her employer is to blame, finally wins his wife's sympathy and a check for $500.

Then her adventures commence. She meets a wealthy man whose sister's son is in love with a delicatessen keeper's daughter, and agrees for $5,000, to "vamp" him. She finally succeeds, but in the meantime falls in love with the rich man who has engaged her for this undertaking. She confesses she has been a "wicked" girl, having forged her former employer's name and obtained the $500 by black-

Emmy Wehlen
Is caught, pensively and figuratively figuring in "The Amateur Adventuress."

mail. However, he gladly forgives her, and all ends happily.

Program and Advertising Phrases: Emmy Wehlen as Star of Breezy Comedy Romance of a Girl Who Wanted to See Life.

Story of a Son Whose Shekels Came from Sale of Scented Soap and How He Was Delivered from the Deep Designs of a Delicatessen Damsel.

How an Amateur Adventure Developed into a Real Romance.

Drab Dreary Drudge Develops into Beautiful Butterfly Bringing Real Romance to an Amazing Amateur Adventuress.

Advertising Angles: Advertise not only the star, but the other favorites in the cast. Tell that this is taken from a story in Young's Magazine. Play hard on the story. It offers many good angles. Take them up one by one, if you have time. In the cities and even the towns your big angle is the proposition that Goodie makes, that they get married and she need only add housework to her office duties. You can make a lot of this.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"The White Heather"

Maurice Tourneur Production Adapted from the Drury Lane Melodrama with a Sensational Undersea Conflict.

Reviewed by Louis Reeves Harrison.

ENGLISH melodrama, strengthened by highly interesting undersea views photographed by the Williamson submarine tube, "The White Heather" portrays some tremendous efforts to get the "papers" in the case of a young lady, Marion Hume, who married Lord Angus Cameron aboard his yacht by the Scotch ceremony of declaration before two witnesses. The documentary evidence of the marriage, enclosed in water-proof wrappings before the yacht was sunk, constitutes the sole protection of Marion and her child, as one witness disappeared in the deep, and the other in the flotsam and jetsam of the London underworld. Lord Angus, finding himself in serious financial circumstances, urged to marry a woman of wealth, denies his secret marriage to Marion, and fights with high-bred selfishness to make his own son a bastard, a conflict ending in his own death, and that of a lad who tried to clear the young wife's name. Such is the tragic plot of the Tourneur production, the theme embodying vehement denunciation of class prejudice in Great Britain.

Just as Liszt paraphrased and transformed a lot of barbaric Hungarian melodies into rhapsodies of beauty, so Tourneur paraphrases and transforms these Drury Lane melodramas into visualizations of scenic charm by consummate skill in accomplishing fine picture effects. Some of his exteriors are filled with the instinctive delights of beautiful landscape, his interiors gems of lighting effects.

The Story.

Lord Angus Cameron, of the White Heather country, finds himself seriously embarrassed financially during a panic on the stock exchange, and goes to Donald Cameron on his country estate for a loan. Donald refuses because Angus will not contract a favorable marriage with one of his class. Under compelling necessity, ruin staring him in the face, Angus decides to rid himself of a secret marriage made with Marion Hume on board his yacht before it was sunk. Many fathoms under water lies the documentary evidence; one witness is dead, and the other has long vanished, a sailor on some long voyage. During a hunt he accidentally shoots his own son by this marriage, and this leads to a revelation, Marion announcing the alliance to protect her injured child. When it is denied by Angus, she goes to her father, James Hume, while two modest admirers search for the missing witness in the London haunts of the underworld. David Hume makes a fight in the courts for his daughter's honor, but the case is lost from lack of evidence, and Hume is ruined on the exchange, dying when he is unable to meet his liabilities.

The missing witness is found, but Angus has not been idle, and he bribes the witness to disappear again. There remains only the papers on the sunken yacht, encased in a chest. Diving operations are in progress there. Lord Angus and the two humble admirers of Marion

hasten to the scene. One of the later goes down. So does Lord Angus. They meet at the wreck, Angus armed with a knife. In the struggle he accidentally cuts his own air tube, and is lost. The survivor comes back with the much-desired proofs of the marriage and claims Marion for his own, while the other humble admirer dies, confessing his love.

The Rialto spectators who watched "The White Heather" appreciated the acting of H. E. Herbert as Lord Angus, and Mabel Ballin as Marion Hume, and they thoroughly enjoyed Tourneur's artistry of production in conjunction with Rialto skill of presentation, just as they enjoy the Rialto's orchestral skill of interpretation, but interest centered on the undersea combat at the last of the melodrama, and this will be the story's chief value to exhibitors generally throughout this country.

Cast.

Lord Angus Cameron.....H. E. Herbert
Donald Cameron.....Ben Alexander
Alec McClintock.....Ralph Graves
Marion Hume.....Mabel Ballin
Dick Beach.....Jack Gilbert
James Hume.....Spottiswood Aitken

Directed by Maurice Tourneur.
Story by Cecil Raleigh and Hanery Hamilton.

Program and Advertising Phrases: Sensational Undersea Struggle in Maurice Tourneur Production of Drury Lane Melodrama.

Melodramatic Story Given Unusual Treatment by Maurice Tourneur in Picturization of "The White Heather."

He Denies Secret Marriage and His Son, and His Selfishness Leads to Spectacular Situations in Big Photoplay.

Lost Documentary Evidence of Marriage Makes Whirlpool of Events in Sensational Submarine Spectacle.

Wonderful Photographic Effects in Tourneur Production With Undersea Views Taken by Williamson Submarine Tube.

Advertising Angles: Play up the drama as one of the Drury Lane productions of which "Sporting Life," "The Great Ruby" and others are examples, but bear heaviest on the underwater scenes. Tell that they were made with the Williamson Brother's apparatus, and then describe the thrilling scene in which the villain gets his just desserts by slashing through his own air pipe in a struggle underwater. If you played "20,000 Leagues," hook up with that, but tell that there is a smashing big dramatic story as the prelude to the fight.

"Mary Regan"

Anita Stewart in New First National Release Presents Fine Type of Womanhood.

Reviewed by Edward Weitzel.

FOLLOWING her impersonations of a daughter of the American aristocracy of dollars and a royal princess in Louis B. Mayer productions, Anita Stewart's third picture, directed by Lois Weber, is a screen version of Leroy Scott's novel of today, "Mary Regan." The heroine is a young girl whose mother fell in love with a handsome thief and married him with the hope of working his reformation. Mary's mother sacrificed a fine social position for love, only to die of a broken heart when her husband was taken by the police. The little girl inherits her mother's fortune and character. When she grows into a beautiful woman she realizes she belongs to neither the social nor the underworld, but occupies a position between the two. It is her efforts to win her true place in the world that makes up the story told on the screen.

Leroy Scott's novel is melodramatic in incident and its motives are not always convincing, but it contains an excellent clash of characters and the manner of its production goes a long way in making it good entertainment for the average screen patron. Lois Weber is as faithful as ever to her creed of correct detail in every scene, and quite as successful in result. Anita Stewart invests the name part with the fine type of womanhood intended by the author, and plays her scenes with the restraint suggested by Mary's refined nature. Beautiful gowns add to her attractiveness. Frank Mayo is a splendid representative of the well bred manly Police Commissioner who wins Mary at last. Other admirable characterizations should be credited to Carl Miller, Barney Sherry, Brinsley Shaw, George Hernandez, and Hedda Nova.

The Story.

When Mary Regan learns that Robert Clifford loves her she refuses to listen to him. She loves him in return, but will not imperil his career by becoming his wife. The daughter of a notorious thief and a girl of wealth and position,

Anita Stewart
Is startled but not at all afraid in this moment from "Mary Regan."

the heroine of Leroy Scott's story, "Mary Regan," finds that she belongs to a world apart. Her mother sacrificed everything for the man she loved, in a vain effort to reform him, and her daughter follows her example by stifling her love when she realizes that if Clifford marries her his career as a public official is at an end. Through her father's connection with the underworld, Mary is known to a band of swindlers. They try to use her to entrap a wealthy young chap, who has just come into a fortune and is spending it as rapidly as possible.

Mary's mother has left her considerable money, and she goes to a resort in the mountains to escape Clifford, and also the gang of crooks. Peter Loveman, the legal adviser of the gang, has convinced young Jack Morton's father that he can keep the boy out of trouble. The gang has introduced Jack to a woman named Nina Cordova, and he has become infatuated with her. He has not been home for several days, and is kept stupefied with liquor. Under pretense of finding him they bring the boy home and then get his father's consent to send him to a resort accompanied by one of the gang who is to keep young Morton out of mischief. The elder Morton is supposed to believe that the lawyer and his companions are trustworthy persons.

Mary meets Jack Morton, and the boy falls honestly in love with her. Hoping to reform him and being anxious to put Clifford completely out of her life, Mary marries Morton. Her plans do not accomplish the ends intended. Jack goes back to Nina, and is killed in a raid on a cabaret, and Clifford at last convinces Mary that it is her duty to follow the dictates of her heart and become his wife.

Cast.

Mary Regan.....Anita Stewart
Robert Clifford.....Frank Mayo
Jack Morton.....Carl Miller
Morton, Sr., Jack's father..Barney Sherry
Jim Bradley.....Brinsley Shaw
Peter Loveman.....George Hernandez
Commissioner Thorne.....L. W. Steers
Nina Cordova.....Hedda Nova
Proprietor Cafe.....Syn De Cona

Story by Leroy Scott.

Directed by Lois Weber.

Advertising Angles: Boom Miss Stewart and hook up with "Midnight Romance" and "Virtuous Wives." Also play up the fact that this is another Lois Weber production. Then direct your appeal to those who have read the story in the Cosmopolitan Magazine. Make a special effort to get your stills and cards into book stores in connection with this hook up. If you have the play about the time the current magazine is due, get your dealers to permit you to put circulars into the new copies with "You remember Mary Regan," and going on to tell that you have the play. The same line can be used for a throwaway or mailing piece.

Program and Advertising Phrases: Anita Stewart Returns With Successor to Her Previous Screen Triumphs—"Virtuous Wives" and "Midnight Romance."

Screen Drama of Big Scenes, Big Business and Big Climaxes Starring Beautiful Anita Stewart.

Filled With Crooks, Convicts and Remarkable Conversions from Crime.

Le Roy Scott's Cosmopolitan Magazine Story Screened With Anita Stewart the Star.

Following Her Heritage of Birth Pretty Girl Nearly Sacrifices Happiness to Fancied Duty.

Advertising Aids: Two one sheets, two three sheets, one six sheet, one twenty-four sheets, 8x10, 11x14 and 22x28 photos for lobby display, three slides, press sheet, music cue sheet, various sizes of cuts, heralds.

'The Man Who Turned White'

Robertson-Cole's First Superior Production Features H. B. Warner in Story of Rich Oriental Setting.

Reviewed by Margaret I. MacDonald.

THE first of the Robertson-Cole pictures under the Superior brand, "The Man Who Turned White," released through the Exhibitors Mutual, evidences not only costliness of production, but much attention given to correctness of detail in its Arabian settings. There is also exhibited in the picture an unusually beautiful quality of photography, with effective toning. Scenes in the Arabian restaurant have been skillfully made and assembled, giving only such glimpses of dancers in action as serve to eliminate any sense of amateurishness, and act as an added garniture to artistic settings. The pic-

ture, based on a combination of romance and tragedy, has its beginning in the desert where opportunities for action and spectacular atmosphere are afforded among marauding Arab tribes.

The development of the story on the screen might have been strengthened by paying more attention to details relating to the human interest of the play; but if technical errors are looked for, they will be hard to find. The production will stand largely on its spectacular merits, and on the excellent character interpretation of the cast. H. B. Warner in the title role gives a fine performance, and Barbara Castleton in the feminine lead is one of the pleasant memories of the production.

The Story.

The story of "The Man Who Turned White" covers a period in the life of Captain Rand, an English officer, after he has allowed himself to be dismissed from the service to protect from justice Captain Beverly, who previously saved his life in battle. Assuming the garb and outward appearance of an Arab he becomes known as Ali Zaman, and finds an opportunity to avenge the bitterness which rankles in his heart, when on a moonlight night on the desert, he steals from Beverly the woman that he loves.

The woman, Ethel Lambert, discovers that her captor is a white man, and inspires in him the white man's heritage of chivalry, which causes him to release her.

A restaurant in an Arabian town is the scene of their next meeting, where the hero appears in European garb, and overcomes by force, a quartet of ruffians who attack the girl's father. In the days that follow, the romance between the pair grows, and Rand is about to tell the girl of his love, when Beverly appears on the scene and tries to strengthen his own cause, by repeating the story of Rand's disgrace.

Rand gives Ethel a week to think over the affair and give him her answer. In the meantime, a conspiracy to kill him and to kidnap Ethel is put in motion by his enemies. A dancer, in love with Rand, is a party to the conspiracy, and helps to lure the heroine out on the desert in search of Rand, who has departed in the belief that she has refused to forgive his disgrace. Beverly repents of his action, follows them into the desert, and is killed in the battle that ensues, while the lovers are rescued by European soldiers and left to go their happy way.

Cast.

Capt. Rand } .....H. B. Warner
Ali Zaman }
Ethel Lambert.....Barbara Castleton
Capt. Beverly.....Wedgewood Nowell
Fanine.....Carmen Phillips
Joudar.....Manuel Ojeda
M. Mirabeau.....Jay Dwiggins
Mme. Mirabeau.....Eugenie Forde
Watchman.....Walter Perry

Story by F. McGrew Willis.
Screen version by George Elwood Jenks.
Directed by Park Frame.
Photographed by William Foster.

Advertising Angles and Program Phrases are published in a special article in this issue.

"Some Liar"

William Russell Gives Effective Portrayal of the Title Role in Speedy Comedy for Pathe.

Reviewed by Margaret I. MacDonald.

THE speedy action of "Some Liar," a five-part William Russell production for the Pathe program, is its distinguishing feature. The comedy situations lean toward the farcical, and will please the average audience. There are fights in plenty, and considerable comedy is derived from a rather gruesome subject, the selling of cradles and coffins. William Russell in the title role gives a creditable performance. The development of a propensity for lying in the young salesman creates a number of amusing situations set in the atmosphere of the Wild West.

Cast.

Robert Winchester McTabb,
William Russell
Celie Sterling.....Eileen Percy
Sheldon Lewis Kellard....Haywood Mack
High Spade McQueen.....Gordon Russell

Story by James Oliver Curwood.
Scenario by Stephen Fox.
Directed by Henry King.

The Story.

The hero of "Some Liar" is Robert Winchester McTabb, a young salesman who works for a manufacturer of cradles and coffins. He lands in a mining town in Arizona and promptly falls in love with Celie, a pretty Western girl, who listens to his stories of bravery and learns to look upon him as a hero. She tells him that she knows some one who will need a coffin very soon. The man, Kellard, holds a package of letters which she wants, and she orders McTabb to kill him and bring her the letters. High Spade McQueen, proprietor of the gambling house, orders a coffin for Kellard, who has

William Russell
Has evidently told Eileen Percy an Ananias in "Some Liar."

stopped payment on a gambling debt; and Kellard hearing of this, picks a quarrel with McTabb for selling High Spade the coffin.

Continuing his tales of man-killing to Celie, McTabb finds himself face to face with carrying out her request that he kill Kellard. In trying to get the letters McTabb is followed to Kellard's cabin by High Spade, who does the killing to win Celie's favor. In a struggle between McTabb and Kellard, McTabb gets the letters, and both men return, claiming the glory of the deed. McTabb is about to be lynched for his pains, when it is proved that Kellard is the murderer. He is spared death because it is against the rules to lynch home folks, and Celie and McTabb decide to "hang together for life."

Program and Advertising Phrases: Speed and Action Distinguish Latest William Russell Photoplay.

Celia, Coffins and Cradles Cause Considerable Commotion and Create Clever Comedy.

He Was "Some Liar" and it Got Him in a Lot of Trouble But He Finally Came Out All Right.

Engaging Photoplay with Plenty of Love Interest Stars William Russell Popular Screen Player.

Advertising Angles: Play up Russell but make the most of the title and the story angles it offers. Catalogue the lies he tells, giving to each a twelve or eighteen point line and wind up with, "but he told no lie when he told Celie that he loved her. That was the truth and when you see her you won't blame him for telling the truth just once." Start another advertisement with "He sold coffins and cradles, but he didn't sell many cradles in Yellow Jacket, though the trade in coffins was brisk, and he came near filling one himself." Pick up other bits from the story and play them up in program readers and newspaper displays. Make capital of the fact that this is from a novel by James Oliver Curwood, who is being featured by the Hearst magazine string just now.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Josselyn's Wife"

Screen Adaptation of Kathleen Norris' Novel Proves Splendid Vehicle for Bessie Barriscale.

Reviewed by Margaret I. MacDonald.

BESSIE BARRISCALE will look long for a better screen vehicle for her talent than the Kathleen Norris novel, "Josselyn's Wife," in which she appears for the Exhibitors Mutual. The production based on a domestic tragedy is so well made, so perfect in ordinary detail, so faithfully enacted by a cast of well-known and competent players, that its effect on the spectator in absorbing. Thanks to the author, situations arise in a logical way, a fact which the director has made the most of by converting to the screen every inch of human interest that the story holds. Bessie Barriscale gives a delightfully intelligent portrayal first of the girl, then of the happy wife and mother whose lot gradually shifts to an extreme of sorrow and tragedy. The role calls for versatility of talent, and affords the star many opportunities which she never fails to make the most of. Little Ben Alexander is an important member of the cast. Nigel Barrie, Kathleen Kirkham and Joseph Dowling do especially commendable work in the production.

Cast.

Ellen Josselyn.....Bessie Barriscale
Gibbs Josselyn.....Nigel Barrie
Lillian Josselyn.....Kathleen Kirkham
Grandpa Latimer.....Joseph Dowling
Tommy Josselyn.....Ben Alexander
Lindsay Pepper.....Leslie Stewart
Lizzie.....Marguerite DeLamott
Aunt Elsie.....Josephine Crowell
Joe Latimer.....George Hackathorn
Mrs. Rose.....Helen Dunbar
Thomas Josselyn.....Tom Gulse

Story by Kathleen Norris.
Directed by Howard Hickman.
Released by Exhibitors Mutual.

The Story.

The author of "Josselyn's Wife" has chosen a rather unusual setting for the eternal triangle idea, placing a man's youthful step-mother in the role of the vampire who worms herself into his domestic relations, causing him to be untrue to his young wife. This circumstance comes about when the man, an artist, brings his wife and child to the

home of his father, from which he has been estranged because of the type of woman which his father has put in his dead mother's place.

Once a reconciliation has been established his stepmother sets herself the task of diverting the young man's affections from his wife to herself. In the course of affairs, when the father has discovered the tangle in the domestic relations of the family, a quarrel ensues between father and son. The following morning the old man is found dead in his chair. After the son is arrested and held for trial, and his wife and child have gone to live at her father's home, the little boy innocently reveals that he shot his grandfather, a civil war veteran, while they played at catching spies. When the child tells his story to the authorities, the hero is released, and the scene shifts to California, where he goes with his family to regain his health.

Program and Advertising Phrases: Bessie Barriscale Returns to Her Legion of Admirers to Present Her Best Photoplay.
Rattling the Skeleton's in High Society's Closets.
Art Studios and Artists Models Drawn Upon for Society Photoplay.
Beautiful Bessie Barriscale in Gowns of Ravishing Texture and Artistic Design. The Best Dressed Woman in Photoplays.
Tragic Outcome of An Adventure With a Gun That Wasn't Loaded.
Scandals and Complications Arising from Doings In an Artist's Studio.

Advertising Angles: Feature Miss Barriscale, but make your play on the story itself, playing up the many strong dramatic angles. If your audience like the sensational, play up the vampire stepmother, but unless they demand sensation, work the child angle and Ellen's efforts to keep her husband's love.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"Taxi"

Comedy Well Put Over Characterizes Taylor Holmes Special for Triangle.

Reviewed by Margaret I. MacDonald.

THERE is no doubt of the box-office values of "Taxi," the Triangle adaptation of George Agnew Chamberlain's story, with Taylor Holmes in the masculine lead, and pretty Lillian Hall in the ingenue role. The production is well made, with plenty of comic incident and speedy action. It is not a one star picture, but shares its responsibilities with more than one competent player. Maude Eburne's eccentric comedy is one of the strong features of the picture. The production contains the elements of comedy, drama and adventure; its situations are skilfully developed and its detail convincing. Taylor Holmes in the role of Robert Hervey Randolph gives an especially pleasing performance, and it is doubtful if Lillian Hall has ever been seen to better advantage. Henry Sedley as Duke Beamer gives a convincing impersonation of an unscrupulous millionaire.

Cast.

Robert Hervey Randolph..Taylor Holmes
Madge Van Tillier.....Irene Tams
Vivien Vivierre.....Lillian Hall
Sweet Genevieve.....Maude Eburne
Duke Beamer.....Henry Sedley
Mrs. Borden Millyuns.....Jane Jennings
Eileen Millyuns.....Olive Trevor

Story by George Agnew Chamberlain.
Directed by Lawrence Windom.
Photographed by George W. Peters.

The Story.

Robert Hervey Randolph is the young man in "Taxi" who comes suddenly face to face with a situation which causes him to trust the shaping of his destiny to the Ajax Taxi Company. One night as he mingles with the Broadway crowd, he causes the taxi in which he is riding to stop in front of the stage entrance to a theatre, where millionaire Beamer is trying to force his attentions on Vivien Vivierre, a little chorus girl. As the door of the taxi opens, evidently for Beamer's accommodation, the girl steps in and Randolph gives Beamer a proper "bump" as he closes the door and hurries off with the girl.

Vivien confides to Randolph that Beamer has had her discharged, and that she is at a loss to know where to turn for a living. He takes her to his apartment. While he prepares her something to eat, he discovers that she is the missing heir to the ten thousand dollars a year income that he has been enjoying. He persuades her to stay all night while he seeks other quarters, and incidentally buys a job, uniform thrown in, from a taxi driver. The following morning at the request of Randolph, the family lawyer calls on Vivien and acquaints her with her position as heir to the estate. Some amusing situations develop before Randolph is rounded up and made vice-president of the Ajax Taxi Company, forestalling an attempt by Beamer to ruin the company from which Vivien receives a large part of her income. The romance started at the first meeting of Randolph and Vivien comes to a climax at the close of the last chapter.

Taylor Holmes
Has quite a pull and uses it in "Taxi."

Publicity Points.

A night ride in a taxi bursts the bubble of fortune for one while it mends the tattered remnants of another's destiny.

When finance balances on the feminine side of romance, Love sometimes has a hard time straightening out the situation.

Advertising Angles and Program Phrases published in special article on pages 891 and 892 of issue of May 10.

Advertising Aids: One design each one, three and six-sheets. Special processes art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"The Third Degree"

Vitagraph's New Alice Joyce Picture Good for a Long Run.

Reviewed by Hanford C. Judson.

VITAGRAPH has a big picture in its new release, "The Third Degree," with Alice Joyce and Gladden James. It is a most affecting story. In working it up, Director Tom Terriss has resourcefully and without padding made each scene add just enough more to the developing situation to keep a constantly increasing hold on the spectator. This is accomplished largely by keeping the action of each of the well-chosen characters so carefully within the probabilities, that the whole is perfectly convincing. After the hero is proved guiltless, the humanity of the wife, Alice Joyce, in her piteous predicament gives an interest even deeper than the excitement of the hours before the trial.

Alice Joyce provides masterly work in this character, Annie Jeffries. Gladden James ably portrays the boy who isn't a strong character. L. Rogers Lytton, as the police captain, and Edward McGuire, as his sergeant, are capital. These players carry the action, but they are ably supported by the whole cast. It is one of the best pictures of the year, and is sure to occasion talk of a highly commendatory kind. It can safely be boosted as a picture with both a big punch and a human heart story. Charles Klein's famous stage success of the same name is its source.

Cast.

Annie Sands.....Alice Joyce
Howard Jeffries, Jr.....Gladden James
Howard Jeffries, Sr.....Anders Randolf
Mrs. Howard Jeffries, Sr.,
Miss Hedda Hopper
Robert Underwood.....Herbert Evans
Richard Brewster.....George Backus
Dr. Thompson.....J. T. Wade
Capt. Clinton.....L. Rogers Lytton
Sergt. Maloney.....Edward McGuire

Story by Charles Klein.
Directed by Tom Terriss.

The Story.

In the Vitagraph picture, "The Third Degree," the hero is Howard Jeffries, Jr., son of a millionaire. Howard Jeffries, Sr., marries again, and we are told that the new Mrs. Jeffries and Robert Underwood, the rather fast roommate at college of Howard, Jr., had once been something more than friends. Howard, Jr., marries Annie Sands, a beautiful girl who had been a waitress in the college town.

When the father hears who his son's wife is, there is a flare-up, and the young couple leave the house. Underwood has opened a curio store, and lost money that didn't belong to him. He writes to Mrs. Jeffries, Sr., telling her that unless she comes to him, he will shoot himself.

Howard, Jr., remembers that Underwood owes him money, and goes to collect it. He is drunk, drinks more and falls asleep on the sofa. Underwood hides him. Mrs. Jeffries comes, refuses to have more to do with Underwood and leaves. Underwood shoots and kills himself. The sound wakes the young man who is trying to get out, is captured by the police. Under the hypnotic strain of third degree, he confesses to murder.

It is brought out that a woman had called on Underwood, and the police try to fasten it on Annie. The girl suspects that it is the other Mrs. Jeffries, and gets her to provide evidence that will show a suicide; but, to save her relative, lets it be thought that she was the woman of the visit. Old Jeffries, after the trial,

determines to get his son a divorce on the sly, and Annie is bravely going on with the role she has taken. A lawyer friend of the family gets the older Mrs. Jeffries to confess, and the happy ending is near.

Program and Advertising Phrases: Alice Joyce Star in Vitagraph's Screen Presentation of Famous Stage Success.
Great Screen Drama of Police Inquisition and Forced Confessions.
Alice Joyce Given Strongest Role of Her Screen Career in Great Stage Success Now Revived.
The Late Charles Klein's Greatest Stage Play Now Screened by Vitagraph With Alice Joyce the Heroine.
Great Drama Has Mission in Exposing Methods of Police Inquisitions.

Advertising Angles: Play up Miss Joyce and go on to tell that this is based on one of the strongest dramas ever written by the late Charles Klein, who also wrote "The Lion and the Mouse," another recent Vitagraph success. Play strong on the third degree angle, asking how many innocent men have been sent to their deaths by bullying police methods. This is purely a newspaper campaign, but this end should be worked to the limit for you have both star and drama.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Master Man"

Frank Keenan Gives Impressive Performance in Pathe Drama of Crooked Politics.

Reviewed by Margaret I. MacDonald.

WELL devised and cleverly acted melodramatic situations characterize "The Master Man," a five-part Frank Keenan production for the Pathe program. Frank Keenan in the portrayal of the title role finds ample opportunity for the display of his talent. He handles tense situations with an ease that lends conviction. The best character work is done by Jack Brammall and William V. Mong.

The production is highly melodramatic, and its situations developed in the bosom of crooked politics have been devised by the author for the purpose of forming a setting for the magnetic personality and influence of the "master man." These situations with their various solutions are satisfactory, even to the point where the "master man" is caught at his game and conceives the unique idea of playing dead for the purpose of again cheating justice. In order to develop a note of romance which the story holds, and also to prove a "clean-up" in the character of the "master man," he is allowed to reappear and rescue the woman he loves from indictment for the murder of her husband. In the courtroom scenes there is at times questionable confusion, and now and then a stray incident that interferes with their otherwise convincing qualities.

The Story.

Emanuel Blake, Attorney General of the State in "The Master Man," is a man of powerful personality who manages to entirely cover, or shift the blame of crimes committed in connection with the State political machine, to innocent shoulders. At the opening of the story he is ordering Davenport, one of the catspaws of the men higher up, to steal from the Governor a deathbed confession which would menace Blake's future. In so doing Davenport shoots and kills the Governor, and in the scenes which follow Blake cleverly covers all clues, gains possession of the confession himself, and succeeds in getting the wrong man arrested.

At a hearing of the murder case Davenport, becoming panicky, tells that he shot the Governor at Blake's orders. True to former ingenious methods, Blake now maneuvers to save himself, and straightway collapses and has his associates place him in a sanatorium controlled by them. Shortly afterward he is reported dead, at which time he leaves the sanatorium and starts life over again as an employe in a mill, learning something of the lives of the mill people. When the woman he loves is about to be tried for the murder of her husband, he uses his old influence to have himself elected as foreman of the jury, and succeeds in having her acquitted.

Publicity Points.

You may scheme to evade Justice all you want to, but Fate is usually waiting around the corner hand in hand with Truth.

Program and Advertising Phrases: Frank Keenan the Star of Impressive Drama of Crooked Politics.
How a Woman's Influence Overcomes the Stern and Seemingly Inflexible Will of an Unscrupulous Politician.

Frank Keenan.
Seen mastering a difficult problem in "The Master Man."

The Story of a Man Who Finally Renounces Position, Power, Freedom and Even Love for the Sake of a Woman.
He Found That Power Without Honor and Life Without Love Were of No Avail.
Well Devised and Cleverly Acted Melodrama Forms Starring Vehicle for one of America's Leading Actors.

Cast.

Emanuel Blake.....Frank Keenan
Janice Ritter.....Kathleen Kirkham
Geo. R. Vanter.....Joseph J. Dowling
Mitchell Murray.....Joseph McManus
McCullough Davenport....Jack Brammall
Sebastian Ritter.....William V. Mong
Governor Wheeler.....Hardee Kirkland
Lieutenant Governor....J. Barney Sherry
Purdy Cavanaugh.....Joseph Rae

Story by F. X. James.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

Advertising Angles: Play hard on the star. Tell your patrons that he is one of the few real actors of the screen. Ask them to see him in this powerful story. In many sections Keenan is not fully appreciated because he has never been properly press agented. Make your people know his worth. Work on the story, but in offering this angle bear more heavily upon the man who came back to take his punishment for the sake of the girl he loved rather than on the purely political aspect.

Advertising Aids: One twenty-four sheet, one six-sheet, two three-sheets, one one-sheet, 22x28 photos of star and scenes, eight 11x14 photos and title card slide. Press book, music cues, star, scene and ad cuts.

Four English Pictures

W. Arthur Northam Shows to the Trade a Series of English Productions to Get American Opinions.

Reviewed by Walter K. Hill.

WE have been told that English producers are looking to the United States for a market to dispose of their surplusage, now that war is over and photoplay matters are reviving in the old country. Should the pictures thus far shown in Arthur Northam's "carnival" on the New York Roof be fair samples of what the English manufacturer expects us to take, there will be disappointment on the "tight little Isle" when the verdict is rendered.

Starting Tuesday morning, May 6, Mr. Northam introduced two films at a session, the series of showings being set to end Friday morning of the current week. In this way provision is made to show eight English productions, four of the lot being referred to in the appended opinions. Mr. Northam represents several English producers in this preliminary work, and has shown the pictures for the main purpose of getting American opinion upon their adaptability to general exploitation in this country.

"The Kiddies in the Ruins."

Here are three reels of "war," showing a peaceful home before the outbreak, with the husband and father joining the colors and leaving the wife, kiddies and old folk behind. There are scenes near the firing line, and then the father passes through his home village on the way to battle. Temporary reunions take place, and again the soldier is ordered on the march. The final scenes show peace restored in the village devastated by the Hun.

Welsh, Pearson & Co. are given as the producers. They are based on Pulbot's French cartoons. While the numerous children who enter into the scenes are generally clever in their work the story is too long in the telling, and brings no fresh light upon a subject that is becoming more and more unwelcome as a source of "entertainment." An entire reel might better be eliminated, if the subject is to be offered to the American screen—and then there would be nothing remarkable to recommend the subject, even at its best and in most condensed and essential form.

"God and the Man."

Six reels made from Robert Bushannan's book by the Ideal Film Company. One is most inpressed by the excellence of the acting. Even the least conspicuous player is excellent, everybody in the cast giving best attention to the opportunities for dramatic expression that abound. That it is a costume drama will be its first drawback to distribution in this country. With or without reason exhibitors are opposed to anything that is not clothed

in modernity as to dress. The general public has little chance to express preferences, for the showman will not give them many opportunities to pass upon costume plays.

The second and most important item to militate against the very heavy melodrama here pictured, is the dogmas of religion that dominate the subject. Considered purely as a commercial proposition, Wesleyan Methodists might be concerned in the work as propaganda for their faith—but we are led to believe that Methodists are not prone to patronize theatrical entertainment of any type in liberal numbers. For general exhibition the subject does not invite profitable possibilities because of its preachments.

"Uncle Remus—Brer Rabbit."

This cartoon comedy is by Anson Dyer. It was interesting to see the work of an American (Joel Chandler Harris) set forth by an English manufacturer and, particularly, a typical American folk-story product. The tale of how the rabbit secured milk for the little ones is well told by automatons that work cleverly, and provide a novel outcome in screen attempts.

This subject might provide an interesting diversion in houses big enough to go in for novelty for novelty's sake—but it is doubtful if the general run of picture showmen would want the Dyer comedy, for the reason that their public might not care for just that sort of fun. It would be of great interest to kiddies, however; and as a special feature for children, might be made available and serviceable in most theatres.

"Nearer My God to Thee."

In five reels; produced by Hepworth. The title is impossible for use here. Fortunately the references to the hymn run in titles that may be cut out entirely if the application of a suitable and commercial title might be decided upon. There is nothing in the picture that "hooks it up" with the hymn, apart from the main and sub-titles.

As usual in English films, the acting is uniformly excellent. The locations are refreshing in their natural beauty and charm, pretty vistas of English countryside framing the incidents as they slowly progress to a belated ending of the story. To make this picture suited to American exhibitions it would require re-titling all through; cutting and trimming down to a size that would give action to the incidents and tell the story without dragging it out to the bitter end.

With proper editing the feature might slip past in most of the smaller houses as an issue bringing novelty in locations and a story that holds enough interest to make it better than the average run of program attractions. Hepworth films have been seen in America very often. But this particular Hepworth must be "born again" if it is to live here.

(The last four pictures will be reviewed next week.)

"The Siren's Song"

Theda Bara Has Character Story and Acts Well in Fox Picture.

Reviewed by Hanford C. Judson.

THE new Fox attraction, "The Siren's Song," depends for its interest on one character, its heroine, played by Theda Bara. This young girl is endowed with a wonderful voice. The key to her character is a tragic weakness that makes her the prey of any strong suggestion impressed on her mind. Her instincts are good always, and she does no evil. The way other characters conduct themselves often lacks interest, except in so far as the things they do affect the singing girl. Her fates and the peculiar emotional tangles that bring them about are freshly imagined, and to some will be of gripping interest. How wide a circle of spectators will understand it is a question.

Theda Bara plays the singing girl with effectiveness. The average spectator will probably count it a good Theda Bara picture, but with a somewhat forced plot. The story and scenario are by Charles Kenyon. It was directed by J. Gordon Edwards. Together they have accomplished something out of the ordinary run.

Cast.

Marie Bernais, later known as Marinelli, Theda Bara
Jules Bernais.....Alfred Fremont
Aunt Caroline.....Ruth Handforth
Raoul Nieppe.....L. C. Shumway
Gaspard Prevost.....Albert Roscoe
Hector Remey.....Paul Weigel
Paulette Remey.....Carrie Clark Ward
Directed by J. Gordon Edwards.

The Story.

In the Fox picture, "The Siren's Song," Marie Bernais, daughter of a French lighthouse keeper, has a wonderful voice. Her father is a bigot and hates her sweet singing. She has a hard time in the home, falls in love with Raoul Nieppe, a nonconformist minister and, after inviting her father's curse to go to him, finds that he is false.

She tries to commit suicide, is rescued by an old music teacher and in time becomes famous as a singer. Gaspard Prevost, a rich man, falls in love with her. Nieppe comes to Paris to invite her to return to the village to sing to troops about to depart for the front and she accepts.

The influences of the home village act to make her throw over her lover, Gaspard. In a strange scene with her father alone at the top of the lighthouse, the old man is so overcome that he dies and this makes the girl send Gaspard away. Bidding good bye to him on the beach, she catches a cold. The music teacher warns her that if she sings to the soldiers her voice will be ruined. She sings well, but from that time has no voice. Then God gives her happiness in simple duties.

Program and Advertising Phrases: Theda Bara Star of Gripping Photoplay That Tells Story of Woman's Vengeance.
A Story of a Woman's Soul Redeemed by Woman's Sacrifice.
Theda Bara's Super Production Introduces the Queen of Vampires.
Best Screen Role Ever Enacted by Theda Bara, Queen of Vampires.

Advertising Angles: Most of your appeal should be made through the favor with which your patrons regard the star. Work largely on this angle, merely suggesting the high lights of the story to show that it is a typical Bara offering.

"Sally's Blighted Career"

First Christie Two-Reel Special a Good Attraction with Plenty of Snap.

Reviewed by Hanford C. Judson.

THIS is the first of the new Christie Special comedies, and there is snap in its two reels. It begins with country scenes, has back stage scenes, a pretty girl chorus, a rumpus show, scenes in a theatrical boarding house, a scene before a magistrate, and goes back to the farm. Fay Tincher, Harry Deep, Molly Malone and other Christie leaders have prominent roles. It is an excellent farce attraction.

Some stranded theatre people kid Sally into thinking she has an opera voice. When she appears for a job, they feel they must give her a chance. None of the audience kicked at the rumpus show she put over, and spec-

WANTED PHOTO-SERIAL PLOTS

One of the largest motion picture companies desires novel and original stories susceptible of unique development into photo serials of 12 to 20 episodes.

Two kinds of stories are wanted: (1) Mystery and Adventure, full of "stunts" and "thrills"; (2) Love and Romance, with sufficient heart-gripping interest to carry the suspense from week to week.

The best prices will be paid!

Stories are desired only from the best known authors, or trained photoplay writers, and may be submitted in book form or full, typewritten synopses. Photoplay writers may submit fully developed continuity, or synopses by episodes.

Experienced photo-serial directors who are at liberty should also communicate.

Address :— PHOTO-SERIAL MSS.
Advertising Department
MOVING PICTURE WORLD
516 Fifth Ave., New York City

tators will like it. Billy had come to the city to find her and is at the show, after being ejected from the stage door. He too gets into the limelight. Sally wins a few thousand by capturing a burglar. Billy finds a way to make her go back to the farm.

Advertising Aids: Two two-column and three one-column ad cuts, and one one sheet and one three sheet poster.

"The Social Pirate"

World Pictures Shows June Elvidge in Role of Violinist Who Plays on Heart Strings.

Reviewed by William J. Reilly.

THE World production, "The Social Pirate," while it displays the tendencies of the ready-made picture, will satisfy the average theatregoer. June Elvidge, as the violinist whose failure at her first appearance in public leads to such a complicated series of events, wins sympathy by her patient and womanly endurance of the harsh treatment of fate. The cast lends good support, particularly Allan Edwards in the hero's role, Laura Burt as the Irish landlady, and Ned Sparks in a crook part full of flavor.

About ninety-five per cent. of the picture was staged indoors. More outdoor bits would have freshened the story. There are several errors of omission in the continuity. It is not explained, for instance, why the police inspector permits the villain to walk out of the hero's house carrying the stolen jewels in a traveling bag even before he has completed his examination of the persons who were in the house on the night of the robbery. Nor is it explained why June Elvidge wastes much valuable time walking around New York while presumably in haste to get the first boat for Chile. The story is unwound with an upkeep of suspense, however, and sustains a fair amount of interest.

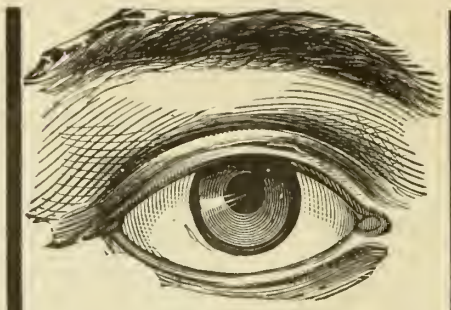
The Cast.

Dolores.....June Elvidge
Mrs. McBride.....Laura Burt
Mrs. Ridgeway.....Lillian Lawrence
Madge Ridgeway.....Winifred Leighton
Bruce Ridgeway.....Allan Edwards
Allen Hobington.....George McQuarrie
Harry Barnes.....Ned Hopkins
Ann Muller.....May Hopkins

The Story.

Dolores Fernandez, in World's picture, "The Social Pirate," is an orphaned South American girl, ambitious in music, who makes her first appearance in a cheap New York cabaret. Her music is too "highbrow" for most of the patrons. Some of them like it, however, and a small riot follows, bringing in the police to arrest everyone in the place. Dolores is permitted to go home on the promise that she will appear in court the next morning. On the way home she finds a diamond bracelet, just lost by Mrs. Ridgeway. The paper next morning does not tell her with whom to communicate in regard to the return of the bracelet, and Dolores writes a note to the advertising department of the daily. She is taken ill suddenly, and the sheet of note paper on which she had written the letter is used by the doctor as a prescription blank.

Dolores goes to court, where as she testifies concerning the riot, the bracelet slips from her purse. The inspector recognizes it as the lost Ridgeway bracelet, and since Dolores can produce no evidence, her note having gone to the druggist, she is given four months in the reformatory.



The New Moving Picture Projector

WAIT FOR IT!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 862-863
NEW YORK

Bruce Ridgeway, hearing Dolores play one day following her liberation, arranges a concert tour for her, and subsequently falls in love with her. A former companion of Dolores in the reformatory turns up to make her life miserable, and a plot to implicate her in the theft of Bruce's sister's wedding presents leads to the clearing up of the mystery of the note which went to the druggist.

Program and Advertising Phrases: Her Music Was Too "Highbrow" For the Cheap Cabaret and the Riot Led to the Reformatory.

June Elvidge Seen As the Ambitious Violinist Whose First Appearance, Although a Dismal Failure, Lead to a Maze of Events.

The Past Loomed Up Like a Shadow But Womanly Patience and Fortitude Conquered the Harsh Treatment of Chance.

June Elvidge Has But One String to Her Bow But She Plays Upon the Heart Strings of All in "The Social Pirate."

Chance Devised For Her the Character of the Social Buccaneer But She Was Innocent and Fought the Tricks of Fate.

Advertising Angles: Play up Miss Elvidge, then work on the story angles. Try such stuff as "Cabaret entertainer was too high brow and caused a riot." "Hooted in the cabaret, she won thousands in the concert hall." Work on the bracelet and the other features. You should get a jewelry store hook up with the bracelet incident and can also get store handling musical instruments.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"Fool's Gold"

Mitchell Lewis and Florence Turner in Big Melodrama by Arrow Film.

Reviewed by Hanford C. Judson.

THE Arrow Film Corporation's new picture, "Fools' Gold," is a melodrama in six reels, with a big sensation—a mine on fire with men rushing through a long gallery in flames. The attraction is sure of a favorable reception, especially on account of its big scenes, but also on account of its humanity and well acted characters.

There are two love stories. The first is unhappy, but in the second generation the children get the happiness their parents missed. At the opening of the second there is a noticeable slackening of interest; but it quickly picks up as the story again gets under way.

Florence Turner again and again puts dramatic power in her role. Mitchell Lewis draws a sterling character getting polish, but remaining true while Sarah Truex, as this man's wife, draws an accenting of unpleasant selfishness. Evelyn Brent, as the younger generation heroine, shows her marked ability. There is no poorly played character.

The background is a Western mining country with scenes full of variety and interest. Director Lawrence Trimble has made his big scenes with crowds as convincing as he has the bits of humanity he pictures in cabin, parlor, office, mine or woodland. The photographs are life-like.

Cast.

Marshall Strong.....Mitchell Lewis
John Moore.....Wellington Playter
Constance Harvey.....Florence Turner
Lilas Niles.....Sarah Truex
Old Niles.....Frances Joyner
David Moore.....Kempton Green
Nancy Smith.....Evelyn Brent

Miss Hatch.....Mlle. Marguerite Serruys
Sir Horace Seaton, Bart.....Harry Hyde
Chris Kuhn.....Loan Star Dietz
"Mother".....Elizabeth DuBarry Gill

The Story.

In "Fool's Gold," an Arrow Film picture, there are two love stories. In the first, the lovers are parted. Their children in the second generation are happier.

Marshall Strong and John Moore are partners in a mine. Both love the school teacher, Constance Harvey. She prefers Strong, but Moore is crafty and she marries him. Moore is killed in a brawl and Strong, who went to the rescue, is accused of murder. Constance and he might still have found each other, but Lilas Niles, by a plot, brings about a misunderstanding and marries Strong.

Twenty years later, Strong, calling himself Mark Smith, is a rich mine owner and he and Lilas have a daughter, Nancy. Constance is a widow still and her son, David Moore, gets a job in Mark Smith's mine. David and Nancy meet.

Mark Smith won't take proper precautions for the safety of his workers. There is discontent. David is a power for good sense and moderation. The owner trusts him. Nancy's mother has brought about an engagement between the girl and an English baronet.

There is an explosion at the mine. Mark Smith and the baronet both run to the mine and finding it burning, try to rescue David and two other miners who are known to be in danger. They pass through a long gallery in flames, but are not successful. David and his friends get out through a disused passage. As a result of the fire Smith promises to be generous. David and Nancy are wed.

Program and Advertising Phrases: Burning Mine With Men Dashing Through the Flames Furnishes Thrill in Arrow Picture.

Mitchell Lewis, Popular Screen Favorite, Star of Photoplay with Thrills Aplenty.

Florence Turner, One of the First Film Stars, Returns to Screen in Absorbing Photodrama.

Big Human Story with Plenty of Punch, Well Acted by Excellent Cast Headed by Mitchell Lewis and Florence Turner.

Advertising Angles: Play up Mitchell Lewis, but make Miss Turner co-star. Tell that she was the original Vitagraph girl, one of the first players starred in pictures. And give a mention to the cast in general which contains a number of well known names. Sketch in the story, but it is too involved to be treated in detail. Offer only the high lights and trust to the following of the stars to get the business.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. 8x10, 11x14, 22x28 photos. Framed lobby enlargement. Heralds. One column and 10x2 column cuts.

COMMENTS

Fox Film Corporation

A LADY BELLHOP'S SECRET (Sunshine Comedy).—Two reels that will surely make a houseful of laughter. A farce of comical characters as well as comical doings, it is replete with good old doings worked up anew. A flood in an upper room of a hotel, caged lions and buried gold are some of its fun-making things.

THE CAVE MAN'S BRIDE (Mutt and Jeff Cartoon).—The comic pals find themselves among a people where interlopers in love affairs get rough treatment. Jeff wakes up and finds the cop and the landlady telling them to pay rent or vamoose.

Ventilating Fans

10", 12" and 16" Sizes

Put pure air in your theatre with little expense. We have prices so low they will surprise you. We make all types Fans.

Fidelity Electric Company
LANCASTER, PA.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

TransVerteR
TRADE MARK, REGISTERED, U S PAT OFF JULY 23 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Try *Reco* Hoods for
Sign, Stage or Canopy Lights
They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.
For 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

SEEING THINGS (Mutt and Jeff Cartoon).—It looks as though Jeff has got two old shoes trained to obey orders. Mutt looks in at the door and thinks it necessary to call the cop. He is taken to the bug house. He escapes and finds that Jeff has two rats in the shoes, tries to punish Jeff. The rats run up his trouser legs and make him howl.

Pathe Exchange, Inc.

THE MARATHON (Rolin).—A Harold Lloyd comedy of the rough and tumble sort. The excitement takes place over a young woman whose affections are claimed by a couple of men. Much of the comedy comes from the fact that the wrong man is usually the victim of the punches. A marathon race helps the runaway hero to hide his identity for a brief period from his pursuers.

PATHE REVIEW NO. 5 (May 18).—This issue covers subjects of special interest such as "Pear Raising in California," "Juggling," a series of slow motion photographs, and scenes with our wounded soldiers showing X-Rays of shrapnel, bullets and barbed wire lodged in different parts of the body.

THE TIGER TRAP (Pathe).—Episode No. 5 of "The Tiger's Trail" continues the thrilling action of former episodes. It opens with Belle struggling with Gordon who is about to shoot her. A struggle between Gordon and Jack Randall, the accidental killing of Smith by Gordon, and the releasing of the sacred tiger are salient features of the episode. It closes showing Belle about to step backward into the room where the tiger is devouring a piece of meat.

DANGER SIGNALS (Pathe), May 11.—Episode No. 4 of "The Tiger's Trail." There is a big "punch" in this instalment, where the girl is hung over the side of a railroad bridge, head downwards, and the passing train cuts the rope. The hero dives from the bridge and rescues her. This is a familiar stunt, but is worked here with splendid results. Belle regains possession of the stolen idol once more at the close of this number.

HIS VAMPY WAYS (Pathe-Broadway Comedy), May 11.—A two-reel comic featuring Walter Hall, Doris Dean and others. There are some amusing characters in this, but the business is only fairly good. The scenes occur in a hotel and cabaret. The chief plot element concerns the efforts of a middle-aged wife to hold down her flirtatious young husband. The subject is one of about average slapstick quality.

Universal Film Company.

A SKATE AT SEA (L-Ko), April 2.—A two-reel comic featuring Charles Dorety. He plays the part of a stowaway on a vessel loaded with monkeys, snakes and other animals and birds. He is discovered and forced to act as cook. This contains some amusing stunts all through, but the strongest feature is the close, which has several new and original chase scenes. The number is well up to the average.

LOONEY LIONS AND MONKEY BUSINESS (Century Comedy), April 23.—There are a lot of funny stunts in this two-reel comic, which deals with the adventures of an escaped convict. He has all manner of experiences, and some escaped lions take a big part in the number. The subject is one that will please lovers of knockabout, slapstick situations, with no particular dependence on plot structure.

SAMBO'S WEDDING DAY (L-Ko), April 30.—A bridegroom on the eve of his wedding falls down a chimney and becomes so covered with soot that he is mistaken for a colored man. Some real colored folks participate, also some bewhiskered individuals of anarchistic tendencies. This is just a compilation of knockabout stunts, some of which are quite funny, but the production as a whole is not particularly strong.

Write for our up-to-date price list.

Amusement Supply Co.

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

EXHIBITORS

If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL
of PICTURE PLAYING

Strand Theatre Los Angeles

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

CURRENT EVENTS NO. 16 (Universal), April 18.—Inspection of British dreadnaughts, decorating a courier pigeon, how giant Yankee naval guns smashed routes of supply, review of Coblenz garrison by General Pershing—these and other topics are pictorially treated in this issue.

GUN LAW (Western), May 10.—An interesting two-reel number featuring Pete Morrison, Helen Gibson and Hoot Gibson. The story concerns a young Government detective on trail of the "Cisco Kid." He falls in love with the youth's sister, and afterward becomes partner to the "Kid." The detective's struggle between love and duty is well worked out and with a fair amount of drama. The scenic effects are pleasing.

INTERNATIONAL NEWS NO. 17 (Universal), April 23.—This opens with a Victory march in London led by the Prince of Wales. A strike of telephone girls in New England, climbing Pike's Peak in a tank, bringing American troops home in German steamers and American police troops on the Rhine are also prominent features. The reel closes with one of Tad's amusing animated drawings.

GREEN-EYED JOHNNY (Nestor), April 14.—A comedy in one reel, which begins with a case of "love at first sight" in a cabaret. Johnny marries the girl and afterward becomes wildly jealous of a man who turns out to be her brother. The subject is one of about average entertainment value.

A MOVIE RIOT (L-Ko), April 9.—A two-reel comic featuring Charlie of the Orient and others. A bevy of bathing girls appear in the opening reel. There is not much plot, but several good features. The burlesque melodrama is funny, and the rescue of the baby from the miniature train by a dog makes an exciting close.

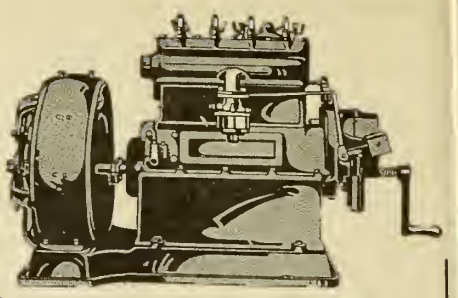
AT THE MERCY OF A MONSTER (Universal), April 14.—This is a lively instalment picturing the experiences of Billie as a prisoner in the hands of the Vultures. Thode penetrates Blind Canyon disguised as a Vulture, but is also overpowered and made captive. Billie's fight with the chimpanzee and a big fire scene bring the number to an exciting finish.

GOOD NIGHT, TURK! (L-Ko), May 7.—An unusually good two-reel comic of its kind. The burlesque fire scene at the beginning is very funny; also the burro run by the electric trolley. The knockabout scenes are good and the burrowing under ground, while not an original stunt, is at the same time very laughable. A successful number.

THREE IN A CLOSET (Star Comedy), May 19.—Eddie Lyons and Lee Moran appear in this pleasing comedy, assisted by Mildred Moore and Fred Gamble. Lee, who appears as "Swat" Dugan, is employed by the girl's father to keep her away from Eddie. Instead Swat makes a series of errors and assists Eddie to get the girl. The number is typical and amusing.

Vitagraph

PASSING THE BUCK (Larry Semon Comedy).—Much of the comedy in this two-reel knock-about picture is new and goes over with a good deal of liveliness. Many scenes are shown, but no plot is left in the spectator's mind. He sees a bag of gems snatched and then people and things are hurled here and there with astonishing rapidity. One episode introduces a colored person, a roast chicken, a cook and a cat. It is a very good specimen of this kind of farce picture.



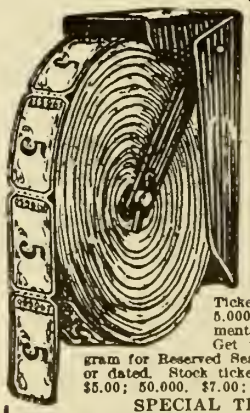
4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Porter Puts Another on Broadway

Porter installs TWO TYPE S SIMPLEX PROJECTORS and SUPERVISES THE PROJECTION of the Big Photo Production "THE UNPARDONABLE SIN" at the BROADWAY THEATRE. Don't miss this MARVELOUS PROJECTION. The man with the BIG Experience gets the business.

B. F. PORTER - - - - - 729 Seventh Ave., New York

The Only Distributor of Simplex Machines for Greater New York and Northern New Jersey. All rights reserved. Beware of Impostors, fakirs and pirates.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewasbed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Hushands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).

ROTHACKER OUTDOOR SUBJECTS.

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 13—The Foolish Age.
April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.

PARAMOUNT-ARBUCKLE COMEDIES

(Two Reels Each.)

Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).
May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).

Artcraft Pictures.

Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Momples.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

PARAMOUNT-BRAY PICTOGRAPH.

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate, (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 23—Thou Shalt Not (Evelyn Neshit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Neshit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).
June 29—My Little Sister (Evelyn Neshit).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 1—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

VICTORY PICTURES.

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dahhling in Society.
July 6—Merry Jailhirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Patricia (Viola Dana).
June 16—The Family Tree (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher).
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(One-Reel News Weeklies.)

April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.

L-KO.
(Two-Reel Comedies.)

April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

NESTOR.
(One-Reel Comedies.)

April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).

NEW SCREEN MAGAZINE.

April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.
May 16—No. 13 (Novelty and Topical)—03723.
May 23—No. 14 (Novelty and Topical)—03733.
May 30—No. 15 (Novelty and Topical)—03743.

INTERNATIONAL NEWS.

April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

FIRST CLASS ORGANIST desires immediate engagement in high-class picture theatre. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library, best music available for the work. Will accept good position any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Box 472, Hagerstown, Maryland.

YOUNG MAN wants position in motion picture theatre in Philadelphia, evenings and Saturdays. Would consider partnership. W. C. H., care M. P. World, N. Y. City.

MAN AND WIFE, projectionist (non-union) pianist (A. F. of M.). Old timers with up-to-date study. Now working. Would like to hear from managers desiring our services. Claude E. Linstruth, Box 376, Cambridge, Ohio.

CAMERA MAN OR ASSISTANT—Young man wishes position in studio; two years' experience news and scenic work, now in Government service expecting immediate discharge. Carl G. Berger, 1326 6th St., S. W., Washington, D. C.

EXECUTIVE AND ACCOUNTANT, LAW TRAINED, IS NOW AVAILABLE FOR CONNECTION WITH PRODUCING OR DISTRIBUTING CORPORATION; CONTRACT OR LEGAL DEPARTMENTS PREFERRED. N. A. W., CARE M. P. WORLD, N. Y. CITY.

HELP WANTED.

WANTED—A cameraman to come out to India for a year to organize a studio for educational and scientific work. State terms. Director, Educational Kinematograph, Hyderabad, Sind, India.

WANTED—MANAGER for high class open air moving picture theatre. Must have a thorough knowledge of hooking. Give experience and salary. Good opportunity for right man. A. R. N., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

TRADE YOUR OLD CAMERA FOR A NEW UNIVERSAL M. P. CAMERA. A PERFECT INSTRUMENT FOR ALL MOTION PICTURE NEEDS. A special deal enables us to offer for a limited time, a brand new Universal listing at $440.00 at the extremely lo wprice of $367.00. Send description of your old motion picture camera for valuation. OUR BARGAIN LIST NO. 15 IS NOW READY, A COPY FREE ON REQUEST. EASTMAN PERFORATED RAW STOCK, $37.50 PER THOUSAND, IMMEDIATE SHIPMENT. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

MOVING PICTURE CAMERAS and projectors bought and sold. Bargains in cameras, tripods, printers, developing outfits, rewinders, measuring machines, lenses. Ray, 326 Fifth Ave., N. Y. City.

DE VRY PORTABLE PROJECTORS, MODEL C-3, 30-FT. THROW, $180.00; MODEL C-90, 80-FT. THROW, $200.00 COMPLETE. Write for circular; immediate delivery. Telegraphic orders shipped the same day received. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 N. DEARBORN ST., CHICAGO, ILL.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, In business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

FILMS WANTED.

WANTED—Film for magazine and novelty subjects. Must be good photography and complete subjects. Developed or undeveloped; will pay good price. Ectorgraph Film Co., Laboratory, 718½ Ryan St., Lake Charles, La.

FILMS FOR SALE OR RENT.

FOR SALE—Ten prints of "The Crimson Stain Mystery," 32,000 feet in excellent condition, at $350.00 a print. Advertising matter 5 cents per sheet. Fifty two-reelers of the Kay-Bee, Broncho and Domino makes. Subjects in excellent condition at $25.00 per print; some with paper. Also 100 five-reel features. Send for list. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

THEATRES WANTED.

WANTED TO LEASE picture theatre in good, small town. Give full particulars first letter. Address Box 509, Oxford, N. Carolina.

THEATRES FOR SALE OR RENT.

AIRDOME, situated in most populated section of New York City; capacity 1,500. Airdome, 74 Franklin St., N. Y. City, 'phone 3656 Franklin.

EQUIPMENT FOR SALE.

1 MIDGET ORCHESTRA, electrically driven; 5 fans, 1. D. C. generator, 7½ K. W., all 125 volts. Brunson Electric Co., Marion, S. C.

A BARGAIN—4 tanks, 4 racks, 2 winding stands, 130 ft. capacity. Tam Film Company, 111 Golden Gate Ave., San Francisco, Cal.

ASBESTOS BOOTHS packed ready for shipment equal to new at about half the cost. Simplex and Power's 6-A mechanism and complete used machines. Leitner, 266 West 47th St., N. Y. City.

TITLES.

ART TITLES, decorative borders, made by Washington Square artists. Enrich your pictures with creative fantasy. Printed titles. We also make and film animated novelties for the high-class exhibitor. Address Patrician Picture Studio, 61 West 10th St., New York City, N. Y.

MISCELLANEOUS.

UNBOUND VOLUMES—For sale a complete file of the Moving Picture World from April, 1914, to April, 1919. Nellie Akester, 620 Frank St., Mitchell, Ind.

RE-NU-FILM cleans, softens, re-news. One dollar bottle. Worth hundreds. United M-P Interests, Liberty Bldg., Buffalo, N. Y.

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone: Chelsea 3227

Addressing Multigraphing Printing Typewriting

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention — Established 25 Years

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.

THE RED GLOVE.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water"—03737.

CURRENT EVENTS.

April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.

Vitagraph

VITAGRAPH FEATURES.

Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).

VITAGRAPH SPECIALS.

Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BRIGGS PICTURES, INC.

("When a Feller Needs a Friend" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

EDUCATIONAL FILMS CORPORATION.

The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PUBLIC HEALTH FILMS.

Fit to Win.

SELECT PICTURES.

Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.

Khavah.

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

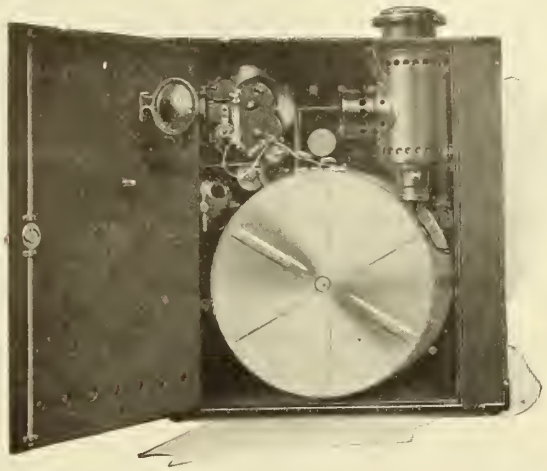
The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Baloptícons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.



PERFECT PROJECTION

With a Portable Machine
IS ACCOMPLISHED BY

The American Projectoscope

Shows film backward or forward
Any single picture can be stopped on the screen
ASK FOR DEMONSTRATION

Motion Picture Apparatus Co., Inc.
WHOLESALE DISTRIBUTORS
110 W. 32nd St. Farragut 4779 New York

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

MINUSA
Gold Fibre Screens

IMPROVE your projection
INCREASE your patronage
INFLATE your receipts
INDORSED by all Leading Exhibitors
INFORMATION and Samples upon request

DEALERS EVERYWHERE

THE UTMOST IN SCREENS
MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St Louis, Mo.
SCREENS BUILT BY BRAINS

List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, 48th Street, N. Y. City.
Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry).
The Wild Woman.
Stung.

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(Twenty-Six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
Fae Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(Forty Single Reel Tom Mix Westerns.)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste")

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
In the Wild West.
Peace and Riot.
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS.
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"Away with Non-Essentials"
That is the principle on which the
New, Perfected Model
AUTOMATICKET REGISTER

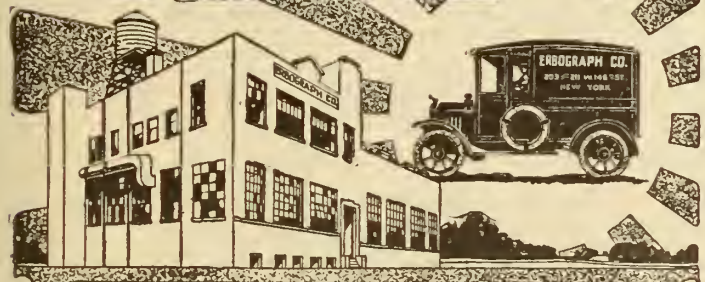
has been built—60% fewer parts than any other machine in its field. In no other way can you get so much ticket protection and ticket handling convenience so economically.

Send for Advance Folder today.
You owe this to your bank account.
Write us for real Ticket Values.

Make sure you get your money's worth. See that the name "AUTOMATICKET" (registered trademark) is plainly marked on register.

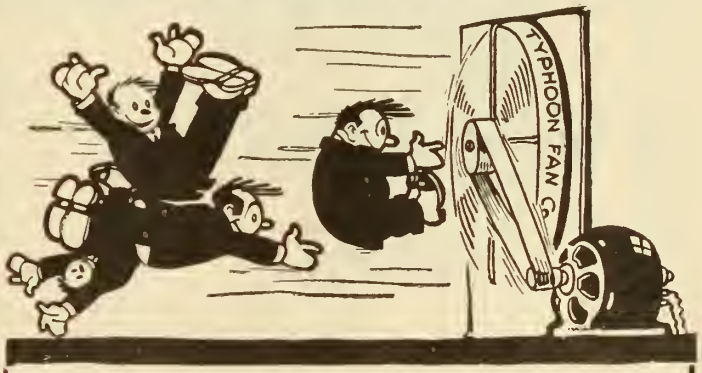
AUTOMATIC TICKET SELLING & CASH REGISTER CO
1731 BROADWAY
NEW YORK
FACTORY
235 WEST 55th STREET
Used Wherever Tickets are Sold

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146th STREET, NEW YORK



Cool Comfort Pulls the Business in Hot Weather

People want the movies—but they want comfort, too.

Give them the same breezy comfort they enjoy on auto rides. Cool them off with gentle, refreshing TYPHOON BREEZES.

It means capacity business all through hot weather. The extra admissions will pay for your Typhoon Cooling System before summer is over.

Ask for Typhoon Booklet. A postcard brings it.

TYPHOON FAN COMPANY
Box 214, 281 Lexington Ave., New York

THE STAGE OF PERFECTION IN MOTION PICTURE PROJECTION

From the splendid results given by Silvertip and White A. C. Carbons in their respective fields of lighting, it appears as though there is no room for improvement. The years of experience which our chemists and projection experts have devoted to screen illumination have proved successful; and they're still on the job to make even better carbons.

For D. C. Current

SILVERTIP

This metal plated negative carbon of smaller diameter than its companion—the Columbia upper—produces

A Strong, Penetrating Light
Steady Screen Illumination
High Current Carrying Capacity

RECOMMENDED SIZES TO USE:

25 to 50 Amps. D. C.	5/8x12" Columbia Cored Upper 5/16x6" Silvertip Solid Lower
50 to 65 Amps. D. C.	3/4x12" Columbia Cored Upper 11/32x6" Silvertip Solid Lower
65 to 70 Amps. D. C.	7/8x12" Columbia Cored Upper 11/32x6" Silvertip Solid Lower
70 to 85 Amps. D. C.	7/8x12" Columbia Cored Upper 3/8x6" Silvertip Solid Lower
85 to 100 Amps. D. C.	1x12" Columbia Cored Upper 7/16x6" Silvertip Cored Lower

For A. C. Current

WHITE A.C. SPECIAL

Not the ordinary carbons, but a combination of two especially designed carbons of equal diameter, giving

A Pure White Light
Flickerless Illumination
An Absolutely Quiet Arc

RECOMMENDED SIZES TO USE:

40 or less than 60 Amperes—5/8" Combination
60 or less than 75 Amperes—3/4" Combination
75 or less than 100 Amperes—7/8" Combination
With A. C. Current Only

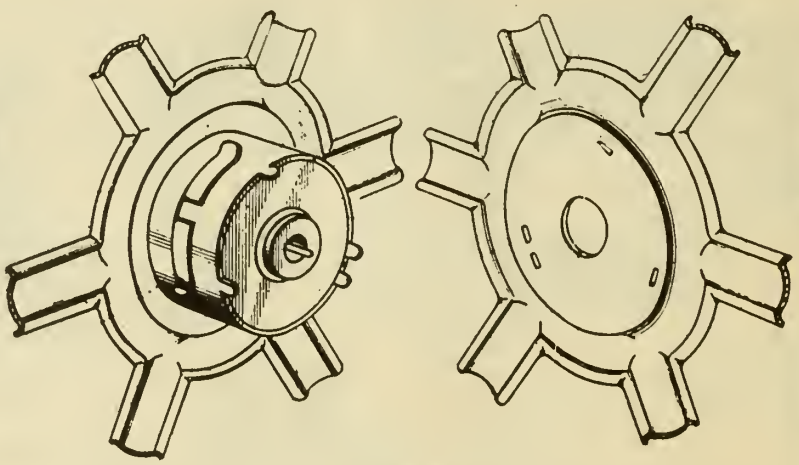
WRITE FOR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

BOYLAN EVEN TENSION REEL

FOREVER ENDS ALL TENSION TAKE-UP TROUBLES

Patented April 23, 1918



It's All in the "Hub" Otherwise It's a Standard Reel

Increases Life of Lower Sprocket Many Times. Also this Reel Does Away with the Necessity for a Take-Up Friction in the Projector Itself.

The take-up friction of the projector is set tight so that it cannot slip at all and the tension on the film is entirely taken care of automatically by the friction between the two hubs of the reel, the friction becoming automatically greater as the weight of the reel increases by the film being wound on it.

It has no springs or weights or complicated mechanism and can be used on any machine using the standard reels, without making any change whatever.

It has been tested out under all kinds of conditions for more than eighteen months.

It will save the projectionist all his present worries from variation in take-up tension, losing the lower loop, etc., and will save the moving picture industry many thousands of dollars annually through the elimination of the various kinds of damage done to the films through excessive tension.

INTRODUCTORY PRICES
BOYLAN EVEN TENSION REEL

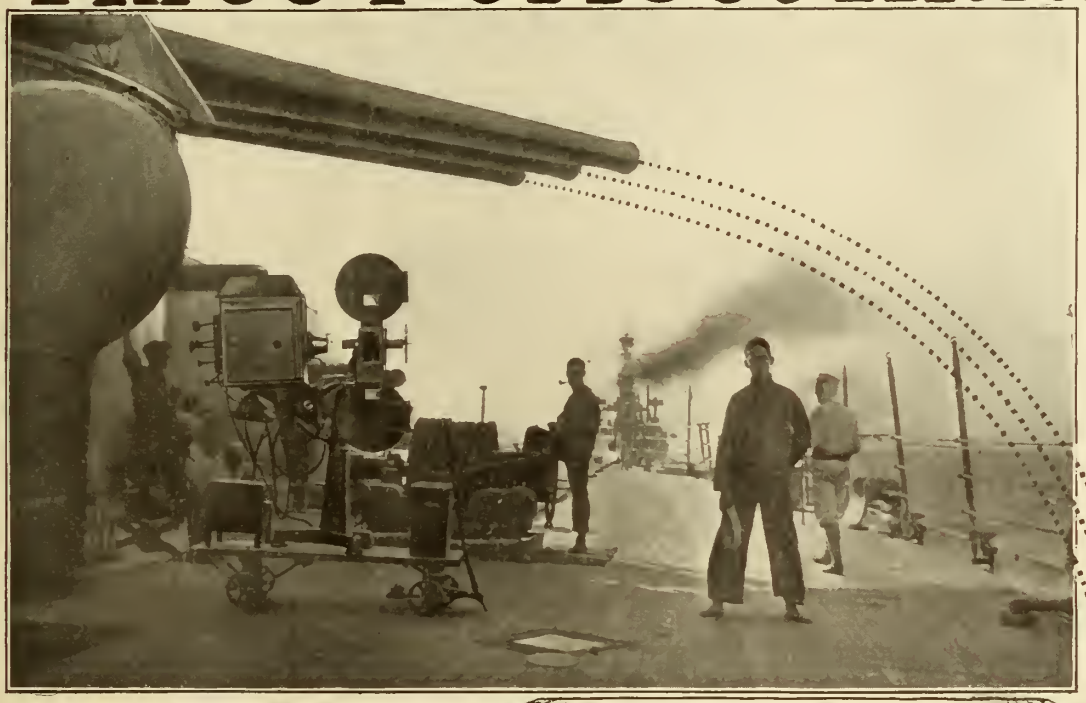
14-inch	$3.50	each
10-inch	1.50	each

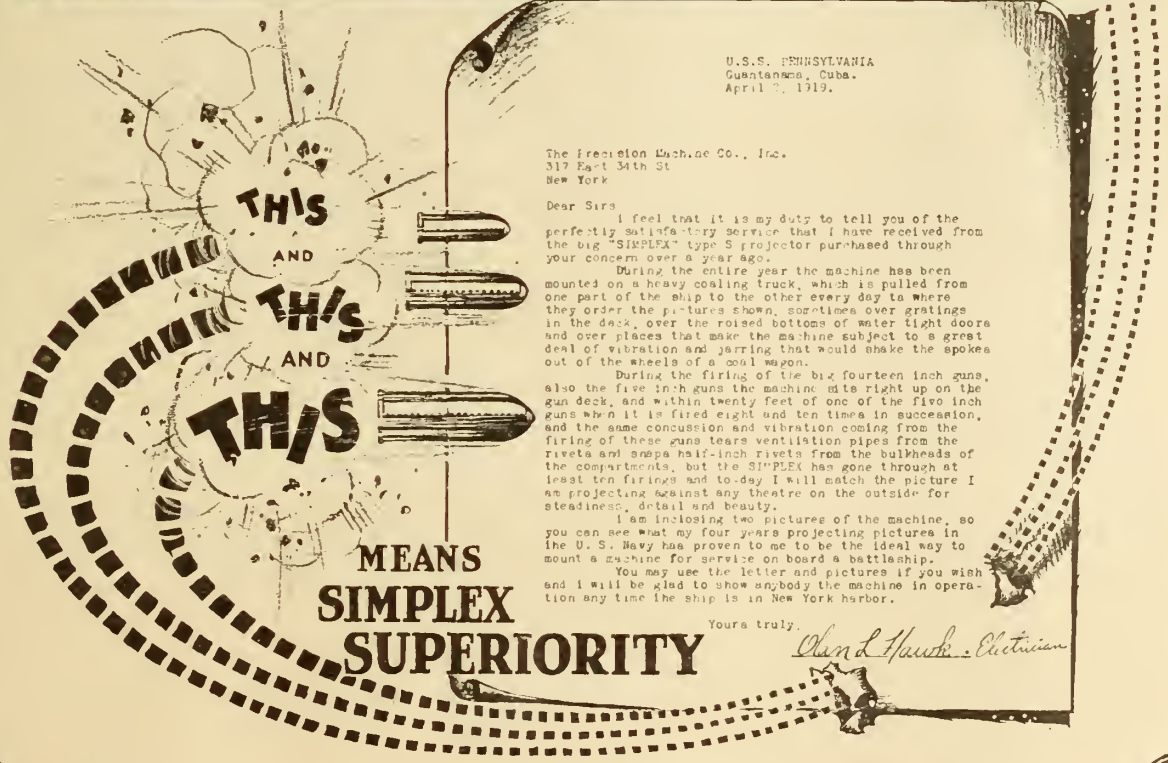
Ask your nearest dealer.

AUTOMATIC REEL CO.
203 Evans Building, Washington, D. C.

Simplex

Three Perfect Hits!!!





U.S.S. PENNSYLVANIA
Guantanamo, Cuba.
April 2, 1919.

The Precision Machine Co., Inc.
317 East 34th St
New York

Dear Sirs

I feel that it is my duty to tell you of the perfectly satisfactory service that I have received from the big "SIMPLEX" type S projector purchased through your concern over a year ago.

During the entire year the machine has been mounted on a heavy coaling truck, which is pulled from one part of the ship to the other every day to where they order the pictures shown, sometimes over gratings in the deck, over the raised bottoms of water tight doors and over places that make the machine subject to a great deal of vibration and jarring that would shake the spokes out of the wheels of a coal wagon.

During the firing of the big fourteen inch guns, also the five inch guns the machine sits right up on the gun deck, and within twenty feet of one of the five inch guns when it is fired eight and ten times in succession, and the same concussion and vibration coming from the firing of these guns tears ventilation pipes from the rivets and snaps half-inch rivets from the bulkheads of the compartments, but the SIMPLEX has gone through at least ten firings and to-day I will match the picture I am projecting against any theatre on the outside for steadiness, detail and beauty.

I am inclosing two pictures of the machine, so you can see what my four years projecting pictures in the U. S. Navy has proven to me to be the ideal way to mount a machine for service on board a battleship.

You may use the letter and pictures if you wish and I will be glad to show anybody the machine in operation any time the ship is in New York harbor.

Yours truly,
Chas L Hauske - Electrician

MEANS
SIMPLEX
SUPERIORITY

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"FIRES OF FAITH"

Read what the trade papers say of it.

"Distinct in merit. Unique. Admirable entertainment."
NEW YORK "WORLD"

"Grips interest from start to finish."
"TELEGRAPH"

"The best war movie of the year."
NEW YORK "SUN"

Projected by

Power's 6B Cameragraph

This supreme spectacle opened at the Harris Theatre, New York, on May 5th. The papers carried columns of praise the next day.

The Best Went Into This Film

—the scenario by a skilled craftsman, the production by a master hand, superbly cast and produced amidst artistic surroundings.

The supreme excellence of this photoplay **demanded** the **very best** of screen presentation. Therefore

The Best Projected This Film

and the wisdom which selected "the pioneer projector" for this purpose was more than justified by the superior projection.

NICHOLAS POWER COMPANY

INCORPORATED

PIONEERS OF PROJECTION

90 GOLD STREET, NEW YORK, N. Y.

Illustrated Catalogue No. 15 gives full details

Vol. 40. No. 8 MAY 24, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX AND TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

Ask
Reisenfeld of the
Rivoli, New York
about
NAZIMOVA
in The RED
LANTERN
That's all!
METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

Triangle Special Presentation

"THE MAYOR OF FILBERT"

Photoplay of Charles F. Stocking's novel, presented with an all star cast of Triangle players, including

JACK RICHARDSON
J. BARNEY SHERRY
BELLE BENNETT
BEN ALEXANDER

Released May 25th

1457 Broadway — Triangle Distributing Corporation — New York

Poor Prints Ruin Good Pictures!

¶ What shall it profit a manufacturer to produce good pictures if his positive is poorly developed and printed? The best picture loses its entertainment value if the positive is defective—and time and money are wasted. ¶ The Spoor-Thompson method of processing film by automatic machinery positively does away with over or under development and inequality in printing. ¶ This machine does not vary as does human judgment, but insures a high grade quality, uniform throughout, and at a price that none can equal. Talk to our sales manager, Mr. Charles F. Stark, in regard to service.

SPOOR-THOMPSON PROCESS

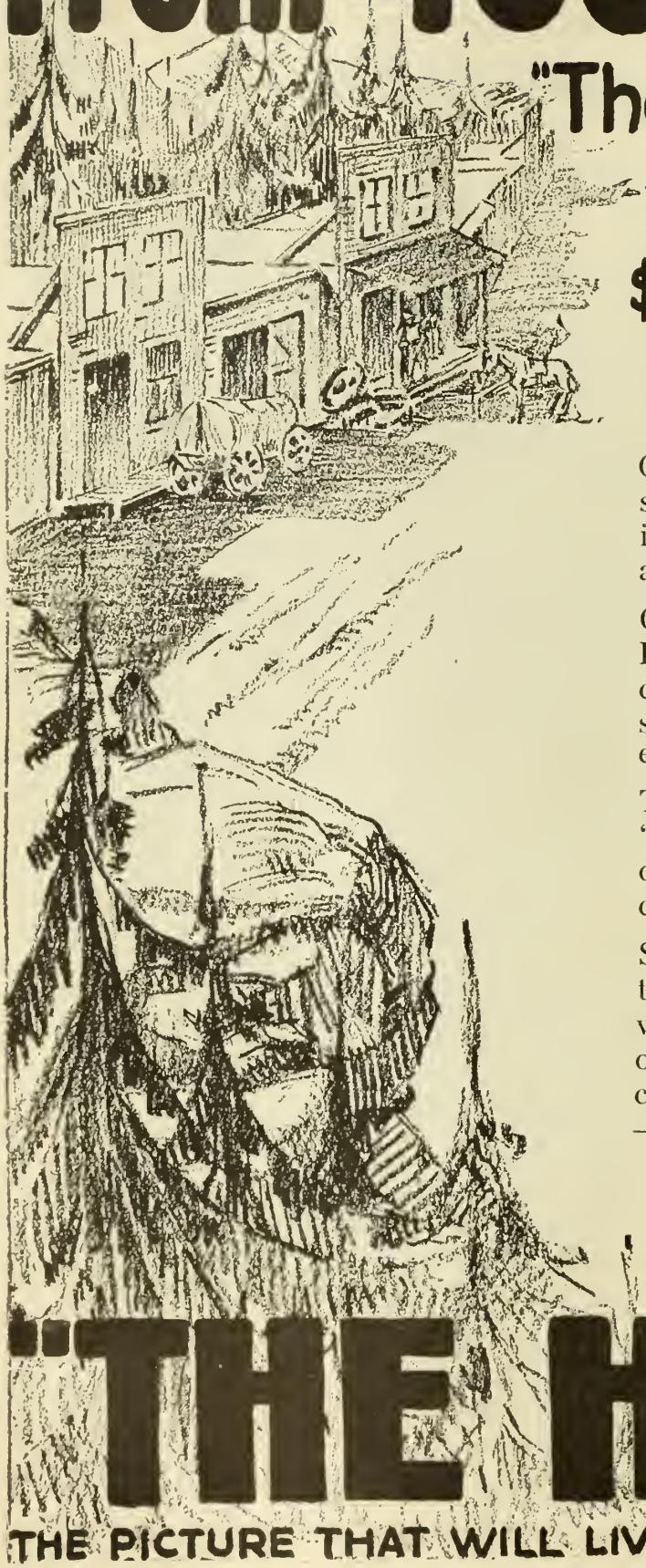
Laboratories: 1333 Argyle Street, Chicago

Sales Office and Service Bureau: 110 West Fortieth Street, New York City

Telephone: Bryant 1490

From 400 Population

"The Heart of Humanity"



$487.00 from 400 people

Out of all our mass of testimonials—out of thousands of letters, telegrams and newspaper opinions we pick just two to make our point in this advertisement.

One comes from the very small town of Driggs, Idaho—a hamlet of only 400 people. The other comes from Marcus Loew—owner of more than seventy theatres—New York's most successful exhibitor.

The Cozy Theatre in Driggs took in $486.80 on "The Heart of Humanity" from a population of only 400—or $1.21 for every man, woman and child in the place.

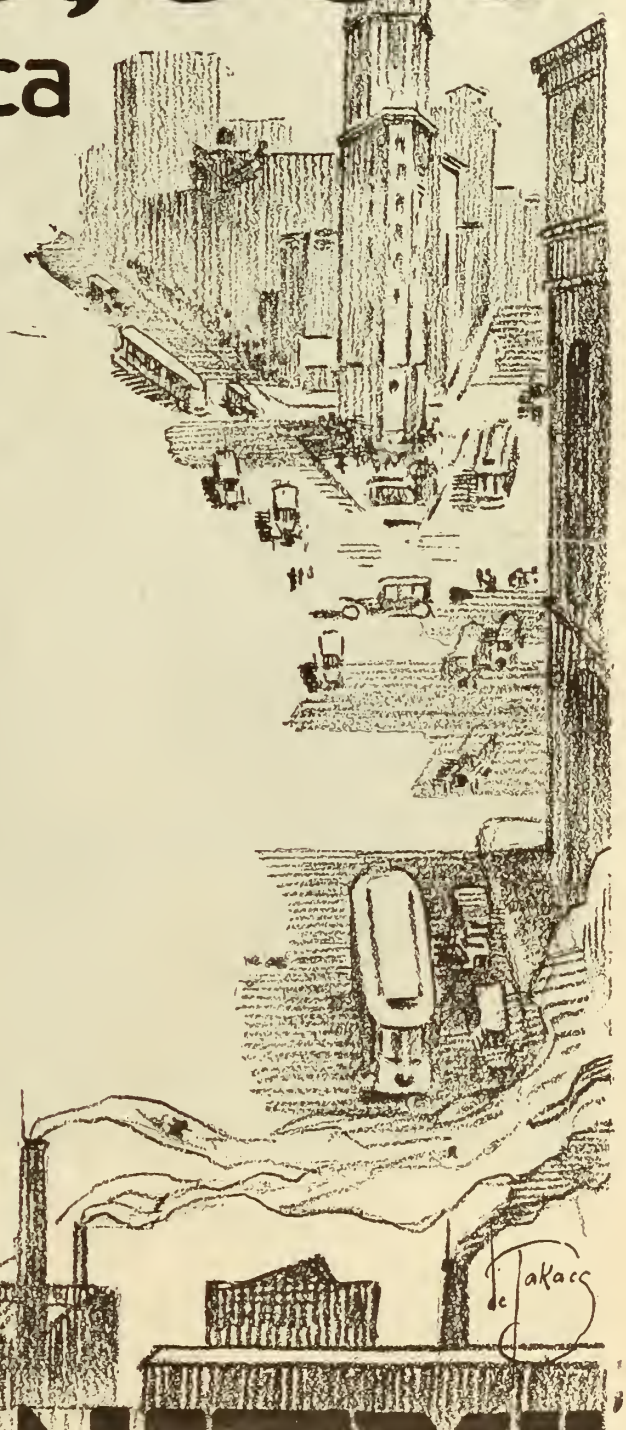
So much for what a small town—a hamlet—can do with this picture. Now read on the other page what Marcus Loew—the big city man—says.

Allen
Super
fe
DOROTH

"THE HEART

THE PICTURE THAT WILL LIVE FOREVER

to 4,000,000
is sweeping America



Marcus Loew says:

"I cannot refrain from writing you of the **most remarkable picture I have ever seen,** that is, your picture, 'The Heart of Humanity.'

"It is absolutely breaking records everywhere.

"I have not heard one adverse criticism from all the people who have seen it at our theatres, **which run into the millions.**

"I can honestly say that I have **never seen anything that ever approached it.**"

Book this picture to-day. Show it as soon as you can. It will be a long, long time before you can do as well again by your people or yourself.

Book Thru Any Jewel Exchange

lubar's
duction
ing
PHILLIPS

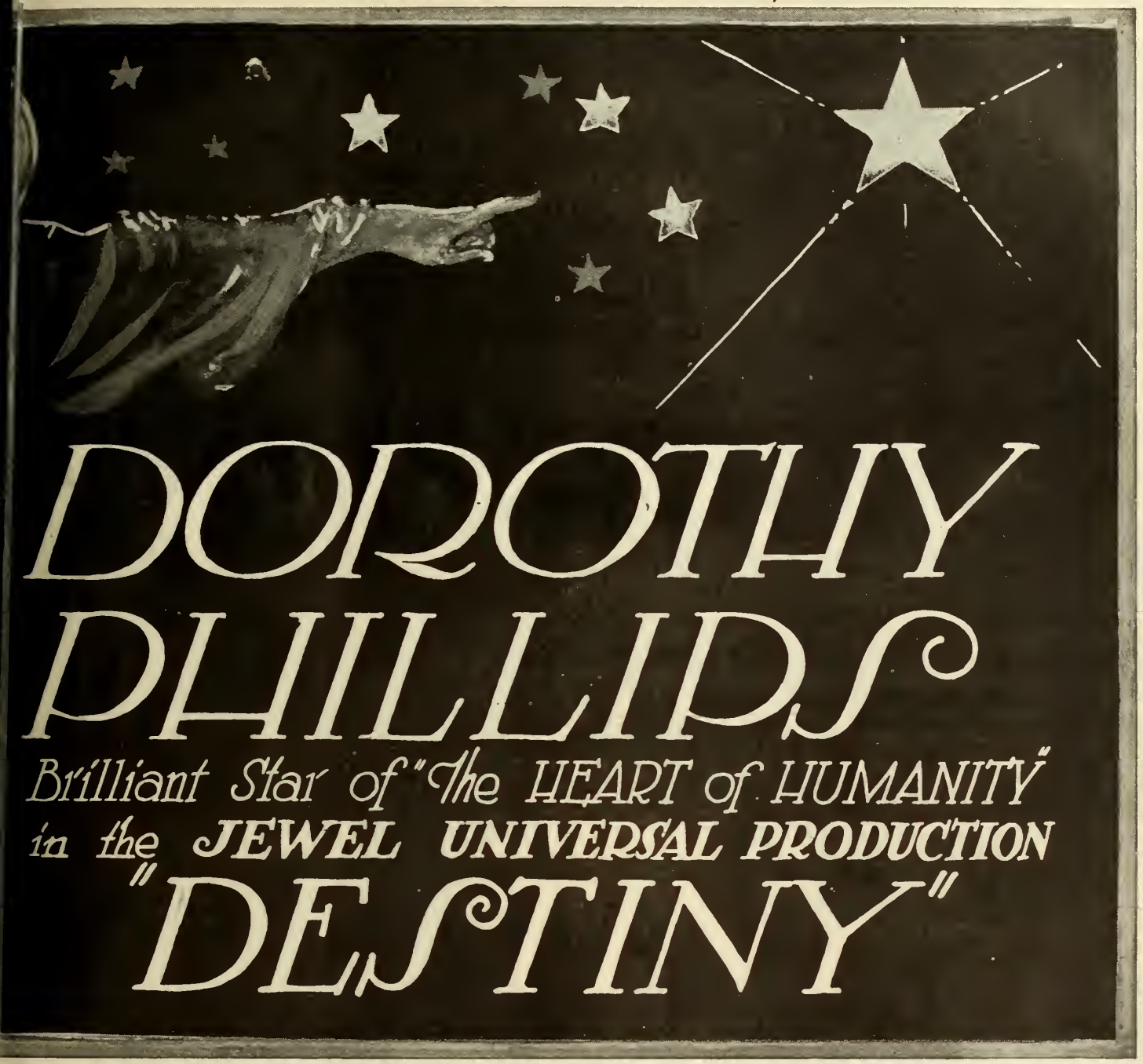
OF HUMANITY"

RELEASED THROUGH "JEWEL" PRODUCTIONS

ABOVE IS A REPRODUCTION OF THE 24-SHEET POSTER

WE don't presume to tell any exhibitor how to run his business but we can't help pointing out that the Star of this big, new Jewel Production is being seen today in "The Heart of Humanity" by more people than are seeing any other actress on the screen.

LAY aside, for a moment, the fact that it's a Jewel and a tremendous story — simply weigh the drawing power of Dorothy Phillips' name. Remember your business on "The Heart of Humanity" and you'll agree that Dorothy Phillips is now one of the four **great** American screen attractions.



THE BIGGER YOU ADVERTISE IT THE MORE YOU'LL NET

THE advertising angles on "DESTINY" are without end. The title is a magnet. The posters and the newspaper advertisements are powerful. Everything bears out the statement that "DESTINY," with Dorothy Phillips, will crowd your house to capacity. Here is something that is not a gamble—it is a **sure thing.**

RESERVE for Dorothy Phillips in "DESTINY" **now.** View it at your earliest convenience. You'll find it a real Jewel in everything that makes a great picture. And you'll find "The Heart of Humanity" crowds once more filling your theatre. Get in touch with your nearest Jewel Exchange without delay.

Booking's Simply POURING IN on the Famous Ten 2-Reel CYCLONE SMITH STORIES

featuring

Eddie Polo

with Eileen Sedgwick and Special Cast

THAT'S precisely what is happening on this series of ten special Eddie Polo pictures in the famous "CYCLONE SMITH" STORIES. Exhibitors didn't have to look twice or be told or sold on these ten SPECIALS. They have booked and are booking them as though twenty-dollar gold pieces were being offered for $10.00. Have your exchange project these pictures for you and you'll immediately see why. GET YOUR CONTRACT IN WHILE THE GETTING IS GOOD.

NOW BOOKING THROUGH ALL UNIVERSAL EXCHANGES

The BIG THREE News Weeklies

Now on the Majority of the Screens of America

That the BIG THREE have a larger representation on the screens of America is proven by the enormous number of bookings covering every State in the Union.

Theatres have come to realize at last that people want news when it's new. That's why International releases three weeklies for no one weekly per week can give you ALL the news when it's new.

With the huge globe covering staff of cameramen and news experts your house is insured of all that's new in the world's happenings every week regularly as clockwork.

Along with the three a week news pictures that will keep your house miles ahead in all that's up to the minute, you get the famous TAD'S side splitting "INDOOR SPORTS" cartoons that millions read about every day in the year. You have a triple advertising advantage in being able to announce the BIG THREE, with three brand new news weeklies each week. Then you have the added advantage of TAD'S funny cartoons that will bring the crowds back regularly every week. Put your house in the lead by showing the BIG THREE. The majority have booked. How about you?

PRODUCED BY INTERNATIONAL

NOW BOOKING THRU ALL UNIVERSAL EXCHANGES

SENSATIONAL WILD ANIMAL COMEDIES

CENTURY COMEDIES announce a series of 12 sensational wild animal comedies, each in two amazing reels of whirlwind action, dare-devil stunts and side-splitting laughter; entirely new and utterly unusual. Released—ONE A MONTH.

Two of this series already released—"LOONEY LIONS AND MONKEY BUSINESS," and "FRISKY LIONS AND WICKED HUSBANDS"; and so wonderfully done are these first two pictures that the Marcus Loew Circuit has given them 65 days' booking so far.

Here's something extraordinary for your house — something new and thrilling. Twelve big winners. Contract now for the entire series of 12 and give your people the treats of the season. GET BUSY!

CENTURY COMEDIES

JULIUS STERN, President

1600 BROADWAY NEW YORK

Will you come to our party?

Will you come to our party?

We are seven years old. That makes us the oldest producing and distributing child in the film business in the United States.

So we want you to celebrate with us.

If you are using any of the Universal product, you need no further invitation. But to those theatres which have not been using Universal pictures of late, we wish to say just this:—Join our celebration by running as many Universal pictures as you have room for during June, our Anniversary Month.

If you are all booked up, squeeze in at least one Universal picture, so we can say that every theatre in the land attended our party.

Celebrate the fact that the Universal has always been a never-failing source of supply; a source you could always come to when you found disappointment elsewhere.

Celebrate the fact that there is one company in the business which has never sky-rocketed, but has shown a sure and steady improvement in quality.

Celebrate the fact that the Universal has never participated in smooth schemes to "do" the other fellow, and is always doing its level best to check the rapid rise in picture costs.

Celebrate the fact that the Universal has never had time nor inclination for stock-jobbing, cut-throat business methods or other misbegotten ideas which have been a curse on the whole industry - - - - but that we have spent all our time, money and energy on improving, improving, improving our pictures.

We believe our Jewels and our Universal Special Attractions are the finest pictures on the market. We believe there is no comparison between the news-reels we handle and any other news-reels. We believe our serials show the result of long years of experience and study. We believe our comedies are unsurpassable. We believe our whole product is the best that the best theatres can find and we believe our ideas of prices are reasonable and fair.

The Universal in all its seven years never made such good pictures as it is making today. And it never had more youthful pep than it has today, even though it is the oldest and staunchest of all companies.

We hope every theatre in the country will run at least one Universal picture during Universal Anniversary Month, whether it happens to be a feature subject or a short subject.

We hope you will come to our party, Universal

600,000 Red Book readers → *This is the full-page ad appearing in June Red Book in which* → *"The Final Close-Up" ran as a story.*

Good news for those who know the story and those who don't →

An example of Famous Players-Lasky service in helping you cash in on PARAMOUNT PICTURES →

That's service!

The picture is better than the original story.

Hook up with this ad in your exploitation.

Let 'em know it's your ad.

Remember Nora Nolan

in The FINAL CLOSE-UP?

— She's in the pictures!

In the literature of comedy as in the literature of drama, Famous Players-Lasky Corporation steadily maintains its policy of picking the best for Paramount and Artcraft Pictures.

"The Final Close-up" is one of the greatest light-comedy yarns that ever appeared in The Red Book Magazine.

How your sides ached over the pickle Nora got in at Winchester-by-the-Sea!

She, bargain-basement ingenue, ruffling it with the country club set—and caught with the goods.

The story is good—but the picture! well, *see it!*

Jesse L. Lasky ··· *presents*

SHIRLEY MASON

in

"The FINAL CLOSE-UP"

A Paramount Picture

By Royal Brown *Scenario by Julia Crawford Ivers* *Directed by Walter Edwards*

AT ALL THE BETTER THEATRES SOON

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General* NEW YORK — ARTCRAFT PICTURES

THOS. H. INCE
PRESENTS
WM. S. HART

"THE MONEY CORRAL"

An ARTCRAFT Picture

Money-Talk

MOST folks won't take another's word as to the value of a picture. But when reviewers say this sort of thing about "The Money Corral," they'll go see for themselves. There's a reason. Use these reviews in your ads. They sell the picture to your patrons :

"The picture never wants for action. Naturally it carries a big suspensive value, for everything is arranged to get the most of every scene. The humorous and sentimental touches give the picture tone and quality. Hart's resourcefulness is brought out with unerring skill. Jane Novak is appealing as the girl."—*Motion Picture News.*

"The story offers Mr. Hart excellent opportunity of the heroic sort that has made him famous, and is a decidedly agreeable vehicle."—*N. Y. American.*

"An interesting amount of comedy, an unhackneyed story and originality of locale, like all Hart films, it is admirably staged. No star on the screen is more expert at gauging his own type or works with more certain technique. Most audiences will like the picture immensely."—*N. Y. Telegraph.*

"One of the best productions Hart has put out. It has action galore, atmosphere in plenty, and a really appealing touch of sentiment. Not only correct in atmosphere, but moves with a snap right from the opening scenes and never permits the interest to wander."—*Wid's.*

"Fits the star to perfection. Moves at a rapid pace and embraces all sorts of exciting fights, tense moments and brisk by-play."—*Exhibitors' Trade Review.*

"A change from the ordinary, a complete and satisfactory performance in lead, support, directing and nature of story."—*Moving Picture World.*

"A good, thrilling Hart movie."—*N. Y. Sun.*

"A flock of punches. The star has every opportunity to display his prowess with his gun and in horsemanship. Thrills shot into the action make it well worth while."—*Variety.*

"Good entertainment, with Hart at his best."—*N. Y. Times.*

By Charles Alden Seltzer in "Argosy" Scenario by Lambert Hillyer.
Directed by Lambert Hillyer. Photographed by Joe August. Supervised by Thos. H. Ince.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky *presents*

Cecil B. DeMille's PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

BY EDGAR SELWYN,
SCENARIO BY
JEANIE MACPHERSON

The Critics' Chorus

"FOR BETTER FOR WORSE should convince any doubters that may be left that Cecil B. DeMille is a great producer. It is one of the greatest pictures that has appeared on the Artcraft program."—*Exhibitor's Herald.*

"New in [theme, action, plot, development, it is the sort of a picture that will add patrons to your list, get your theatre talked about and do excellent business whenever and wherever shown."—*Exhibitor's Trade Review.*

"Technically [very nearly flawless, one of the most significant productions of recent months."—*Wids.*

"Another one of the perfectly human dramas that DeMille produces. Never once does he disappoint."—*N. Y. Tribune.*

"Rich in matter that lies close to the heart of today."—*Moving Picture World.*

"Times are almost innumerable when the skill of the director fairly makes the heart cry out."—*Motion Picture News.*

And so say they all of them, without a dissenting voice. You and your audiences will say so too.

By Edgar Selwyn *Scenario by Jeanie Macpherson*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY Presents

VIVIAN MARTIN

Oh, Johnny!

IT'S lucky you had such a home-town girl who just couldn't wait for things to happen, but stepped right out and made 'em happen.

A photoplay adapted from the Colliers' story "You Just Can't Wait," by Oscar Graeve—A tale of young love and ambition and temptation, that will entertain and charm.

Stick to "The Home Town Girl." She's right!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

"in THE HOME TOWN GIRL"

Adapted From "You Can't Just Wait" By Oscar Graeve.

A Paramount Picture

Scenario By Edith Kennedy
Directed By Robert Vignola

SOME EXCELLENT ADVICE FROM P.S. HARRISON

IN THE MOTION PICTURE NEWS of MAY 17, PAGE 3266

"Oh You Women"—Emerson-Loos Production

YOU will actually be at a loss what to admire the most, the excellent entertaining qualities of the picture, or the brains that conceived and executed it. As far as the writer is concerned, the credit goes to the brains. You all undoubtedly know who Anita Loos and John Emerson are; for the benefit of those who might be newcomers into the ranks of the exhibitors, however, it may be stated that the former is the one who, through the ingenious construction of the subtitles in most of the pictures of the old Triangle days, featuring Douglas Fairbanks, assisted that star's inherent, unique screen qualities to come forward at breakneck speed; the latter, an experienced stage as well as screen actor, who, as a director of several Mary Pickford and other pictures, alone and in collaboration with Miss Loos, has given ample proofs of his directorial skill. This much for the brains.

Now for the picture, as an artistic production as well as an entertainment: Have you ever dreamt of a picture that would, from the first to the very last scene unfold itself with ease, without giving you a "kick in the ribs," that is, without containing such situations as would make you feel as having received such a sensation (a sensation present in the majority of the pictures released, that jars and jolts and shocks a blunt-nerved, shock-proof spectator); a picture in which the characters act and talk as regular human beings would; a picture which will not make you sit on the edge of your seat, nor hold you spellbound, but will put every particle of your body in harmony with your good senses, in harmony with the thought of the story and every situation of it; a picture that will make you laugh so heartily that it will make you hang your hands down and give up in despair any further efforts at laughing? Well, "Oh, You Women" is the one.

You have all heard, I presume, of the "Third Sex," product of this war. This picture is a satire on that sex, and on suffragism in general. Since the production of "When Women Vote," in the happy old single reel days, some twelve years ago, pictures ridiculing suffragism have been produced aplenty; but this one is the most intelligent of them all—it drives the point home more forcefully. The authors have used irony, sarcasm, persuasion, appeal to the common sense of women, all with delicacy and force.

If you have the production of better pictures at heart, make room for more days for this picture on your program; encourage this conscientious pair of producers, as by so doing, not only you further the better picture cause, but also you automatically help shut out some inferior ones. Released through Paramount. Length, 5 reels.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
· NEW YORK ·

TRADE MARK ARTCRAFT PICTURES

A TRIPLE STARRED SPECIAL!

MITCHELL LEWIS & FLORENCE TURNER

in

"FOOLS' GOLD"

★1 A CORKING GOOD STORY ★1
★2 TWO BIG MONEY GETTING STARS ★2
★3 EXCEPTIONAL PHOTOGRAPHY ★3
AND UNEXCELLED SCENERY

A SPECIAL PRODUCTION IN SIX PARTS WITH AN UNUSUAL CONVINCING CLIMAX

SOLD TO STATE RIGHT BUYERS ON AN UNUSUALLY LOW BASIS

NOW BOOKING AT YOUR EXCHANGE

FOR OPEN TERRITORY WRITE

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

CANDLER BUILDING, 220 W. 42nd ST. NEW YORK

Owing to an unavoidable delay in delivery of the special paper stock, Oliver Films, Inc., is compelled to postpone for a brief period the use of its artistic inserts. This space is reserved for their continuance.

The acme of serial achievement is indicated by enthusiastic reports of exchanges and exhibitors.

HARRY GROSSMAN, Presents

HERBERT RAWLINSON AND MARGARET MARSH

IN

"THE CARTER CASE"

A FIFTEEN EPISODE

CRAIG KENNEDY

SERIAL

Story by ARTHUR B. REEVE and JOHN W. GREY
Produced under the Personal Supervision of HARRY GROSSMAN

OLIVER FILMS, Inc.

I. OLIVER, President

Three Hundred and Eight East Forty-eighth Street
NEW YORK CITY

ARRANGE FOR BOOKINGS NOW

ARROW FILM EXCHANGE, INC.
1235 Vine Street - - Philadelphia, Pa.
DAY FILM CORPORATION
412 Ferry Street - - - Pittsburgh, Pa.
SAMUEL GRAND
48 Piedmont Street - - Boston, Mass.
STERLING FILM CORPORATION
1417 Farnum Street - - - Omaha, Neb.
SUPER FILM ATTRACTIONS, INC.
1209 E Street, N. W. - Washington, D. C.
CELEBRATED PLAYERS FILM CORP.
207 South Wabash Avenue, Chicago, Ill.
PIONEER FEATURE FILM CORP.
126 West 46th Street - New York City
REGAL FILMS, LTD.
21 Adelaide Street, W., Toronto, Canada
CRITERION FILM SERVICE
67 Walton Street - - - - Atlanta, Ga.
MIDWEST DISTRIBUTING CO.
Toy Building - - - Milwaukee, Wis.

Foreign Rights
EXPORT & IMPORT FILM COMPANY
729 Seventh Avenue - - New York City

Announcing

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM

in

SAHARA

by
C. GARDNER SULLIVAN
Personally Supervised by
ALLAN DWAN

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Year's Most Luxurious

"When I find the woman I will kill her"

Gowns and riches to whet the dreams of any woman who ever lived.

The Street of the Beggars in the Kingdom of Misery—the sweet, dream-laden odours of the East. The fumes and scents of the drugs of forgetfulness.

A love that whipped the strange devil in a beautiful woman and sent her back to look her husband and the world in the eye unafraid.

Motherhood—The thing that will not die!

Special Production

"Have I made you happy?"

Fascinating Paris—Enchanting Cairo. A sun-blistered, palm-clustered oasis in the sand-stung Egyptian Desert of Sahara.

An American civil engineer and his beautiful young wife, the most adored and admired woman of the world's gayest city, eating her heart out from sheer loneliness in the burning sand-sea, ruled by the mysterious Sphinx.

A fabulously wealthy Russian Baron, with the craft of the fox, weaving his dream of luxury and extravagance into the mind of a flattery-loving woman.

A deserted husband and wonderful child driven into the Street of the Beggars almost beside the walls of the opulent House of the Dawn, where the wife and mother fights the battle with her own conscience and again flees into the silent desert to remake the man whose mind and life she wrecked.

These are the stories that build the heart and mind-throbs of "SAHARA." Love and rejection. Temptation and flight. Conscience and maternal instinct. *Retribution* and reparation.

The drama awaits you. ENTER NOW!

THE CAST
Of Perfect Players

Mignon	LOUISE GLAUM
John Stanley	Matt Moore
Baron Alexis	Edwin Stevens
The Boy	Master Pat Moore
Mustapha	Nigel de Brullier

Environment: Paris and Cairo of today. The Desert of Sahara.

Technically one of the most beautiful productions you have ever seen.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

This "Writes the Ticket" on the Next Twelve Months in the Film Business.

1. The selling of individual pictures is the hot flame to burn the dross and slag out of the product of the film market.

2. As the number of pictures that the exhibitor supports no longer can be made to carry the weak ones, economic conditions will force a rearrangement of the plans of those who have been making film to support *their producing and distributing machinery.* This will mean consolidations, realignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to successfully compete with a larger concern. Of greater importance to YOU, the Exhibitor, will be the fact that all of these concerns will, by the issuing of stocks or securities, place values *on the basis of what they think THEY ought to have.* And, as usual, they will call upon you to bear the burden of carrying them.

3. After these realignments there will be concentrated in the hands of the Producer-Distributor concerns a stream of quality product without which your theatre cannot exist. This product will be *the life blood of your business.* Economic conditions and modern merchandizing methods will then force *the national operation of theatres,* instead of individual operation and you must pay for this life blood *with the virtual ownership of your theatre.* In no other way can you satisfy the fictitious values placed by these Producer-Distributors on their businesses at this time and in no other way can these businesses exist after their long debauches of bidding against each other for stars, directors, books etc.

4. Only one concern in this business sees this condition clearly. Unthinkingly, you exhibitors have been helping create the very situation that menaces your independence. Only one concern has been building for years to meet this condition. Only one concern will, *at the critical moment to you, as exhibitors,* have a stream of life blood for your theatre that you will be able to obtain under conditions that will swell your profits instead of swallowing them. Only one concern will be able to use the general confusion for the exhibitor's and its own interest.

Don't you think it highly advisable to you to make a connection with this one, exceptional concern? Don't you think it advisable to support it while you can without injury to yourself, thereby establishing the contact with the stream of life blood that you are going to need, perhaps as quickly as the next six months?

In proof and support of these definite forecasts we have prepared one of the most dramatic books you have ever read about the motion picture business. It is entitled "12 Years" and will not be mailed to a general list. *You must write to get a copy of it.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

A MILLION DOLLAR MAN IS READY TO GO TO WORK FOR YOU

He is one of those outside big business men that the motion picture industry has been needing. He is a daring, imaginative producer-manufacturer. He understands the great American public intelligence. He has the feeling of *an artist.* He is sensitive, temperamental—and *nervy*. He piles on the costs to do the big things but, by the Eternal, he produces results.

His name is Benjamin B. Hampton. He knows the studio, the camera, the screen. He has deserted big business interests because *he believes the motion picture to be the greatest thing in the world.* He proved three years ago that he knew what you call *"box office"* by bringing, in association with Rex Beach, the powerful stories, *"The Barrier"* and *"The Auction Block"* leaping through your Powers and Simplex machines to turn in profits.

The biggest production advance made in the past two years is the inauguration of the

Benjamin B. Hampton Productions
of
Great Authors' Pictures Inc.

leading off with one of the greatest of all American stories by an author whose following runs into millions

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Dynamically directed by EDWARD SLOMAN

and with an all-star cast of world-known screen favorites comprising
ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE

Unless you keep "open time" in late June and early July for this production in your theatre, some outside daring showman will step in with "The Westerners" and sweep the town off its feet. Make your summer motto read: "Get every *outside* dollar *inside* the box-office."

Benjamin B. Hampton Productions are released under the stable, quality name and reputation of W. W. Hodkinson.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

What 10 Great Newspapers Say About "AS A MAN THINKS"

New York Tribune:

"As a Man Thinks" goes to the very heart of the problem of human morals and shows how a frivolous wife, without guilt, makes her child's father doubt its paternity.

New York Sun:

A remarkable drama dealing with the single standard of morality; the story of a good woman in bad company.

Chicago American:

Augustus Thomas' "As a Man Thinks" shows the impossibility of a single sex standard unless the standard demands that men be as good as their wives.

Chicago Examiner:

Augustus Thomas has outdone himself in "As a Man Thinks." A story that thrills and grips the imagination.

Cincinnati Enquirer:

Augustus Thomas justifies his great reputation in "As a Man Thinks" . . . . Challengingly dramatic from its first gripping title to its climax.

New York Journal:

Augustus Thomas' best play is "As a Man Thinks." A vivid, human drama moving with intense interest and analyzing one of life's great problems as only a master can do it.

Philadelphia Ledger:

Here we have a tremendous sex problem treated with the hand of a master in portraying human emotion.

Chicago Journal:

"As a Man Thinks" tells one of the realest problems in life. The story shows how a good woman can cast doubt on the paternity of her child.

Minneapolis Journal:

The majority of America's so-called successful playwrights would give their souls to have written this great drama.

Indianapolis News:

A remarkable woman is the heroine of "As a Man Thinks." Everyone will want to see the story of Elinor Clayton.

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful

Directed by
GEORGE IRVING

ARTCO PRODUCTIONS INC. FOUR STAR PICTURES 1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

Samuel Goldwyn presents

Madge Kennedy

Goldwyn Pictures Corporation

Samuel Goldwyn, President

in

Leave It To Susan

By Rex Taylor

Directed by
Clarence G. Badger

The Two-Gun Girl From Flatbush

They left her in the middle of the Mojave desert with one dog and half a dozen bandits. She tied them up and brought them in and married the handsomest.

Tell that to the loyal legions of Madge Kennedy admirers in your city and what will be the answer?

Full houses.

You can't keep them away from this dainty bit of Eastern femininity who turned out to be a regular "two-gun woman" when the West gave her the Great Test.

"Smiling Bill" Parsons
presents
Mr. & Mrs.
Goldwyn Distribut

Carter De Haven

in their first Capitol Comedy

"In a Pinch"

BROADWAY chickens come home to roost, and they make a lot of explaining for the young husband who is trying to dodge his past.

In their first Capitol Comedy Mr. and Mrs. Carter De Haven furnish the kind of snappy, speedy, clean-cut fun which has won this famous team of musical comedy stars one of the largest salaries paid any vaudeville act in the past four seasons. Their drawing power has been tested and affirmed by millions of just the sort of Americans that make your biggest audiences.

"In a Pinch" is the first of a series of comedies of domestic life that will appeal directly and powerfully to the vast majority of your patrons — the young married couples who go more regularly to motion pictures than any other class.

Ask your Goldwyn branch when you can show your audiences these pictures of the funny side and the sunny side of life.

ing Corporation

Samuel Goldwyn, President

A "Filler" That Fills

Almost any short subject can "fill" your program. There is only one that can fill your house—can put people in those few empty seats that mean the difference between failure and success.

The Ford Educational Weekly can do this by bringing you *new patrons.*

Not just people your competitor has had. If you can take them away from *him*, he can do the same to *you.*

NEW patrons—100 per cent new. People who don't ordinarily go to picture theatres. That is what you need and what the whole industry needs.

You can get these patrons with just one thing—the sort of film the newcomer likes and remembers and talks about—the scenic and industrial pictures of the Ford Educational Weekly.

The pre-eminence of the Ford product in its field is granted by every exhibitor who applies those two vital standards—quality and drawing power. The new patron recognizes this quality and becomes "a regular."

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture Laboratories

The name Ford is a guarantee to a vast army of Americans. The Ford Weekly draws new patrons as no other single unit in pictures.

Call it a "filler," if you like.

It will fill your theatre.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY

UNITED·ARTISTS·CORPORATION

MARY PICKFORD

CHARLIE CHAPLIN

DOUGLAS FAIRBANKS

D·W· GRIFFITH

Revolution!

The things that were and the things that are, are good only to build upon. When present conditions become intolerable we must either throw them off or sink under their weight.

For years the motion picture industry has been bound by traditions and customs, by practices and methods that have not only outlived their usefulness but that have fostered the growth of many burdensome evils. These we are casting from us, and are embarking on an era of progress and prosperity that demands full freedom of action.

In protest against the antiquated and obsolete methods of distribution which hindered their giving of the best in their power, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith, admittedly the four greatest individual producers of motion pictures, have cast off these shackles of yesterday and have organized to distribute their product on a basis that means absolute and complete independence for the exhibitor.

At Last—REAL Open Booking

United Artists Corporation, for the first time in the history of the industry, makes possible the booking of the supreme box-office attractions of the screen *by the individual picture only.*

Gone is the program, that relic of filmdom's dark ages, and its modern substitute, the star series. In their stead is the only sound basis on which an exhibitor can run his theatre—the booking of individual pictures on a standard of pure merit.

United Artists Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.

This is revolution--yes; but we are striking the blow *for* the exhibitor, not *at* him. We are tearing down a forest of dead wood and are planting in its place a new, live growth whose fruit will be greater profits for the exhibitor and the full liberty in which to benefit by those profits.

OSCAR A. PRICE, *President*
HIRAM ABRAMS, *General Manager*

MARY PICKFORD · CHARLIE CHAPLIN

The Magic and Wonder of Their Art Have Made Them Supreme

Inspired artists, all, by every test and trial. They have no rivals; there are none to challenge the high places they hold; even imitation dares not aspire here. Each in a distinct field, bringing ever fresh creations, their permanent hold on that most fickle of all things, popularity, is the best evidence, were any needed, of the superlative quality of their art. They are what they are through sheer merit, set on the heights by the millions in whose esteem they will always stand unmatched.

Their Independence Gives Them Production Opportunities Undreamed of

That new and hitherto undreamed-of heights of production will be attained by these artists is assured. Each will produce but four pictures a year, taking time to realize so much that they have heretofore been unable to accomplish. Under their new arrangement, from script to screen their productions will have every resource and aid available, months for work where they had weeks before, and absolute freedom for the full expression of their own personality. The motion picture of today scarcely offers a standard by which the forthcoming productions, made under such conditions, can be judged.

·UNITED·ARTISTS·

DOUGLAS FAIRBANKS D·W·GRIFFITH

Their Combined Following Is the Life Blood of Your Box-Office

How different might have been the story of the motion picture had it been denied the ineffable charm of Mary Pickford, the joyous adventurings of Chaplin, the breezy, lovable, two-fisted manhood of Fairbanks, or the searching study, the deep understanding, the inspiration of Griffith. Concentrated in the personalities of these artists are the elements that have made the motion picture the giant that it is. They are the very heart of the appeal that the screen makes to the masses. Their followers are the motion picture audiences of today.

Better Pictures Than Ever and Genuine Open Booking

All of this advance in production is to be backed by a selling policy equally progressive and far-reaching in its departure from time-worn, oppressive methods. Genuine open booking is here—the day in which the exhibitor may buy a single picture without any entangling agreements, conditions, obligations or penalties. It is the day of sound business, the application of common sense to motion picture rental, freedom for the producer and the exhibitor alike. United Artists Corporation opens wide its doors and discloses this new era in film commerce.

·CORPORATION·

First release on September 1st 1919-

A DOUGLAS FAIRBANKS Picture

Bookings now being made
in order of their receipt

UNITED·ARTISTS·CORPORATION

OSCAR A. PRICE, President

HIRAM ABRAMS, General Manager

Executive Offices—729 Seventh Avenue, New York

JOHNNY DOOLEY

The Real Reel Comedian

In a series of two-reel comedies based on Bide Dudley's stories in the New York "Evening World."

"The Office Force"

The Acme of Comedy Film Production

Hilarious, Yet Distinctively High Class

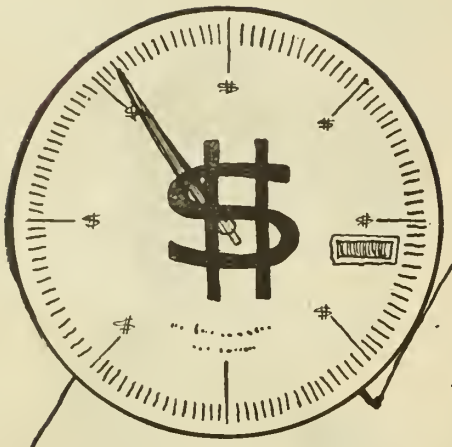
BROADWAY'S FUNNIEST COMEDY STAR

JOHNNY DOOLEY as the office boy brings a new characterization to the screen. There is something about him that makes you laugh every time he walks into the picture.

JOHNNY DOOLEY'S unusual acrobatic ability, his four years of European pantomime experience and his unique way of putting over fun will make him universally popular. Right along with Johnny goes a story which holds your interest, and jam full of laughter. Speed and "Eye Gladness" are expressed in the "Dooley Beauty Brigade," which is shown in every Johnny Dooley picture.

Details of distribution will be announced when completed.

JOHNNY DOOLEY FILM COMEDIES INC.
C.L.BACH President
LONGACRE BUILDING NEW YORK



DING! DING!

Here it is—

Let every laugh ring up fares in your box office!

ALBERT E. SMITH presents

"FARES AND FAIR ONES"

A MONTGOMERY AND ROCK

Big "V" Special Comedy

VITAGRAPH

The Big Splash of Comedy Releases—

JAMES AUBREY'S

New Big "V" Special Comedy

"TOOTSIES AND TAMALES"

Directed by Noel Smith

VITAGRAPH

ALBERT E. SMITH, President

A Potpourri of Pep, Punch and Peaches—
The Get-Them-In and Make-Them-Laugh Sort!

Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

VITAGRAPH

ALBERT E. SMITH

presents

CORINNE GRIFFITH

in "THIN ICE"

by Shannon Fife

Directed by Tom Mills

Here's a feature worthy of all the extra advertising and exploitation that you can possibly give it.

It's a powerful story—a segment of life itself—that holds *an appeal and a message for every woman in the world.*

'THIN ICE" is the story of a girl who *took chances*—not because she wanted to, but because she *had* to. She was skating on *thin ice*—for a purpose. Imagine beautiful Corinne Griffith in this sort of a role—and with this supporting cast: L. Rogers Lytton, Charles Kent, Eulalie Jensen, Walter Miller, Henry G. Sell, Alice Terry, Jack McLean and Walter Horton.

Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

ALBERT CAPELLANI

WHO HAS COMPLETED

"OH! BOY"

The Man
Who Adapted,
Directed and Made

"THE RED LANTERN"

Now Heading His Own Company in the
Production of a Series of Special
Features Co-starring

CREIGHTON HALE and JUNE CAPRICE

And Another Series Starring

DOLORES CASSINELLI

ALBERT CAPELLANI PRODUCTIONS

Incorporated

1457 Broadway New York, N. Y.

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE VEILED ADVENTURE"

By Julia Crawford Ivers

Directed by
WALTER EDWARDS

"The mere announcement, 'It's a Constance Talmadge picture,' is the same sort of guarantee as the mark sterling is on silver."

—Mae Tinee in *Chicago Tribune*.

SP

© Lumiere

SELECT SP PICTURES

presents

Break the News to Mother

with

CHARLES RAY

in a

NOT A WAR PICTURE

A timely Select Special of tender sentiment, undying faith and Mother Love — with

PEARL SHEPHARD
GERTRUDE BERKELEY
and RAYMOND BLOOMER

DISTRIBUTED EXCLUSIVELY BY

SELECT PICTURES CORPORATION

729 Seventh Avenue — New York City

SELECT SP PICTURES

presents

a word to the wise on

"BOLSHEVISM ON TRIAL"

MARCUS LOEW SAYS:

"I consider 'Bolshevism on Trial' one of the timeliest Specials we have ever run. At all our houses we found patrons eager to see this long-heralded feature. In those theatres where the patronage of the so-called foreign element is strong the interest was simply intense. We did a smashing business."

Take a tip from the experience of this great showman!

Get in touch at once with the Select Exchange which serves you
(and serves you right!)

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City

SELZNICK PICTURES

PLAY THESE THREE ACES

OLIVE THOMAS

EUGENE O'BRIEN

ELAINE HAMMERSTEIN

© LUMIERE

SELZNICK EXPLOITATION WILL GIVE YOU A FULL HOUSE

Secure Selznick Franchises Through SELECT Pictures Corporation Branches.

SELZNICK PICTURES

YOU CAN'T GET AWAY

from the pulling power of

OLIVE THOMAS

IN

"UPSTAIRS and DOWN"

From cellar to garret—a laugh on every step.

Secure Selznick Franchises Through SELECT Pictures Corporation Branches.

SELZNICK PICTURES

EUGENE O'BRIEN

Will make his debut as a Selznick star in

"THE PERFECT LOVER"

From Leila Burton Wells' story, "The Naked Truth."

Secure Selznick Franchises Through SELECT Pictures Corporation Branches

SELZNICK PICTURES

ELAINE HAMMERSTEIN

In a series of eight
splendid emotional dramas
yearly, beginning with
S. Jay Kaufman's

LOVE OR FAME?

Secure Selznick Franchises Through
SELECT Pictures Corporation Branches

HAYAKAWA

His Debt

Hayakawa's Drawing Power Has Never Been Disputed

"Productions like this make an art of producing" said *Motion Picture News* about "A Heart in Pawn."

"Hayakawa's work presents something distinctive and a bit more satisfying than is to be found in random photoplays. "Courageous Coward" contains a lot that will interest film fans," said *Exhibitors Trade Review.*

"Bonds of Honor" is intense and dramatic in an entertaining way that engrosses one absolutely." *Screen Opinions.*

Produced by
HAWORTH

Released by

Robertson-Cole Company
Division of Films

Through

Exhibitors Mutual

BILLIE RHODES

In Search of Arcady

Box-office Reports Acknowledge Her a Money-Maker

"Star and picture well liked by our patrons. Star pleases and will get stronger. Big business in Seven Day Run."

"Great. Patrons Pleased. Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow."

Exhibitors Comment, *Motion Picture News.*

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY
"Powerful picture... Not a dull moment.. Full of tense situations. The BEST thing Fannie Ward has ever done."
The New York Review
"Big subject convincingly done.... Holds interest as do few pictures.. Bears all the earmarks of a BIG SUCCESS"
Exhibitors Trade Review
"A splendid thing of its kind... Worthy successor of Common Clay."
Motion Picture News
One of the finest examples of continuous suspense...Gripping, compelling. Splendidly enacted"
Moving Picture World
"Well worth running in any type of theatre.. Promise SOMETHING GOOD. Forceful drama kept tense all the way through."
Wid's

Without a dissenting voice, the reviewers says "GREAT" of

FANNIE WARD

in the extra selected feature

THE CRY OF THE WEAK

Produced by Astra Directed by Geo. Fitzmaurice Written by Ouida Bergere

PATHÉ
DISTRIBUTORS

The greatest character actor of the screen is announced in the first of his own productions-

Frank Keenan Productions Inc.
presents

FRANK KEENAN
in
THE MASTER MAN

Directed by Ernest Warde
Produced by Robert Brunton Studios Inc.
Story by F.X. James
Screen version by Jack Cunningham

PATHÉ
DISTRIBUTORS

"The Master Man" shows why Mr. Keenan has no rival in his field.

HERBERT RAWLINSON
AND
SYLVIA BREAMER
IN

J. STUART BLACKTON'S

A HOUSE DIVIDED

PICTURIZED BY
ANTHONY P. KELLY

Jules W. Redston

FROM RUTH HOLT BOUCICAULT'S FAMOUS NOVEL

THE SUBSTANCE OF HIS HOUSE

(Love, Marriage & Divorce)

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT.

J. Stuart Blackton's

A HOUSE DIVIDED

AN EXCEPTIONAL production bearing the same relation to pictures in general as a drama of equal worth, scoring a distinct hit on Broadway, bears to ordinary stage offerings.

Mr. Rawlinson and Miss Breamer are supported by a company of unusual excellence, portraying the varied assortment of characters of well-bred modern life, called for by Ruth Holt Boucicault's powerful story, with realistic skill and a most congenial sense of "class."

Rights Controlled by British-American Pictures Finance Corp.

ARRANGE YOUR PLAY-DATES IMMEDIATELY

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, *President*

"WHOM THE GODS WOULD DESTROY"

Produced by MACAULEY PHOTOPLAYS, Inc., from the sensational Novel by Charles R. Macauley

A mighty pictorial presentment of the forces that have swept down through the ages, wrecking human loves and human happiness—sweeping torn and bleeding derelicts of romance and idealism from their paths with brutal force.

It is a mammoth spectacle that took eighteen months to produce with a cast of twenty-three principals and eight thousand others—sixty-one great interior sets and thirteen massive structures for the stupendous exterior action.

A GIANT NOVELTY

AND NOVELTY GETS THE MONEY

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

"The Auction of Souls" in the Turkish Slave Market.

At Night Aurora and Her Girl Companions Are Tied to Horses to Prevent Their Escape.

That $10.00 per Seat Picture

AT THE STILLMAN THEATRE, CLEVELAND,

One of the finest houses in the country, playing to a very high class clientele.

It had broken all records for the first two days of a week's run at the time of going to press, and will undoubtedly hang up a new week's record.

"THE AUCTION OF SOULS"

Wild Turkish Bandits Come Upon Helpless Girl Refugees Escaping in the Desert.

Turkish Soldiers Raid English Mission and Carry Armenian Girls Away in Slavery.

The Turkish Soldier Drags the Beautiful and Unwilling Captive to the Tent of His Captain.

Aurora and Her English Friend, in Harem of Turk Pasha, Fearfully Awaiting Summons to "Betrothal."

The Box Office Sensation of the Year

LOEW'S METROPOLITAN, BROOKLYN,

The biggest theatre in the world, for the first time in its history, was unable to accommodate the crowds and

Turned Away Thousands—*yes thousands!*

Starring

AURORA MARDIGANIAN herself

Sole Survivor of Half a Million Armenian Girls

Mothers Bury Young Girls at Night to Save Them from the Attacks of the Brutal Turks.

Aurora Mardiganian Sold to Turkish Pasha by Kurd Chief Who Captured Her.

NOW'S THE TIME! NOW!
BOOK EXCEL PICTURES AND GET
ALBERT RAY
WITH
ELINOR FAIR
IN THEIR SECOND WILLIAM FOX PRODUCTION
"WORDS AND MUSIC BY—"
FOX
FILM CORPORATION

TAKE A TIP FROM THIS

DON'T BE "LEFT AT THE POST." Book

CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

PUT YOUR MONEY ON A WINNER!

DISTRIBUTED BY

FOX

FILM CORPORATION

to the thinking exhibitors of the country

(AND WE THINK THEY ALL THINK)

In the belief that exhibitors should have a voice in selecting the titles of the attractions they show, we respectfully solicit their opinions regarding their preference of any one of the following titles. We want this title for **one of the greatest and most timely features ever offered. Select one of the following:**

"THE WILD OATS HARVEST"
"IGNORANCE"
"THE GREATEST ENEMY"
"THOU SHALT NOT"
"THE SOLITARY SIN"

We will absolutely accept the title preferred by the majority of the exhibitors.

Address
Box 42
Moving Picture
World

We would also appreciate suggestions from state rights buyers.

"VIRTUOUS MEN"

STARRING E. K. LINCOLN • THE BIG • DIRECTED BY RALPH INCE

STATE-RIGHTS SENSATION

PROVES A TREMENDOUS BOX-OFFICE SUCCESS

AT

THE FIRST SHOWINGS

FABIAN'S GARDEN THEATRE, PATERSON, N. J.

"Virtuous Men" opened Monday to capacity Business. Is beating Records.
A. M. FABIAN.

GRAND THEATRE, COLUMBUS, OHIO

Opened to tremendous business Sunday. Picture big hit. Looks like record week.
WILL D. HARRIS, Lessee-Manager

STATE RIGHT BUYERS—GET BUSY!

ARTHUR H. SAWYER — HERBERT LUBIN

PICTURES

1476 BROADWAY — NEW YORK — PHONE BRYANT 3271

FOREIGN RIGHTS SOLD TO J. FRANK BROCKLISS INC.
729 SEVENTH AVE. NEW YORK

WORLD-PICTURES

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

Photographed in Natural Colors

PRIZMA

THE SUPREME ACHIEVEMENT

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

The Great Houdini Serial

"THE MASTER MYSTERY"

15 Episodes

"What Shall We Do With Him?"

The 100% Showman's Picture

"The Ghost of Slumber Mountain"

HERBERT M. DAWLEY'S One Reel Super-Special

WORLD PICTURES
present
JUNE ELVIDGE
in
"THE SOCIAL PIRATE"

Story by E. Forst
Directed by Dell Henderson

"THE UNCHASTENED WOMAN"
"CONQUERED HEARTS"

"THE BETTER 'OLE"

or The Romance of Old Bill

America's Most Famous Poem by JAMES WHITCOMB RILEY

"LITTLE ORPHANT ANNIE"

UNITED STATES GOVERNMENT PICTURES

"AMERICA'S ANSWER"
"UNDER FOUR FLAGS"
U. S. A. SERIES

"THE UNBELIEVER"

AND
CHAPLIN REVIVALS
PLUS WORLD SERVICE
"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

PRESENTING
CARL HARBAUGH'S
ELABORATE PRODUCTION
OF
MARY MURILLO'S
REMARKABLE DRAMA

THE OTHER MAN'S WIFE

With
STUART HOLMES
AS THE MAN

And
ELLEN CASSIDY
AS THE WIFE

OPEN FOR IMMEDIATE BOOKINGS

Booked by:
INDEPENDENT SALES CORPORATION
FRANK G. HALL PRESIDENT

Distributed by:
FILM CLEARING HOUSE INC.

The Other Man's Wife

A POWERFUL DRAMA ABOUT WOMEN

Adapted for the Screen by Mary Murillo :: Directed by Carl Harbaugh

BY man-made laws of tradition evolved centuries of sex-bound women emeshed in a slavery of sex. The bond by which man—in his natural desire for a mate—has held her, cheating himself of the SUPER-WOMAN.

FRED HARTLEY—whose marriage to Bruce Drummond's daughter encumbered him with a wife who lived for pleasure alone . . . . . NED HAY

MRS. FRED HARTLEY—A social Butterfly . . . ELLEN CASSIDY

ELSIE DRUMMOND—Her sister . . . . . OLIVE TREVOR

J. DOUGLAS KERR — A polished vulture who preyed on the inborn sympathetic and sacrificial qualities of women . . . . . STUART HOLMES

BRUCE DRUMMOND—A wealthy ship builder . HALBERT BROWN

MRS. BRUCE DRUMMOND—A real mother . . . MRS. GARRISON

WILBUR DRUMMOND—A spoiled son . . . . . LESLEY CASEY

JIMMY MOORE—His home his castle, his mother his queen . . . . . DANNY SULLIVAN

BETTY MOORE—Private secretary to Bruce Drummond . . . . . REGINA QUINN

MRS. MOORE—Who lives for her children . . . LAURA NEWMAN

DAVY SIMON—The pride of the Simon family . GEORGIE JESSEL

BECKY SIMON—His frivolous sister . . . . . EVELYN BRENT

And a large supporting company of talented players.

TIME—THE PRESENT PLACE—NEW YORK

A Special Production for High-Class Theatres

Booked by INDEPENDENT SALES CORPORATION

Distributed through FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

Coming Soon!

A NEW SCREEN FIGURE
Upon Whom the Eyes of the World are Centered

JESS WILLARD

Champion Heavy-weight Boxer of the World

In A Dynamic Seven Part Production of Extraordinary Merit and Magnitude

"The CHALLENGE of CHANCE"

With ARLINE PRETTY
And a Notable Supporting Cast
By Roy Sommerville
Directed by Harry Revier

NOT A FIGHT PICTURE

BUT a massive, breath-catching melodrama of the Southwest, in which the star is simply an ADDED ATTRACTION—an offering, which in the excellence of its production, the genius of its direction, the drawing power of its star and the general appeal of its story, challenges the biggest successes of the screen, without exception.

A TRULY BIG "SPECIAL"

A PICTURE with all the sure elements of certain drawing power, plus a star, who for the next few months will command more interest probably than any other single individual before the public—a celebrity big in stature, big in screen personality and big in following, presented at a time when the attention of multitudes will be greatest.

FOR METHOD OF DISTRIBUTION, ADDRESS

Continental Pictures' Corporation

FRED L. WILKE, President

SUITE 503
1482 BROADWAY
NEW YORK

Or

SUITE 924
208 SO. LA SALLE ST.,
CHICAGO, ILL.

MARY

The LOUIS B. MAYER Production

with

ANITA STEWART

It stood the acid test of box-office quality.

From LeRoy Scott's famous novel of Big Business and Big Pleasure.

Directed by LOIS WEBER

A FIRST NATIONAL ATTRACTION

Played to capacity for 7 days. At the Strand Theatre, New York, with the strongest attractions the two big competing first run houses had ever shown.

REGAN

Rothacker Film

A FEW TERRITORIES STILL AVAILABLE ON

"Custers Last Fight!"

In Three Reel

GENUINE "101" BISON

Reproduction of the most Sensational Incident in the U. S. Army in which

1000 INDIANS AND 1000 SOLDIERS

Engaged in a Battle to the Death in which Custer's Troops Were Completely Annihilated

Directed by Thos. H. Ince

NOTE: Advertising matter on this feature includes two styles of ones, three and sixes—press sheets, lobby photos, publicity stories and cuts—

Wm. S. Hart!

in

TWO SPECIAL TWO REEL REISSUES

"JIM CAMERON'S WIFE"

and

"HIS HOUR OF MANHOOD"

"Roscoe Arbuckle!"

in

A NEW SERIES OF TWELVE REISSUES

Address all inquiries to

TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK

THE popularity of BERT LYTELL is due to his own genuine abilities as an actor plus the splendid pictures with which Metro has surrounded him. "The Spender," "Faith" and other successes will be surpassed by

BERT LYTELL

in Frederick Orrin Bartlett's Saturday Evening Post story

The LION'S DEN

By the author of "The Spender." Adapted and directed by George D. Baker.

Released by

METRO

May 19

RIVOLI

for the first time in

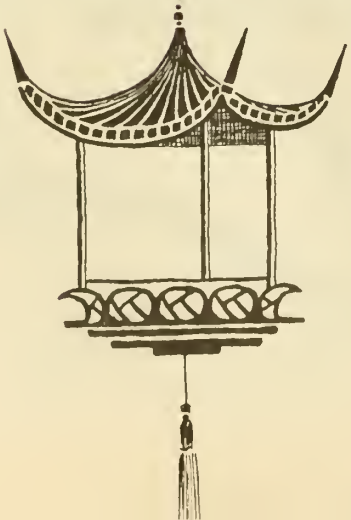
UNABLE to take care of the crowds Dr. Reisenfeld, a wise showman, has re-booked

NAZIMOVA

in

The RED LANTERN

beginning June 1st



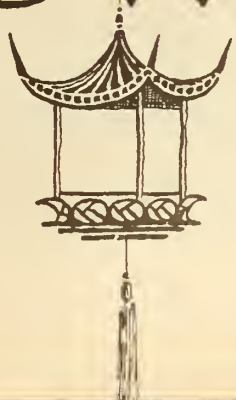
METRO

REPEATS

the history of Broadway

THIS is the final proof of the *absolute supremacy* of this, the *greatest artist* of the screen – in the greatest production of the year.

The landslide of success cannot be stopped – Exhibitors – take advantage of it NOW



PICTURES
CORPORATION

TO CONTENTS

Advertising Aids and Reviews.....1221
Advertising for Exhibitors.....1183
"All Wrong" (Pathe).....1227
Announce Plans for Johnny Dooley Films..1144
Announces New Era in Film Rental.....1149
"Amateur Widow, A" (World).....1227
Among Independent Producers.....1200
Arbuckle, Mrs. Fatty, to Appear in Comedies.....1182
Association Blackballs "Fit to Win".....1141
"Auction of Souls" Great Help to Near East Fund.....1177

"Bachelor's Wife, A" (Pathe).....1235
Big "V" Continues Relations with Trans-Atlantic Film.....1174
Black to Build Theatre Seating 2,300 in Portland.....1172
Bloxhe Corporation Formed to Make One-Reel Comedies.....1148
Boston Select Exchange Celebrates.....1179
Brandt Tells of New Serial Plans.....1165

California Adds to Building Boom.....1139
California Film Men Honor Ascher.....1198
Champion Jess Willard to Star in Big Production.....1146
"Cheerio Chums—Hot Stuff" (Buxton).....1225
"Cheerie Chums—Well, I'll Be Blowed'....1225
Chicago News Letter.....1165
"Coming of the Law" (Fox).....1229
Co-operative Exchange in Toronto.....1177
Confessions of a Scenarist.....1169
"Come Out of the Kitchen" (Paramount)..1225
Cotton, Lucy, Broadway Star, Signed by Gerald Bacon.....1148

"Daddy Long Legs" (First National).....1223
Dayton Celebrates Its First Anniversary....1160
Dayton Exhibitors Will Not Pay Royalty Music Tax.....1150
Des Moines Will Get Two New Houses....1194
Detroit District Divided on Views.....1174
Dismiss "Arsene Lupin" Suit Against Vitagraph.....1156

Empey and Director Hurt in Making "Hell on Earth".....1174
English Pictures Reviewed.....1223
Exhibitor Emulates De Mille; He Goes Up in Clouds, too.....1173
Exhibitor Is "Goat" for Exchanges.....1180

Famous Players-Lasky to Star Dexter.....1146
Famous Players Clears $350,000 for Victory Loan.....1148
Famous Players to Release Drew Films as per Contract.....1180
Famous Players-Lasky Meeting Opens.....1168
Features Build Up Small Town House.....1170
Film Stars Aid Triumphant Tour of Veteran Battleship.....1175
Foreign Demand for Robertson-Cole.....1172
Form Company in Seattle to Make Scenic Pictures.....1175
Four Pittsburgh Houses Raise Prices.....1192
Fox Expands Its European Business.....1163

Garson's "Hushed Hour" Gets Detroit Premiere.....1146
Gates, Harvey, Added to Goldwyn's Scenario Staff.....1142
"God Bless Our Red, White and Blue" (Jury).....1225
Goldwyn Buys Five Plays for Production in Future.....1182
Goldwyn Plans Publicity That Will Blanket America.....1170
Grauman, Sid, Crowds House with Auto Assembling Act.....1176
Griffith Opens His Repertory Season.....1158

Hodkinson Primes Some Dynamite.....1151
How Manager Born Checks Up His Judgment on Films.....1170
How Thomas of Omaha Does Things.....1145

Ince, Ralph, to Produce for Selznick Pictures.....1139
Indianapolis Pastors Renew Fight for Sunday Closing.....1140

James Gives a Three-Day Benefit.....1195
June to Be Big Universal Month.....1142

Kerrigan Organizes Own Producing Company.1161
"Khavah" (Zion Films).....1237

"Law of Men" (Paramount).....1221
Lenihan Leaves Washington.....1197
List of Current Film Release Dates, 1243, 1244, 1246, 1248
Live News from Everywhere.....1191
Loew Will Have a 3,000 Seat House.....1196
Lovett Is the Efficiency Expert of Olneyville.....1158
Makes Picture on Stage as Advertising Stunt.1179
Make Better Lenses Than Germans.....1178
Many Aids for New Bennison Film.....1144
Mary and Her "Daddy Long Legs".....1159
"Mayor of Filbert, The" (Triangle).....1231
McClure Starts Production on "Yellow Eel" Serial.....1175
Mendelson is Bull's Eye Representative....1182
Methodist Centenary to Use Many Films....1168
Million-Dollar Company Among New Film Firms.....1160
"Mints of Heli" (Robertson-Cole).....1233
Model Sunday Ordinance Prepared.....1140
Moreno's Contract with Vitagraph Extended..1182
Monopoly Impossible, Says Pathe.....1143
Music Cues for Current Films.....1189

National Fire Protection Association Hold Meeting.....1242
"New Moon, The" (Select).....1223
News of Los Angeles and Vicinity.....1161
New England Doing Big Business.....1171
Ninth Anniversary of Rothacher Celebrated..1167
Northwest Exhibitors to Hold Big Convention.....1139

On the Screen in Many Cities.....1242
Over 10,000 Actors Registered with World's Casting Head.....1144

Pathe News Is First Film Sent by Air in Canada.....1176
Pennsylvania Has Bill to Protect Exhibitors Deposits.....1174
Personal and Otherwise.....1155
Philadelphia Prepares for the Ball.....1193
Picture Theaters Helping Service Men to Get Jobs.....1139
Pisco Leases Vicksburg Opera House.....1199
Poland, Joseph F., Author of Many Screen Plays.....1160
"Pretty Smooth" (Universal).....1235
Producers' and Distributors' News.....1235
Projection Department.....1186
Prisoners Plea to See "Humanity" Film Gratified.....1178
Puts Stewart Picture Over with Photograph Stunt.....1148

Rambles 'Round Filmtown.....1159
Rapidly Renovates Airdome to Show Loan Film.....1181
Rainbow Band to Play at the Minneapolis Palace.....1180
Reviews and Advertising Aids.....1221
Rice, Fanny, Comedienne, Signed for Blackton Film.....1160
"Riders of Vengeance" (Universal).....1237
Riesenfeld Dines Writers and House Chiefs..1242
Rochester Lawyer Speaks for Sunday Opening.....1182
Rothapfel Initial Unit Program.....1147
Rothapfel Shows His Unit Program.....1164
Rubbernecking in Filmland.....1157

"Sahara" To Be a Hodkinson Release.....1175
Service Unit Works Out Combination Program Idea.....1174
Sherman, Harry, to Produce "The Roundup" for Screen.....1173
Show May Advertise Church.....1139
Sincerity the Keynote of Success.....1176
Smith, Guy C., Returns from World Wide Trip.....1242
"Soul's Crucifixion, A" (Broadwest).....1225
St. Paul Showman Fighting Tax on Music Compositions.....1150
Sunday Shows Mark Opportunities.....1156

$300,000 Theatre Will Be Erected in South Boston.....1156
"Thin Ice" (Vitagraph).....1231
Thompson, H., Likes Picture Work More Than the Stage.....1176
Toronto to Get 3,000-Seat Theatre, Costing $1,000,000.....1173

"Unpardonable Sin" Breaks Records in Waukegan, Ill.....1156
Unit Overseas for Robertson-Cole.....1150
Upstate Towns Fighting for a Sunday Opening.....1172
Utica Managers Fighting to Legalize Sunday Shows.....1140

"Veiled Adventure, The" (Select).....1225
"Virtuous Sinners" (Pioneer).....1229
Nova, Hedda, to Play Title Role in Universal Film.....1142

Walters, Percy L., Screens "Come Back"...1142
Want Vancouver Censor Dismissed.....1173
Worth While Educational Films.....1181
World to Erect Building for Pittsburgh Exchange.....1178

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co.....1247

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co.....1237
Hertner Elec. Co.....1237
Northwestern Elec. Co.....1245
Porter, B. F.....1235
Reynolds Elec. Co.....1239
Typhoon Fan Co.....1237
Universal Motor Co.....1235

LENS MFRS.
Gundlach Manhattan Opt. Co.....1250

MFRS. OF INDUSTRIAL PICTURES.
Cincinnati M. P. Co.....1250
Cromlow Film Lab.....1249
Erhograph Co.....1247
Rothacker Film Mfg. Co.....1245

MFRS. OF MOVING PICTURES.
Arrow Film Corp.....1105
Box 42, care M. P. W.....1128
Capellani, Albert, Prod.....1118
Century Comedies.....1098
Continental Feature Film Co.....1131
Dooley, Johnny, Film Comedies.....1115
Essanay Film Mfg. Co.....1091
Famous Players-Lasky Corp.....1099-1104
First National Exhibitors' Circuit, Inc., 1123-25, 1132-33
Fox Film Corp.....1126-27
Goldwyn Pictures Corp.....1110-14
Hodkinson, W. W., Corp..Colored Insert, 1107-09
Independent Sales Corp.....Colored Insert
Jewel Productions, Inc.....1092-95
Metro Pictures Corp.....1135-37
Oliver Films, Inc.....1106
Pathe Exchange, Inc.....Colored Insert
Robertson-Cole Co.....Colored Insert
Rothapfel Productions.....Colored Insert
S. & L. Pictures.....1129
Select Pictures Corp.....Colored Insert, 1119-22
Triangle Distributing Corp.....1090
Universal Film Mfg. Co...Colored Insert, 1096-97
United Artists.....Colored Insert
Vitagraph Co.....1116-17
W. H. Productions.....1134
World Film Corp.....1130

MISCELLANEOUS.
Automatic Reel Co.....1250
Automatic T. S. & C. R. Co.....1249
Bioscope, The.....1239
Chocklett, A. L.....1237
Cinema, The.....1235
Classified Page.....1245
Eastman Kodak Co.....1249
Holcomb & Hoke Mfg. Co.....1247
Kinsila, E. B.....1249
M. P. Directory Co.....1249
Moore, Wm. N.....1245
National Elec. Ticket Reg. Co.....1237
National Ticket Co.....1235
Williams, A. F.....1237

MOVING PICTURE CAMERAS.
M. P. Apparatus Co.....1250

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co.....1237
Professional School of Picture Playing.....1237

PROJECTION MACHINE MFRS.
De Vry Corp.....1249
Master Machine Tool Co.....1233
Power, Nicholas, Co.....1252
Precision Machine Co.....1251

PROJECTION SCREEN MFRS.
Genter, H. C.....1239
Gold King Screen Co.....1239

MOVING PICTURE WORLD

Founded by J. P. CHALMERS in 1907

CALIFORNIA ADDS TO BUILDING BOOM

San Francisco District Shows Healthy Growth— Small Towns Respond to Expanding Movement

MORE new moving picture theatres are being planned in the San Francisco field than ever before in the history of the industry, and work is now under way on a number of large houses that will be opened in the fall. Exhibitors express the opinion that this branch of the amusement business has never been more promising and every effort is being made to get new houses ready, or old ones enlarged, at the earliest possible date. Equipment houses are booking large orders and service is being booked farther in advance than for a long time.

Plans are being rapidly perfected for the new theatre of P. J. Hanlon, at Vallejo, Cal., and this will be one of the finest houses in northern California. It will represent an investment of about $150,000 and will be erected on property purchased outright by this exhibitor. The house will have a seating capacity of about 1,400.

Small Towns Busy Also.

Albert Gattman, manager of the Novelty theatre, Martinez, Cal., has acquired the theatre building and has announced his intention of making extensive alterations. A gallery having a seating capacity of 250 will be added and a heating and ventilating system will be installed.

A. A. Richards, who conducts a fine house at Lodi, Cal., is preparing to erect a 1,000-seat theatre at Turlock, Cal., and expects to have work commenced on this at an early date.

Gus Gemanis, of the Crystal theatre, Porterville, Cal., has announced a plan for the remodeling and enlargement of this house before the summer season commences.

A. L. Hildebrand, manager of the Star theatre, Colusa, Cal., has purchased a site on Market street, where he will shortly open an elaborate open air theatre.

Brown Brothers are preparing to erect a large theatre at Salinas, Cal., on a central site on Main street. Frank Vesely will be manager.

Woman Building $2,500 House.

Mrs. Hartmann, of Healdsburg, Cal., is preparing to have work commenced shortly on a moving picture house to cost $25,000. H. G. S. Tucker is the lessee. The house will seat about 800.

The San Mateo Theatres Company has secured an extension of its lease on the Regent Theatre on Griffity avenue, San Mateo, Cal., and plans to make extensive alterations and improvements.

The new moving picture house to be erected at Benicia, Cal., by Walter B. Crooks, will cover a lot 50 by 100 feet, and will have a seating capacity of 600. It will cost approximately $35,000, and a $10,000 pipe organ will be a part of the equipment.

An amusement project known as the White City has been launched at Honolulu, T. H., and a moving picture theatre to cost $30,000 is planned. Frank E. Thompson is secretary of the Board of Trustees of the promoting organization.

Show May Advertise Church; Church May Advertise Show

ADVERTISING a motion picture theatre in a church and advertising a church in a motion picture theatre may become a reality.

The theatre men of Washington, D. C., have regretted apparent enmity on the part of ministers. They have always co-operated with them to the utmost and have held open their screen for publicity purposes, and have shown a willingness to run special shows for church and Sunday School benefits. This was particularly true at the Crandall string of theatres.

Harry M. Crandall, head of this string of houses, was approached by the pastor of a nearby church with the request that a slide be run after the first show each Sunday evening, stating that services were about to commence at that church. The show is out at about 7:45 —the services will run between the hours of 8 and 9. Mr. Crandall has agreed to that, and in turn, made a counter-proposition to the pastor that he take advantage of a similar opportunity by running in his advertisements and notices in the daily papers and on the church bulletin board that Sunday night services would terminate in time for the members of the congregation to avail themselves of the amusement offered by the motion picture theatres and to take in the last show of the evening.

Ralph Ince to Produce for Selznick Pictures

MYRON SELZNICK announces that he has just closed a contract whereby Ralph Ince will produce for the Selznick Pictures Corporation. The first of the Ralph Ince productions will be Eugene O'Brien's debut as a Selznick star, "The Perfect Lover."

This is not Mr. Ince's first connection with Selznick productions. It was he who directed Robert Warwick in "The Argyle Case," one of the first Selznick productions, when Lewis J. Selznick launched his open booking campaign. Following this big success, Mr. Ince placed to his credit a long list of big photodramas, notable among which were "To-day" and "The Co-respondent." Among the stars he has directed with distinction are Anita Stewart, Florence Reed, Olga Petrova, Robert Warwick, Elaine Hammerstein, and others.

Mr. Ince will begin work immediately upon the Eugene O'Brien picture, "The Perfect Lover."

Work on this first of the Ralph Ince productions for Selznick will begin at the Biograph studio in a few days. Part of this big plant has been leased for Selznick productions, and shortly the Olive Thomas and Elaine Hammerstein companies will begin work there also.

Northwest Exhibitors to Hold Big Convention

W. J. DRUMMOND, who has been appointed general director of the Seattle convention by the Northwest Film Board of Trade, has sent out an announcement for the first convention and ball of the allied motion picture interests of the Pacific Northwest to be held July 16-17-18-19.

The convention will consume the first three days in business and sightseeing, and on the night of the fourth day the big movie ball will take place. There will be nationally known movie stars in attendance. The convention is being held under the auspices of the Northwest Film Board of Trade and its associate members and will be the biggest affair of its kind ever attempted in the West.

Motion picture exhibitors from the four Northwest States, namely, Washington, Oregon, Montana and Idaho, will be in attendance.

There will be showings of the latest embellishments and presentation of motion pictures and of musical instruments.

There will be many novel and attractive features during the convention that will be of interest to the public and to the visiting exhibitors. The executive committee having in charge the convention and ball are: L. O. Lukan, chairman; W. A. Mead, J. Q. Clemmer, John Rantz, John Hamrick, J. A. Koerpel, H. C. Arthur, Jr., Peter David, W. J. Drummond, director general.

Picture Theatres Helping Service Men to Get Jobs

THE motion picture theatres of the country are doing a great work in finding employment for discharged soldiers and sailors, according to Colonel Arthur Woods, assistant to the Secretary of War, who is in charge of the task of placing returned men in industry.

Managers of theatres throughout the United States were recently requested by Colonel Woods to assist in this work. As a result of this request, the motion picture house managers are responding with patriotic enthusiasm, it is declared, and it is estimated that slides are now being thrown on the screen before audiences aggregating 20,000,000 people.

MODEL SUNDAY ORDINANCE PREPARED

New York State Conference of Mayors Drafts Law Providing for Local Regulation or Censorship

IN response to numerous inquiries from cities in New York as to just what other cities in the United States are doing along local censorship lines, the New York State Conference of Mayors, the headquarters of which is located in Albany, has just completed a draft of a model ordinance providing for local regulation or censorship in whatever city is desirous of adopting it. Ever since Governor Alfred E. Smith signed the bill which leaves Sunday motion picture shows in New York up to the localities themselves to decide, the State Conference of Mayors has been flooded with all sorts of requests for information. The letters indicate that more than one city proposes to censor the films that will be shown on Sundays.

Much Information Received.

W. P. Capes, secretary of the Conference, has secured a mass of information from such cities as San Francisco, Los Angeles, Detroit, Cleveland, Chicago, St. Louis and Rochester, where there is more or less local censorship of film. This information has now been issued by the State Conference and is being sent to all cities throughout New York state, and contains a model ordinance which can be adopted by any city in case it should desire to exercise the regulatory powers that have been conferred on it by the passage of the recent bill in the Legislature.

The ordinance, as adopted by the State Conference of Mayors, suggests a commission of five members, serving without pay and which shall not contain any person who is interested financially in any branch of the motion picture business. This commission is to be given the power of free access to all motion picture houses, and where violations are discovered, of reporting the same to the chief of police. Pictures that have not been passed by the National Board of Review can be exhibited if they meet with the approval of the local censorship body. In case of protest of a film that has been passed by the National Board, the local commission can review the same and render a decision.

Suggest Local Review Board.

In explaining this, Secretary Capes said that there were some pictures, such as "The Birth of a Nation," which while they might be acceptable in one locality, might not be so in another. In case any exhibitor desires to show a picture which had not been approved by the National Board of Review of Motion Pictures, the proposed ordinance gives that person the right of at least three days before the picture is to be shown to file with the commission a written notice of his intention, together with the name of the picture, the manufacturer, the general character, as well as the date and place of display. The commission will then review the picture, or any one member is given the power to review and to approve or prohibit either in its entirety or in part any pictures so shown. In case of grievance on the part of an exhibitor he is given the right to call for a review of the picture before at least three members of the commission.

The ordinance, while effective for all seven days of the week, is really intended to regulate pictures to be shown on Sundays. Judging from some of the letters which have been received by the State Conference of Mayors recently, there will be absolutely nothing but the kindest feelings shown to exhibitors providing they do not go to work now and show on Sunday lurid pictures or pictures of a more or less sensational nature, and which bear sensational or possibly rather suggestive titles.

Some Towns May Have Censors.

The majority of the cities in this state, according to Mr. Capes, will take action in the very near future, through their board of aldermen, in determining whether or not Sunday shows are to prevail in their respective localities. In some places it is evident that the city fathers will take no chances on sensational pictures being shown on Sunday and that the local censorship commission will be formed at once.

The Mayors' Conference is also receiving many inquiries as to the amount of license fees which is being charged in other cities both in this and adjoining states where Sunday movies prevail. This information is now being compiled by Mr. Capes. GRANT.

Indianapolis Pastors Renew Fight for Sunday Closing

APPARENTLY not contented with the fact that the Indiana State Legislature failed to take any definite action on the Sunday motion picture question, the ministers of Indianapolis are going to renew their efforts to close theatres in Indianapolis on Sundays.

Members of the Indianapolis Ministerial Association, at a meeting on Monday, May 5, voted to ask the Church Federation of Indianapolis to canvass the Sunday commercialized amusement situation and at once take steps to bring about a strict enforcement of the law. The federation will be requested to report back to the Ministerial Association on the action taken.

It was also proposed by the Ministerial Association that action be taken toward constructive, free, recreational measures "looking toward what would be considered a rational observance" of the Sabbath. Announcement was made at the meeting that a committee from the organization would confer with the city administration on the matter.

Utica Managers Fighting to Legalize Sunday Shows

UTICA'S (N. Y.) fight for Sunday pictures is now on in earnest, but the manner in which the exhibitors of the city are carrying on the fight is most unusual. Every day there appears in the daily papers a protest from some organization in the city while the exhibitors are gathering in signed petitions from those who want Sunday shows. Before Utica can have Sunday pictures a bill permitting them must be passed by the Common Council composed of representatives from every ward in the city. If it is passed, the bill then goes to the Mayor's hands, who will either pass or veto it. The council met Wednesday evening, May 6, and it was thought at that time that some sort of action would take place. But the council decided to give the matter more consideration before acting. However, there was received protests from two ministers of the city, one representing his church and the other a group of local preachers.

Previous to the decision made by Governor Smith in regard to the bill a large number of petitions were signed in favor of Sunday pictures and these are being augmented to a great extent by more petition blanks which patrons of the theatres have filled out.

There is an overwhelming majority of persons in Utica in favor of Sunday motion pictures, but they have not been given sufficient chance to present them and until this opportunity is possible, those opposed will control the speech in the matter.

Referendum on Sunday Shows.

Whether or not Auburn, N. Y., will have Sunday pictures depends to a great extent upon the result of a canvass being made by the Chamber of Commerce of that city at this time. A special committee representing the Chamber has sent questionnaires to all members with a request that they indicate their opinion and return the paper. The result is yet unknown.

Little Falls Legalizes Sunday Shows.

Little Falls, N. Y., will be allowed to have Sunday motion pictures from 2.30 to 5 and from 8.30 to 10.30 p. m., commencing as soon as the managers decide to open, according to a bill passed by the city fathers at their meeting on Tuesday, May 6. In Little Falls there is a theatre just across the Barge Canal that has been running on Sundays for a long time while the two houses in the city proper were not allowed to operate. The passing of the law now makes it possible for all to operate on Sunday.

Oswego May Have Sunday Shows.

At its session Monday night, April 28, the Common Council of Oswego, N. Y., ordered a public hearing for Friday, May 9, on the Sunday picture proposition. Only one alderman stated that he had received requests to oppose Sunday entertainments. Indications at this time point to the permitting of Sunday pictures in Oswego.

Council Fails to Legalize Sunday Shows.

The proposition to have the Common Council of Syracuse, N. Y., pass an ordinance on Monday, April 28, legalizing Sunday pictures was sidetracked by Corporation Counsel Stewart Hancock, who ruled that the ordinance was unnecessary as the Syracuse theatres right along had been operating on Sunday under a license issued by the city.

Jamestown 2 to 1 for Sunday Shows.

The biggest vote ever cast in any election in Jamestown, N. Y., showed that that municipality was 2 to 1 for Sunday picture shows. Tabulations on the returns from the special election held Saturday, May 10, showed 6,250 were for and 3,050 against.

ASSOCIATION GOES AFTER "FIT TO WIN"

National Industry Body Terms Film Improper for Public Showing—Hygiene Worker Takes Exception

THE National Association of the Motion Picture Industry has fired another gun at the film called "Fit to Win."

This picture was produced for the United States Army by the American Social Hygiene Association and other co-operating agencies and was used with very beneficial results in the various cantonments of this country and Europe in the campaign against venereal diseases. Since then, however, it has fallen into the hands of private individuals who are alleged to be exhibiting it to mixed audiences composed of men and women and boys and girls.

In addition to the effect of this picture on the minds of young people, there is this serious condition to contend with: If pictures like "Fit to Win" are permitted to be exhibited, the obvious result will be that it will incite unscrupulous persons to show other pictures built along the same lines.

Association "Cleaning House."

The National Association recently started a nation wide campaign to "clean house," as far as the showing of suggestive or salacious pictures is concerned. It was with this end in view that a recent ultimatum was issued to the thousands of exhibitors in every state in the Union to the effect that they must either stop showing indecent pictures or find themselves blacklisted by every producer and distributor represented in the National Association—which means 95 per cent of the producers and distributors of the country. Thus, an exhibitor who shows a film condemned by the National Association will find himself unable to secure any other films and he will therefore be compelled to close his theatre.

This drastic action met with the immediate commendation of the press and clergy of the country, and considerable indignation is now voiced over the fact that the Public Health Service of the United States Government is the first opponent to the movement to give the public clean pictures and nothing but clean pictures.

Determined to Carry on Fight.

The association, however, is determined to carry its fight to the last ditch until pictures like "Fit to Win" are barred from public exhibition, and, acting through the chairman of the Censorship Committee, Gabriel L. Hess has sent the following wire to Surgeon-General Blue. Mr. Hess is now awaiting the action of the Public Health Service before making the next move in his campaign:

"The National Association of the Motion Picture Industry has been co-operating with various Government departments for the furtherance of their propaganda during the war. It desires to continue this co-operation during the reconstruction period. The association is, however, unalterably opposed to the commercial distribution of the photoplay, 'Fit to Win,' originally produced for exhibition to selected audiences.

"If the Division of Venereal Diseases of the Treasury Department believes the propaganda important and desires the co-operation of the motion picture industry in placing it before the public, you may feel sure of our assistance, provided, first, that the picture is not distributed through commercial channels for profit; second, that it is exhibited directly under the auspices of local boards of health or public health associations co-operating with the Surgeon-General's office; third, that young people be not allowed to attend the theatre; fourth, that the financial returns from the exhibition received from admittance fees be devoted to some public purpose and not to the profit of a commercial organization.

"If you will agree to the above, canceling your arrangement with present commercial distributors, the association will secure the co-operation of local theatres for exhibition without expense.

"In the absence of your co-operation the association feels compelled to use every means at its disposal to prohibit the commercial distribution and exhibition of the picture as calculated to create controversy and reflect serious criticism on the motion picture as a clean form of amusement.

"To this end producing and distributing members of the National Association will publicly announce their refusal to furnish their product to any exhibitor who exhibits 'Fit to Win' for an admittance fee. This will automatically debar the picture from the leading theatres of the United States."

Hygiene Association Takes Exception.

The American Social Hygiene Association has taken exception to the action of the National Association as outlined in Mr. Hess' telegram to Surgeon-General Blue. In a long letter to Mr. Hess, William H. Zinsser, director of the department of public information of the Hygiene Association, states that the National Association's objections to the public showing of the film "constitute a deliberate and reprehensible attempt, for reasons not necessary to go into, to crush at its beginning one of the most effective means for education on the vitally important subject of venereal disease," and that the views reveal "a striking lack of information on the part of your association of the whole subject, and of the picture in question."

Continuing, Mr. Zinsser takes up the proposal made by the motion picture interests, and emphasizes the point that there is no intention of showing the picture in regular motion picture theatres.

Held for Showing "Fit to Win."

Another highlight in the "Fit to Win" controversy was struck on Monday, May 12, when the New York police arrested Alfred D. Harsten, manager of the Gotham Theatre, and Isaac Slutzer, a distributor, in connection with the showing of the picture.

When the case came up in Harlem Court on Wednesday, May 14, Magistrate Blau adjourned it for a week at the request of the attorney for the defendants, and pending a decision in the Supreme Court. Both men were released on $1,000 bail.

General Blue Agrees to Confer.

In refutation of charges made by the National Association of the Motion Picture Industry that the film, "Fit to Win," is unfit to show, Surgeon-General Rupert Blue, of the United States Public Health Service, has sent a telegram to the censorship committee of the association declaring the picture to be highly educational, and screened with the fullest authority and indorsement of the Federal Government.

General Blue agrees to confer with the National Association on its offer to exhibit "Fit to Win" free of charge, provided such exhibition is made at the usual hours that moving picture theatres are open and that the association also provide all necessary advertising accessories.

Picture Is Complete Show.

As the screening of the picture consumes more than an hour and a quarter of time, being a complete and lengthy program in itself, it is difficult to understand how an exhibition arrangement such as the Surgeon-General requires can be planned. Public Health Films, under official designation by the United States Public Health Service, is now exhibiting the film commercially as a complete attraction and paying for all advertising accessories.

Foster Engaged By New England Metro.

The American Feature Film Company has engaged Walter Foster to travel through Rhode Island and a portion of the Massachusetts territory in the interests of Metro. Preparatory to the big drive on "The Red Lantern" a general reorganization of the salesmen's zones is in progress.

The Bunch That Makes "When a Feller Needs a Friend."

Clare Briggs, the cartoonist, in the center; Director J. Harvey at the extreme right, and the juvenile cast of the Paramount-Briggs comedies snapped during their Bond drive in Aeolian window.

PERCY L. WATERS SCREENS "COME BACK"

Becomes President and General Manager of Both Triangle Producing and Distributing Organizations

PERCY L. WATERS has again entered moving picture activities. By vote of Triangle's boards of directors, both the Film Corporation and the Distribution Corporation, he became president and general manager of those organizations on Friday, May 9. Mr. Waters has been associated with Triangle in an advisory capacity for more than a year, and now takes active command.

Interests represented by S. A. Lynch, Fred Kent and Y. F. Freeman, who have been financially concerned in Triangle for some time, were taken over by the stockholders of the two corporations and the Lynch faction has been eliminated. Mr. Waters said to a Moving Picture World reporter that the Lynch interests have from the first been only a matter of financing the distributing organization, which now returns to the control of Triangle.

Aitken President of Board.

Harry E. Aitken, who have been president of Triangle, became chairman of the board of directors of Triangle Film Corporation. Mr. Waters was elected to the office vacated by Mr. Aitken and was also chosen general manager. Later the directors of the Triangle Distributing Corporation elected Mr. Waters president and general manager of the exchange system.

The return of Percy Waters to film activities will be of great interest to the trade in general. From the time the Edison interest came into moving pictures, Mr. Waters has been active in the business, save for about two years following his retirement from active participation in the General Film Company. Two years was enough of retirement for Mr. Waters, and he interested himself in Triangle March 23, 1918. Now he takes full charge of both the producing and distributing organizations.

Hedda Nova to Play Title Role in Big Universal Film

HEDDA NOVA has been engaged by the Universal company to play the title role in "The Spitfire of Seville," Joseph Franklin Poland's latest photoplay, which has been purchased by the Universal for a superproduction. Priscilla Dean, who was scheduled to play the title role, is ill with pneumonia, and Mlle. Nova has been chosen to take her place in the production.

Mlle. Nova has been starred in Vitagraph serial productions and has already become known to American picture patrons. Born in Odessa, Russia, and educated in Berlin, Mlle. Nova was for several years a stage and screen favorite on the European continent.

She scored her first American hit in "The Barrier," with Mitchell Lewis, which Selig produced from the novel by Rex Beach. She has since appeared in such productions as "The Bar Sinister" and "The Sign Invisible." She was cast in one of the leading roles in the filmization of the Cyrus Townsend Brady novel, "A Matter of Mere Education," which was produced under the title of "Why the World Forgot."

Thurston Hall will be Mlle. Nova's leading man. George Seigmann will direct the star.

JUNE TO BE BIG UNIVERSAL MONTH

Every Department of Organization Working at Top Speed to Make Seventh Anniversary Real Success

UNIVERSAL is working as it never worked before. With the celebration month rapidly approaching, every department is teeming with activity, with the one purpose of making the anniversary month a banner one. Universal celebrates its seventh anniversary during the month of June. The company is proud of its record, and every effort is being made to celebrate the next month in a fitting manner.

Unusual plans are being made by the Universal sales department. This department is planning on making the month of June the biggest in the history of the sales department.

Universal Wants 100 Per Cent. Month.

Every effort is to be made to have every theatre in America run at least one Universal picture during June. Universal wants a perfect score of 100 per cent. for the booking of pictures during that month. Every poster that will be used by an exhibitor during the anniversary month will carry a sticker with the words "Universal Anniversary."

In addition to the sales department Universal's advertising is planning some novel effects and a large amount of additional advertising will be issued during the campaign.

Universal promises the exhibitor some of the best pictures ever produced for release, and it is said these pictures will do as much as any other thing to add to the success of the celebration month and the beginning of Universal's eighth year.

Two Popular Stars Put Their Heads Together.

Jack Richardson and little Ben Alexander are solving big problems in Triangle's "The Mayor of Filbert."

Harvey Gates Added to Goldwyn's Scenario Staff

EXTENSIVE plans for additional scenario output at the Goldwyn studios are being made by J. G. Hawks, managing editor. Negotiations for several important works of friction are now under way, and the staff of writers at the Culver City studios are working on a number of new adaptations.

The newest addition to the scenario force is Harvey Gates, a leading screen author, who comes backed by a long record of cinema successes, dating from the days of the Biograph company, for which he wrote his first screen story. His most notable achievements perhaps are "Hell Morgan's Girl" and "The Wildcat of Paris." In addition, Mr. Gates adapted Harry Carey's first big feature, "The Three Godfathers" from a Peter B. Kyne story. Before his affiliation with Goldwyn as a staff writer, Mr. Gates was a newspaper man, reviewer and special writer for the Dramatic Mirror, publicity director for a big motion picture concern, and free-lance scenario writer. During the latter period he wrote for the Essanay and Morosco companies. At the Goldwyn studios he is at work on a vehicle for Pauline Frederick.

Thompson Buchanan, the American author, another recent Goldwyn acquisition, is working on an original story for Madge Kennedy.

MONOPOLY IMPOSSIBLE, SAYS PATHE

Pioneer Producer-Distributor Believes Lack of Specialization in Scenarios a Menace to Business—Better Stories Would Reduce Production Profitably

CHARLES PATHE, Chevalier of the Legion of Honor, and director of the great international organization which bears his name, seldom speaks for the press, but when he does so his voice has the weight of authority, and what he says has its origin in ripe deliberation, a broad experience, and knowledge enlarged by personal observation in most of the civilized countries of the world. Mr. Pathe is the real pioneer of the motion picture business. He has been part, and an important part, of the industry since its inception; he has seen the motion picture transform itself from a toy to a great instrument of education and amusement; he has seen it become great and hopes for it to become even greater. He has seen individuals, one after the other, endeavor to secure a monopoly of the business and has refused to be a party to their attempts.

Monopoly of Business Impossible.

"No individual, no organization, can hope to control the motion picture business," said Mr. Pathe when seen at his office at 25 West Forty-fifth street, New York, a short time after his arrival to this country. "Creative skill is not given to one person or a few. The history of the business proves that exhibitors desire to present good pictures to their patrons without regard to the trademarks which they bear. Good films do not depend so much upon their stars as they do upon the stories which they depict, and their directors. There can be no monopoly of the imagination which creates the story, or that which realizes it before the motion picture camera.

"The independent producer who has a good story, adaptable to the screen, and who produces it adequately (and there will always be such producers) will have no difficulty in finding a distributor for his film. Monopoly in our industry would have the effect of impeding its progress; there would be no encouragement toward constant improvement in quality. Competition inevitably insures progress. We may all hope for better pictures and a satisfactory growth in business as long as the door is open to individual effort—and I fail to see how it can be closed.

Lack of Care in Scenarios a Menace.

"The most serious menace to the motion picture business is the lack of specialization in the making of scenarios. At the time of my last visit to this country I noticed that this branch of the industry did not receive the attention which it deserved; that the most important in a film of the first quality is a story of the first quality, and that the story must take precedence of the star in the production of pictures. It would seem that the main defect in the lack of quality in pictures being known, it should be easy to find a remedy, and having found it to apply it; but unfortunately such is not the case.

"Future dividends depend upon those who write, or will write, for the screen. Our writers do not sufficiently develop their ideas. Their desire, and this is natural under the conditions, seems to be to turn out as many stories which are marketable as possible. This tendency should be curbed.

Study Would Reduce Production.

"The production of negatives would be immediately reduced (and everyone will admit that this is desirable) if such producer understood the vital importance of studying with the greatest possible care each of the hundreds of scenes which compose a five or six reel feature. Were this done many stories which are insufficiently developed and are lacking in the essentials, but which under present conditions are put into pictures, would never be produced and this would be to the good of all; of the stars who through such pictures lose their popularity; of the producers and distributors who through such pictures lose money and prestige.

"Furthermore, such action would result in a very definite improvement in quality in the pictures which were produced, and therefore would be to the financial betterment of all connected with the industry. No producer should accept a story unless he is convinced of its future success as a picture. Even if he were to err in his judgment the picture at any rate would not be a triviality. In confining the production of pictures to stories which meet with the real appreciation of those competent to judge the returns from each negative would naturally be increased, and that to a pronounced degree.

Charles Pathe.

Scenarios Should Receive Care.

"The scenario should be most carefully worked out and the details well developed. Owing to the fact that a feature picture demands more situations than are necessary in a play written for the stage, I believe that the story for the screen will always profit by the collaboration of several authors, rather than by the work of one person only. Each of us has had occasion to make justified criticism of various scenes which were part of a production justly known as a masterpiece in its entirety. This would prove that the author has left too large a margin to the director who has been intrusted with the adequate interpretation of his ideas.

"Nothing should be left to the initiative of the director except to adequately carry out the ideas of the author. It would be to the advantage of the producer and the motion picture business in general if the director and the author, by means of royalties, were interested in the final success of the picture. They would thus have the necessary encouragement to give to the film the care and attention it deserves.

High Prices Illustrate Demand.

"The high prices which are paid for stories of good quality, either books or stage successes, illustrate the demand which exists for really good material. It would seem that in view of these high prices the screen should possess authors who are as capable as their colleagues of the printed book. That the number of good screen authors is as small as it is, is sufficient proof that our present methods of paying for their services are bad.

"I have observed with interest during the last twelve months the success with which Pathe Exchange, Inc., has distributed pictures under the so-called open booking plan, a policy which, it seems, is now receiving the serious attention of every important American distributor. It has given us most excellent results, with the inevitable result that there has been a reduction in the number of pictures which we have released, and a corresponding increase in the average quality. I had occasion to remark the last time that I was here, upon the serious error which is committed in making good productions stand the losses upon negatives of little or no value. Open booking tends to eliminate, or at least mitigate, this trouble, since each film is booked upon its individual merits. In this way the tendency is to produce well, instead of producing much, which, as Shakespeare says, 'is a consummation devoutly to be wished.'

Duty Is To Improve.

"That the motion picture business is good at the present, and that this condition prevails in most of the countries of the world, is a source of gratification with us all. But we should not lose sight of the fact that we should strive to retain the approval of the public now that we have gained it; that we should progress and not stand still; that we should deserve rather than demand or beg. Our duty is clear; to improve and to continue to improve. No business can prosper unless it renders a

real service. And it is our duty to see that we render such service.

"You will pardon me if I express here the pleasure I have experienced in finding the Pathe Exchange, Inc., in so excellent a condition. Mr. Brunet has understood and applied the absolute principle in our industry, that success and prestige cannot be obtained by quantity, but only by quality. I have found the organization united and working as one, filled with enthusiasm, and that which is so rare, animated with the feeling of unity. I am proud of what the organization has accomplished and is accomplishing, and have every confidence in what it will do, working in such harmony."

MANY AIDS FOR NEW BENNISON FILM

Goldwyn Making Intensive Effort to Help Exhibitor Exploit "Road Called Straight"

GOLDWYN is making an intensive effort to help motion picture theatre owners throughout the country put over Louis Bennison's newest Betzwood picture, "The Road Called Straight" in a manner befitting what officials of the distributing company believe is its worth. A special campaign of exploitation, showmanship and advertising has been prepared to aid exhibitors in extracting every ounce of value from what is regarded as an unusually strong production of a star whose popularity is growing.

Exhibitors are advised to have prepared a week or ten days in advance of their showing of the picture, white cards 11x14 or 22x28 printed in red with a black border, reading: "This is 'The Road Called Straight'—Louis Bennison."

These are to be posted conspicuously on every available post or tree, particularly in outlying districts or on roads heavily travelled by motors. They are to be linked up with "teaser" advertising in newspapers or on throwaways, using the same wording and omitting the name of the theatre, the whole stunt to be followed later by the theatre's regular newspaper advertising.

It is suggested that since the production deals with a cowboy who comes East to make a ridiculous debut in society, an interesting and attractive window display could be arranged by combining cowboy togs, a saddle, bridle, heavy pistol and other Western trappings with a Prince Albert coat, silk hat, gloves, stick and other fashionable apparel and accoutrements. Haberdashers, it is pointed out, will be glad to co-operate with the theatres in this, even to the extent of borrowing the "horsey" stuff from the local saddler. Portraits of Louis Bennison should accompany the displays.

A stunt calculated to attract box office interest and at the same time add many names to the theatre's mailing list, is this: Two weeks before "The Road Called Straight" is shown, place a wide-brimmed Stetson hat, preferably of the fawn color popular with cowboys, in the theatre lobby. Below this should be hung a large question mark, cut from Bristol board or heavy paper and colored. Directly beneath should be a line reading: "Whose Hat Is This?"

It is suggested that great stress be laid on direct mail advertising. In a press sheet prepared for the production, Goldwyn's service department outlines a letter or mailing card to be sent to regular patrons.

Want an Architect?
May Allison's an artistic builder, as shown by her Metro, "Castles in the Air."

Over 10,000 Actors Registered with World's Casting Head

WITH the casting of "Phil for Short," the new World Picture now in process of production with Evelyn Greeley as the star, there is recorded on the books of the casting director of World Pictures over 10,000 actors who want to work in pictures.

At the studio at Fort Lee, which the World Pictures owns and where all pictures of this company are made, is kept a registry of actors in the files, which, by the way, is as complete as human ingenuity can create, the name of the actor, what he has done in pictures as well as the spoken drama, his height, colorings, and general physical characteristics are kept. His address, telephone number, salary and, in fact, every available bit of information is registered.

This system was created by R. B. MacIntyre, casting director for the company. In addition, Mr. MacIntyre has a list of all animals that can be secured at a moment's notice, odds and ends, such as pet birds, babies, automobiles, flying machines, boats of all descriptions, and a thousand and one kinds of things that might be used in some production.

Fox House Raised Big Sum for Loan.

At the Fox Jamaica theatre, Long Island, $140,000 was raised Saturday, May 10, for the Liberty Loan. On the previous Monday $500,000 was raised.

The Fox house is a popular one. The pictures are always good and the projection is furnished by Power's Cameragraph.

Henry Woodward
Supporting Wallace Reid in Paramount's "You're Fired."

Announce Plans for Johnny Dooley Films

DETAILS concerning the launching of the popular comedian, Johnny Dooley, in comedy films, have just been made public by Clarence L. Bach, president of the Johnny Dooley Film Comedies, Inc., with offices in the Longacre Building, New York.

The company will make two reelers, and two comedies have been completed at the Biograph studio, on East 175th street, New York. The third is now being cast, and Director John D. Schulze will begin work on it Monday, May 19.

That Johnny Dooley is all that was expected of him as a film comedian is said to be demonstrated by his first picture. His personality, his unique methods of putting over his fun, his unusual acrobatic ability and his long experience as a pantomimist combine to make him an ideal film comedian.

The Dooley comedies will be released under the general title of "The Office Force," and will be based to a large extent on the comic series of that name which Bide Dudley writes for the New York Evening World. In each one the comedian will be seen as the fresh office boy. Bide Dudley is writing the scenarios.

The cast supporting Mr. Dooley includes Tom Blake, Lillian Hall, Dora Mills Adams, Alice Mann and Walter Lewis.

Martha Mansfield, celebrated beauty of the Ziegfeld Midnight Frolic, is cast for the principal role opposite Dooley, and to add interest to the occasion, Director John D. Schulze has selected twenty of the prettiest and most vivacious girls of the Frolic as a Dooley Beauty Brigade.

Mr. Bach is not yet ready to announce his plan for the distribution of the Johnny Dooley comedies.

Tearle to Support Marion Davies.

Conway Tearle has been engaged to support Marion Davies in her latest feature, "April Folly," which she is making in the Biograph Studio, under the direction of Robert Leonard.

HOW THOMAS OF OMAHA DOES THINGS

Manager of Rialto, in Nebraska's Metropolis, Very Busy Person, and He's Getting the Rocks—Has Public Pulse Always at His Finger-ends

By Walter K. Hill

AMONG the many picture showmen who came to town for the first screening of the Rothapfel Unit Program was H. M. Thomas, manager of the Rialto, Omaha, who lingered for a full week hereabout to see the shows and refresh his ideas on showmanship. When the Moving Picture World man found Mr. Thomas at the Hotel Astor the Nebraskan was in a pleasantly communicative mood and for more than two hours the interview rambled through all phases of theatricals.

The impression still sticks that Mr. Thomas is a picture showman of acute understanding—a live wire, full-charged with the voltage of enterprising showmanship. He talked on many angles of the game from the way he "puts a picture over" to the psychology of advertising effects on the theatre-going public. Thomas, in short, knows his game and plays it as he knows it.

"We have lately finished off a three months' fight against proposed censorship legislation," said Mr. Thomas, "and Nebraska will have none of it. Most of the three months the Legislature was in session I lived in Lincoln, camping on the trail of every possible enemy of censorship for pictures. We beat the measure 18 for to 64 against."

Believes Producers Should Control.

"This despite the continual distribution (just when the Legislature was in session and the feeling was hottest) of pictures that never should be released—pictures with sensational and suggestive titles and subject matter just as bad as their titles. Out in Nebraska we hear that the producers are going to be their own censors and watch production. If this is done the fight against censorship will be won in every state where the 'reformers' go against the picture man. Control should be at the source; producers should control each other's desire for 'tainted money' that comes from salacious pictures."

Asked about the matter of Sunday opening out his way, Mr. Thomas said that various cities throughout the state were working for local option measures. Shows on Sunday have been permitted, under state law, for many years, but it has been only recently that the several towns have started in for local sanction to show on the first day of the week.

An interesting condition developed in Fremont, where the public wanted Sunday shows. The rival candidates for mayor were both against the proposition.

"Dark Horse" Won Sunday Race.

Someone secretly "filed" the nomination of an independent who favored liberal Sunday measures and "sprung" him as a surprise on the day before election. It was necessary for voters to write the name of the "dark horse" in ink on every ballot that was cast for him—and he carried the election by more than 400 majority.

"Sunday opening in other Nebraska cities," said Mr. Thomas, "will hurt our business on that day in Omaha—for the habit has been formed by hundreds who come to our town for the week end because Sunday is too dull for them at home. The automobile is working wonders out our way. Practically every farmer in Nebraska owns a machine and goes where he wants to whenever he chooses."

Says Broadway Is in a Rut.

Asked how the big New York picture theatres compared with those in other cities, Mr. Thomas declared that Broadway screen managers are in a rut and decline to get out of it.

"The three big houses look to me exactly as they did when I was here a year ago," he said. "Out in the theatre I manage we change our setting for every picture; we advertise in wholesale lots, pull 'stunts' and keep our house before the public in every way we can devise. We have a scenic artist on the weekly payroll who paints sets for both of the A. H. Blank houses in Omaha—the Strand and the Rialto. We get a flash at the picture and paint a set that properly frames the photoplay; we build a set that represents some location or some specific element in the story."

Sneaked Away the Rocks.

"To cite an instance," Mr. Thomas continued: "When we played Nazimova in 'Out of the Fog' we hauled twenty loads of sand and spread it on the stage to give the seashore effect that was essential to the subject. They were excavating for a sewer half a block from the Rialto and great hunks of rock were piled high in the street. In the dead of night we 'borrowed' the rock and placed them on the stage to complete our seashore.' The contractor looked all over the neighborhood to solve the mysterious disappearance of his rocks. He was telling me the story while he stood with me at the back of the house and gazed upon the objects of his search—but the sand saved the rocks. When the week was over we hauled away the sand and took the rocks back to the sewer contractor."

Suburban Houses Give Opposition.

Asked about business conditions Mr. Thomas said that while there were four other theatres of good size in the downtown districts the Strand and Rialto got their stiffest opposition from the 35 picture houses scattered throughout the various 'neighborhoods' and in the suburbs.

"Five years ago," said Mr. Thomas, "there were 45 of these houses running, but the big houses down town have put ten of them out of business. There are still enough left to keep us on our toes to attract our people. While we can't always depend upon such good attendance, an idea of what can be done in the Rialto may be gathered from our showings of 'Don't Change Your Husband.' We played to 50,000 admissions—one

Dot Farley's an Inquisitive Sort; She Wants to See Herself and That Lady Sheriff All at Once.
Dot is enjoying a corner in double exposure and the au thoritative pose of the Western lady all at the same time in these scenes from forthcoming Universal comedies.

fifth of Omaha's total population. And that's why De Mille is my favorite director."

Mr. Blank's organization, owning houses in Des Moines as well as the Strand and Rialto in Omaha, is made up of representative citizens of those communities. The Omaha concern has as directors an ex-governor, a U. S. Senator and a Democratic National Committeeman. "With such men as these interested in pictures," said Mr. Thomas, "we can get along pretty well in political issues and we have the respect and confidence of the entire community.

High Class Men Own Theatres.

"It is my opinion that in all of the large cities in the West and Middle West the type of men who have financed and who control the big picture theatres are representative of the best class of business men. Pictures are attracting the big men of commerce—the producers should consider this when they are trying to kill the goose that lays the golden egg by producing improper pictures."

The Omaha showman cited numerous incidents where pictures have been "put over" in the Rialto by advertising. He told of one show that had fallen down for Mr. Blank in Des Moines, while in Omaha it "cleaned up." Mr. Thomas writes his own advertisements and keeps tabs on his press agent to see that the publicity is of the style and kind to best exploit the picture they are working on.

Strong for Little Mary and "Long Legs."

"I am anxious for the date to come when we play Mary Pickford, in 'Daddy Long Legs,'" said Mr. Thomas. "There is the picture of the year—because it has every element that pictures may possess to best appeal to the women. We bank on women in our theatre and I use a peculiar method to find out how the picture we have is going to go over.

"We have an 11 a. m. run of the new picture and at that time there are not many people through the gate. My ushers give me an opinion that I can almost invariably bank on; they seem to have about the right condition of mind to judge the audience value of a show. The rest of us are too mature in our opinions and showmanship—we seem to be too critical and lose the real 'slant' that makes or breaks a picture with the women."

Educating the Foreigners.

There was much more said during the World man's conversation with Mr. Thomas that would make corking good "copy"—but there is a limit to space. One thing more: Mrs. Thomas is interested in scttlement work among the foreign element in South Omaha, where the packing houses and stock yards are. She showed pictures recently as an entertainment for children of foreign birth who were 10 to 15 years old. These children were amazed at what they saw on the screen. They asked Mrs. Thomas if the "people" they gazed upon were real, and some of the youngsters would not be convinced unless they could touch with their fingers the figures that moved before their eyes.

Not everyone, it would seem, has seen too much of pictures.

But it seems certain that everybody in Omaha and vicinity will know all about photoplays before Mr. Thomas finishes with them.

Famous Players-Lasky to Star Elliott Dexter

ELLIOTT DEXTER, a popular leading man, is to be starred under the Famous Players-Lasky banner. This announcement was made this week by Jesse L. Lasky, Mr. Dexter's signed contract, covering a period of years, having just been received at the home office of the Famous Players-Lasky Corporation.

Mr. Dexter has just started work at the Lasky studio in Cecil B. DeMille's Artcraft picturization of Sir James M. Barrie's play, "The Admirable Crichton," in which, as in most of the recent DeMille productions, he is featured in the leading male role. Following the completion of this picture, he will begin his first starring vehicle, under the direction of William C. DeMille. The title of the production is "Don't Change Your Wife," and as may be inferred, it is a sequel or companion picture to Cecil B. DeMille's "Don't Change Your Husband," in which Mr. Dexter played the leading male role.

"Of Mr. Dexter it may be truthfully said that he has well won and richly deserved the honor which elevation to stardom entails," said Mr. Lasky in commenting upon Mr. Dexter's experience

Elliott Dexter
Who has signed a new contract with Famous Players-Lasky.

and fitness. "It is hardly necessary for me to point out that he has ever attribute essential to success as a star. He is versatile, conscientious, thoroughly appreciative of the mission of the screen in furthering the highest dramatic art, and withal a fine gentleman. Moreover, he is handsome and of splendid physique and at all times acts with a fine understanding of the requirements of the character he is portraying."

A. H. Sawyer Guest of Honor.

Arthur H. Sawyer, a member of S-L Pictures, was the guest of honor at the annual reunion of the Criterion Club, held in Boston last week. This organization, one of the most famous amateur theatrical clubs in Massachusetts, held its annual reunion at the Hotel Bellevue, at which were present five of the original twenty-five members. Many prominent men attended the dinner. Mr. Sawyer was one of the speakers. He discussed the changes which have occurred during the past five years in the drama of the stage and screen.

Champion Jess Willard to Star in Big Production

JESS WILLARD, heavyweight champion of the world, will soon be seen in a seven-reel production, "The Challenge of Chance," which the Continental Pictures Corporation of Chicago, is making. Fred L. Wilks, a business man of Chicago, is president of the company. The offices of the organization are in the Continental and Commercial Bank Building, Chicago, and the New York offices are in the Fitzgerald Building. Arline Pretty is playing opposite the champion in the principal feminine role. The production is being made under the direction of Harry Revier.

Work on the production was started several weeks ago in Chicago, and Willard, with his supporting company, is now in Los Angeles completing it. Interiors are being made at the Brunton studio, but as the picture is almost entirely an out-of-doors product, the greater part of Willard's work is being done in the open.

The story of the play is being kept a secret, but the statement is made that it is a big subject with massive scenes, 3,000 persons being employed throughout the production. Willard plays the role of a wholesome, big-hearted Westerner. The prize ring has no part in the picture, although Willard is called upon to put up several hand battles in a series of thrilling adventures. He does a great deal of riding in the picture, living over again his days as a cowpuncher.

The Continental company makes announcement that this production will be handled on a big scale. An organization of advertising and sales experts, with a special exhibitor service department, has been retained to map out a compaign of exploitation.

No definite date has been set for the release of the feature, but it is understood that it will be given the public some time before the date of the championship battle, which is set for July the Fourth in Toledo.

Garson's "Hushed Hour" Gets Detroit Premiere

HARRY GARSON, who has just scored one bull's-eye with "The Unpardonable Sin," is going to let fly with his other barrel Sunday, May 18, when his second Blanche Sweet production, "The Hushed Hour," will be given its first public presentation in Detroit at the Broadway-Strand—the scene of "The Unpardonable Sin" triumph.

Mr. Garson is sanguine he will duplicate his success with the latter, and points with a great deal of pride to the cast, which is a real all-star cast, and the fact that the story is different from the usual run of screen offerings.

In the cast are: Milton Sills, Mary Anderson, Harry Northrup, Gloria Hope, Rosemary Theby, Wilfred Lucas, Wyndham Standing, Lydia Knott, Winter Hall, Bennie Alexander, Edward M. Kimball, Norman Selby (Kid McCoy) and Blanche Sweet.

ROTHAPFEL INITIAL UNIT PROGRAM

First Showing at the Rialto Theatre, New York, on May 9 Attracts Spectators from Many Points Who Are Liberal in Expressing Faith in the New Enterprise

By Edward Weitzel

BLAZING a trail for an untried enterprise requires courage—especially in the moving picture business. The boldness with which Samuel Rothapfel entered upon the promotion and direction of his Unit Program proves he has the courage of his convictions. Friday morning, May 9, at the Rialto Theatre, New York, there were many spectators who followed the first showing of the initial Rothapfel Unit Program with close attention and were liberal in their applause and in their expression of faith in the new enterprise.

Known heretofore only as an exhibitor, the man who led the way in bringing the showing of moving pictures to its present high standing has fearlessly challenged the leaders in the field of production and under his own direction, assisted by Wally Van, has produced a program which embraces a climax for a news or magazine reel, a one-reel novelty prelude, a five-part feature, a pictured epigram, and a one-reel comedy. An appropriate overture and a complete musical setting accompanies the program.

Some contract to be finished in six weeks! That this method of supplying the moving picture theatres with eight or ten programs a year is going to completely revolutionize the old way of doing things is not foreshadowed by the initial Unit Program. Its most impressive feature is the promise it gives of what may be accomplished in this direction. Taken on its own merits alone the first Unit shows that its comedy numbers outclass the feature and the prelude.

For downright cleverness the pictured epigram, "A Thought of Equity," leads the bill. The George V. Hobart new idea comedy, "Wild Flowers," also is uncommonly amusing. "False Gods," the feature, which has been cut and much improved since the first showing, will be generally liked. It will break no artistic records, but it is sufficiently well done to court comparison with the average program feature. The prelude, "The Last Hour," is the weakest number of the first Unit. The most difficult form of screen composition, its production is a respectable achievement, but it does not awe with its beauty as would have been the case had the full possibilities of the theme been realized.

Without previous practice as a producer and director, Samuel Rothapfel set himself a task that well might stagger a staff of specialists. He has acquitted himself so well under the circumstances that his quickness to grasp the right way of doing things and his resolution and untiring energy in putting his newly acquired knowledge into effect will show itself in the marked improvement of his next Unit Program.

"The Wood of Fair Water."

A tall, straight tree riddled with bullet holes is the most striking feature in the news reel climax, "The Wood of Fair Water." It is called "An Immortalization of the Famous Achievement of the Marines in Belleau Wood." Taken from official pictures of Belleau Wood, all the harrowing details of battle are absent, but enough evidence remains to tell of what had happened there and to impress the beholder with the same feeling with which he looks upon "ancient and holy things." At the Rialto presentation the number was given atmosphere by a guard of Marines drawn up on each side of the proscenium, and a quartet of male voices that sang appropriate numbers.

"The Last Hour."

"Elegie, The Last Hour," with J. H. Gilmore; a "Novelty Prelude Presenting Music," is the full quotation from the program. It is a picturization of Massenet's famous Elegie, and shows an elderly man in his last hour living over his life and its wasted opportunities. There are several scenes of a symbolic nature, during which young girls in flowing draperies are dimly seen dancing in the background. J. H. Gilmore acts the dying man excellently. There are no gruesome details in the picture. Its tone is subdued but not depressing. The playing of the Elegie by the orchestra, of course, accompanies the number.

"False Gods."

E. Lloyd Sheldon is the author of the five-part feature, "False Gods." It is the story of a young architect and his wife, Lila, who are happy in their modest little home until a number of valuable contracts bring them in contact with society and the pair almost wreck their lives when tempted to flirt and to gamble. Cecil Andrews attracts the attention of a handsome widow, who pretends she wants him to draw the plans of a new house for her. Lila is besieged by two admirers, Stephen Whitney and Randolph Hastings. She also falls into the trap set for her by Mrs. Van Orden, when she loses heavily at cards to that expert player, and is pressed for the money.

Believing that her husband is carrying on a flirtation with the widow, and strengthened in her belief by Whitney, she turns to him when a scheme to raise money on her jewels comes to naught. He offers to lend Lila the amount she needs if she will come to his home that night. She foolishly accepts and finds the price she is expected to pay for the supposed kindness involves the sacrifice of her honor. Andrews, who loves his wife as much as ever, learns where she has gone, and follows. While Lila is struggling to escape from Whitney a shot is fired through an open window and the owner of the house is killed.

Convinced that her husband is guilty of the murder, Lila declares that she did it. At the coroner's inquest that official cleverly traps the real murderer, Randolph Hastings, and husband and wife are only too pleased to cut loose from their dangerous society friends and live for each other in the future.

There is a praiseworthy endeavor to give the picture the benefit of adequate settings. The cast, although it contains no star, is uniformly acceptable. Grace Darling, Hugh Thompson, Florence Billings, Harry Mestayer, Ida Darling, Alfred Hickman, Hattie Delaro, Macy Harlan and Leo Delaney are the players.

"Wild Flowers."

George V. Hobart supplied the material for the comedy. It permits an intimate view of the high spirits and high

Learning the Foibles of Society.
Grace Darling takes many wise offerings from Hattie Delaro in "False Gods."

"No One Ever Cultivated Us—We're Wild,"
Say Yvonne Shelton and Helen Weer in "Wild Flowers," the Rothapfel comedy.

jinks of two wise women, who find that an unprotected female can get along very nicely in New York, if she picks her gentlemen friends with an eye to their bankroll. There is no offense in the one-reeler and many laughs, the comedy being helped by the titles and a series of animated cartoons that carry out the comic spirit of the theme most amusingly.

The direction of this number is excellent. It has alertness, variety of business, brisk action and is dexterously acted by Yvonne Shelton, Templar Saxe, A. J. Herbert, Helen Weer, Walter McEwen and Eugene Acker.

"A Thought of Equity."

The thought which animates this epigrammatic cartoon is the trick nature has of letting one form of life feed on the other. Not a cheerful thought, apparently; but the inventor of the picture has found a way to make it amazingly funny. It is very short, but tells a whole reelful with unexpected humor.

Famous Players Clears $350,000 for Victory Loan

THE Famous Players-Lasky Corporation, the only motion picture company to conduct a consistent campaign in New York City in behalf of the Victory Loan, closed its drive in front of the Aeolian Building with Paramount-Briggs players, the well-known artist himself appearing and making the largest sale since the opening of the campaign there. Mr. Briggs' motion picture troupe, consisting chiefly of children who enact his famous "Skinay" characters on the screen, proved a distinct novelty to the film fans who are always looking for an opportunity to see how pictures are made.

Under the direction of John J. Harvey, the little players appeared in a number of scenes for the "When a Feller Needs a Friend" series, while Mr. Briggs made sketches of them, which were auctioned off, one sketch of little Rosemary alone bringing $2,500.

At the Aeolian window, where a complete motion picture set was built, including lights, cameras, properties, etc., the Famous Players-Lasky organization took in $150,000 in Victory Note subscriptions.

At the Famous Players-Lasky home office and among other eastern offices of the company, $50,000 was subscribed by the employes, this outside of what the stars and executives took which, it is estimated, figured easily $100,000 more.

Dorothy Dalton's flight to Albany in a hydroaeroplane brought $50,000 worth of subscriptions. It is estimated the New York members of the Famous Players-Lasky Corporation are responsible for $350,000 worth of subscriptions in the last loan.

Lucy Cotton, Broadway Star, Signed by Gerald Bacon

GERALD BACON, who formed, recently, his own producing company, announces that he has signed Lucy Cotton, stage star, for his first production, a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sunup," the production of which will be started next week at the Bacon-Backer studio. It was previously announced that Mr. Bacon had titled the Marcin play "At Sunrise," but it was learned that a stage play is now under production by Smith & Golden, bearing the same title.

Miss Cotton, the star of the first Bacon production to be released by Frank G. Hall, president of Independent Sales Corporation, is a popular stage favorite, her latest successes in the spoken drama being "Turn to the Right" and "Up in Mabel's Room." She was born in Texas and has been called one of the most beautiful actresses on the American stage. The story which Mr. Bacon has chosen for the first of a series of eighteen feature productions to be released by Independent Sales is said to be one of the best works of Max Marcin.

Mr. Bacon will announce the supporting cast within the next week. Oliver D. Bailey will direct under the personal supervision of Mr. Bacon. Basil Dickey wrote the scenario.

Exhibitor Backs His Pictures.

R. J. Reef, of the Star Theatre, Decorah, Iowa, says that for seven years he has been building up a steady patronage by giving to his patrons his personal guarantee of the quality of the subjects he books. He has shown all the First National attractions, he says.

"I go out on the stage and tell my patrons such and such a picture is coming," said Mr. Reef. "Of course, I make a thorough investigation of the picture before I give it such announcement. After many such talks from the stage, together with liberal space in the local newspaper and in the papers in nearby towns, I can always feel confident that a picture will go over as it should."

First Annual "Beefsteak" of Famous Players-Lasky New York Exchange Men.
Just before they went after the "grub" stake at Castle Cave, N. Y., May 6.

Puts Stewart Picture Over with Photograph Stunt

BECAUSE Anita Stewart has a gorgeous wardrobe, and because she has many photographs of herself in all sorts and description of gowns, "Midnight Romance" received a lot of advertising during the four days of its run at Wilkes-Barre, Pa.

Fred W. Herman, manager of the Savoy Theatre, at which Miss Stewart's picture was to play in Wilkes-Barre, saw in her beautiful gowns an opportunity to invade the exclusive woman's shops with his advertising. Selecting a score or more of reproductions of Miss Stewart's photographs, he had them mounted, as cabinet photographs are mounted.

Then for the upper left-hand corner of each he had printed a small, triangular "slipon"—nothing more nor less than the corner of an envelope. This said: "Savoy, Charming Anita Stewart in 'A Midnight Romance,' Monday-Thursday—April 21-24."

The words "Savoy" and the date were left purposely small and inconspicuous. The name of Miss Stewart and the title of the photoplay were convincing to a merchant who ordinarily would have been horror stricken with the thought of placing an advertising poster right along side a $100 hat. That is exactly what happened. Mr. Hermann presented a mounted photograph of Miss Stewart to an exclusive millinery shop. When the window was trimmed that night there was placed therein three beautiful hat models and Miss Stewart's photograph.

It so happened that next door was a high class jewelry shop. There the proprietor actually sent to Mr. Herrman for a similar photograph that he, too, might use it in the window. There was not a woman's shop in Wilkes-Barre that did not display one or more of Miss Stewart's photographs, so prepared, during the four days "A Midnight Romance" played there.

Bloxbe Corporation Formed to Make One-Reel Comedies

THE place that one-reel pictures have won on the screen is responsible for the formation of the Bloxbe Film Corporation, which, on June 15, will begin the release of a series of twenty-eight one-reel comedy dramas.

A uniqueness of subject matter is claimed by the Bloxbe company as its paramount feature. The twenty-eight productions, each a thousand feet in length, will be released as the first series. The stories are separate and distinct, but one principle will be seen underlying the entire product. The old adage, "truth is stranger than fiction," is said by the officials of the corporation to be on its way to receive a full vindication through the stories. Were it not for the fact that the incidents and characters portrayed are well known, the whole series would be considered excellent fiction.

The scenarios have been prepared by Philip Van Loan and Dr. Oscar I. Lamberger. Mr. Van Loan is also in charge of the direction. The Bloxbe company is located at 1547 Broadway.

ANNOUNCE NEW ERA IN FILM RENTAL

United Artists' Corporation Issues Noteworthy Statement Outlining Plans for Early Release of Pickford-Chaplin-Fairbanks-Griffith Productions

RICH in possibilities for the immediate realization of the long-awaited reforms in oppressive and out-of-date rental systems is the initial announcement of United Artists Corporation.

Outstanding is the fact that the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, which will be marketed by the United Artists Corporation, will be released and rented solely by the individual picture. The announcement of the "Big Four" is refreshing in its clear-cut and straight-from-the-shoulder stand on this all-important point. The statement leaves no doubt whatever regarding the company's policies. It is committed unalterably to open booking of the purest sort and discards once and for all any sales plan that looks like open booking, but that is merely another form of program or star series releasing, sugar-coated.

First Release September 1.

United Artists Corporation will release four pictures a year for Mary Pickford, four for Charlie Chaplin, four for Douglas Fairbanks and four for D. W. Griffith. The first release is scheduled for September 1, and will be a Fairbanks picture.

The company's statement, which bears the signatures of Oscar A. Price, president and Hiram Abrams, General Manager, throws down a challenge to old line distribution that cannot be mistaken.

"United Artists Corporation will deal with exhibitors by the single picture only," says the announcement. "The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him."

Genuine Open Booking Is Plan.

In a supplementary statement, Hiram Abrams emphasized the fact that while open booking has been talked about for years and so-called open booking plans have been tried and tried again, genuine open booking had not been attempted on a broad scale heretofore because producers and distributors lacked confidence in their product.

"During the last year and a half," said Mr. Abrams, "I have personally made five trips that have carried me over the entire country for the purpose of sounding out exhibitors on every phase of film rental. To every one with whom I have discussed the matter it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on release lists, that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist.

Program System Unsound Business.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions.

"We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits. We will not contract for more than one picture at a time, and no exhibitor will be obligated to run one set of pictures in order to procure the releases of another artist.

"I cannot emphasize too strongly the fact that we will deal in single pictures only. We will not sell in any other way.

Exhibitors Assure Support.

"Hundreds of exhibitors, of all classes, have assured us that our plan is what they have been waiting for these many months. We believe that the exhibitors of the country are business men first, and we are going to deal with them on a sound business basis. They will be able to come to us as independent buyers, take what they want, and pass up what they do not want.

"It will be our task to make every production so superlatively good that each will find its ready market. If we do not make pictures of the highest quality, we will suffer the loss, not the exhibitors who, under the program or star series systems, are obliged to take the poor with the good, to their own loss.

System Will Have Wholesome Influence.

"Right here let me point out the wholesome influence our system will have over the entire picture business, from production to exhibition. Mary Pickford, Charlie Chaplin, Douglas Fairbanks and Mr. Griffith knows that each of their offerings must be marketed individually and that each and every picture must therefore be the very best their art makes possible. In realization of this, the United Artists have surrounded themselves with conditions that make for perfect production. They will have ample time in the making of each picture and they will produce with their whole heart in the work. Thus is every production guaranteed to be as good as the artist can make it. If the entire industry produced on such a basis programs and star series systems would be unnecessary.

"And there is the further thought that this system of production and our system of releasing would soon kill off the over-production that is sapping the in-

Mitchell Lewis Uses a .44 as His Silvery Tongued Orator in "Jacques of the Silver North."
The checked shirt he wears in the scene at the right doesn't affect his suit at all in the Select picture.

dustry's energies and resources. It would be solely 'the survival of the fittest' and not the everlasting supporting of the weak and the self-appointed.

Equipped for Real Business.

"We are coming into the field, then, one hundred per cent equipped for real business. From this day forward, the Pickford pictures, the Chaplin pictures, the Fairbanks pictures and the Griffith pictures that we will release, supreme attractions of the screen, will give to every exhibitor the greatest possible volume of profits. Truly, a new era in the motion picture industry has begun."

United Artists Corporation has opened executive offices at 729 Seventh avenue, New York. The announcement of the first Fairbanks release is already bringing a tremendous volume of business into the new offices, and bookings are being recorded as rapidly as received and in the order of their acceptance.

UNIT OVERSEAS FOR ROBERTSON-COLE

Organization Takes Over Entire Foreign Rights to Rothapfel Program—Expects Big Foreign Demand

ROBERTSON-COLE COMPANY, ever eager to obtain the finest product on the motion picture market for foreign distribution, has taken over the entire rights to the Rothapfel Unit outside of the United States and Canada. This deal was concluded by representatives of Robertson-Cole and Frank G. Hall, president of the Independent Sales Corporation and vice-president of the Rothapfel Pictures Corporation immediately after the showing of the initial unit at the Rialto Theatre last Friday.

Robertson-Cole already has concluded arrangements whereby Jury's Imperial Pictures, Ltd., whom they represent in the United States, will take over the distribution of the Rothapfel Programs through the British Isles.

Jury's Robertson-Cole Agents.

Under a recent arrangement Jury's distribute in the British Isles all the Robertson-Cole motion picture products, and in addition will buy for Robertson-Cole the foremost European productions for American distribution. Robertson-Cole, as Jury's American representatives, have already closed several important deals for their British associates, not the least of which was the recent purchase of Maurice Tourneur's "The White Heather."

In the cinema halls of the British Isles, music has always had a dominant appeal for audiences, and always constitutes a prominent part of the program. For this reason, if for no other, the Rothapfel Program appears certain to find wide favor in Britain. But, in addition, the Unit is just what exhibitors of Britain, as well as those of France and practically every other country in Europe, desire.

France Likes Unit Programs.

Robertson-Cole has been feeling the pulse of foreign exhibitors for some time, and its observations led to the deal whereby it takes over the initial six Rothapfel Units, which are in demand in many foreign countries. France in particular is anxious to obtain the Rothapfel Unit. There it is customary to book an entire program, and with the embellishments which accompany the Rothapfel Unit, such as music and effects, French exhibitors are expected to create a big demand for the Rothapfel Unit.

Listening to the Wedding Bells.
That explains the beaming faces of Mary Miles Minter and Alan Forrest in American's "A Bachelor's Wife."

St. Paul Showmen Fighting Tax on Music Compositions

ST. PAUL exhibitors, at a recent meeting, passed a resolution condemning the royalty tax on the compositions of the American Society of Authors, Composers and Publishers as unfair.

The St. Paul exhibitors have inaugurated a campaign against this tax. It is understood that many of the exhibitors have definitely decided to refuse to pay the tax. Another meeting of the St. Paul exhibitors to discuss this issue will take place at the Casino room of the St. Paul Hotel, May 23, when, it is expected, representatives of interested organizations will attend.

Back of the movement to defeat the tax in St. Paul is the Associated Motion Picture Exhibitors of that city. In a letter to fellow exhibitors Theodore L. Hays, manager of the St. Paul New Garrick and president of the association, says:

"Owing to a supreme court decision, any exhibitors permitting the use of music controlled by members of that society, is liable to prosecution and a fine, unless he signs up a contract to pay a certain amount annually, based upon the seating capacity of his theatre.

"Finkelstein and Ruben have refused the demand of said society and have decided to use only the music of the independent publishers and composers, quite a large selection of which is available.

"It is the duty of every exhibitor to be on hand at this meeting. United action regarding this matter should be taken and taken at once."

One Moment, Miss Traverse——
Would you mind saying "Hello" to our readers before going on for a scene from your Fox feature, "When Fate Decides"? Thank you.

Dayton Exhibitors Will Not Pay Royalty Music Tax

ACCORDING to all the information that can be gleaned at this time, Dayton exhibitors who are members of the Miami Valley Exhibitors' League will not respond readily to the next tax that is to be imposed upon them by the music publishers. It is said that the three largest firms that do the greatest per cent. of business with the film houses are G. Schirmer, Inc., Carl Fisher and The Sam Fox Company. None of these firms are members of the association that want to collect the tax.

One of the leading officials of the Dayton League stated that exhibitors all over the state would combine and not play the music furnished by members of the publishers' association. A meeting will be held for discussion of the matter by the league within the next week.

Sam Kaufman Joins Universal.

Sam Kaufman is now a part of the cast of comedians employed by the L-Ko Motion Picture Company and is working in the picture being directed by Fred Fishback. Mr. Kaufman was formerly connected with Pathe and made several comedies at Universal City on the Joker and Nestor program. Mr. Kaufman at one time appeared in the serial "Graft" made at Universal City. He also worked under Phillip Smalley and was recently a member of the company directed by Dick Stanton at the Fox Studios.

Ethel Richie Engaged by Universal.

Ethel Richie, formerly a leading woman with Balboa films, and who has been absent from the screen for more than a year, has been engaged by the Universal to play an important feminine role in support of Mary MacLaren in "The Weaker Vessel," which is being produced at Universal City under the direction of Paul Powell.

HODKINSON PRIMES SOME DYNAMITE

Founder of Program System Indicts Producers for Murder of Exhibitors—Plans to Startle Industry with Radical Idea for Distribution of Pictures

By William J. Reilly

THEY threatened to crush W. W. Hodkinson at one time because they thought he was too dangerous a dreamer to be at large in the undreaming film industry. But he dreamed so scientifically and so well that instead of crushing him, they were forced to follow him. "They" is the term Mr. Hodkinson applies in blanket form to the producers.

And today W. W. Hodkinson, president of the film corporation bearing his name, is "dreaming" again. Once more the mind which bored its way into the future years ahead of its contemporaries is at its tricks. The man who fashioned the idea of the program system of distributing pictures and who put the idea into operation through Paramount is once more taking current conditions into consideration and framing a course of selling that will take the exhibitor from under the screws.

Hodkinson Bringer of Fire and Radium.

W. W. Hodkinson, who may be called a father of the program, started a ripple in the industry recently when he announced that he was done with that method of distribution, that he was discarding it, that he intended to sell pictures on individual merit.

But an interview with the man proved that he has something up his mental sleeve other than the open market policy of selling pictures. Just as in the days of the formation of the program, when that idea was a radical departure from custom, so today W. W. Hodkinson is plotting new curves and drawing new diagrams, preparing for another revelation.

The coming of fire to primitive man utterly reformed his scheme of life and marked an era in his development. Hodkinson was the fire bringer of the film industry. The institution of his ideas marked a new epoch in the history of the business. Now he essays the role of the radium bringer. The discovery of radium started the world on a new day, just as millions of years ago fire did the same for the mankind which peopled it.

Just what his motion picture radium is, Hodkinson, although about ready to release it on the trade, would not divulge the details to the Moving Picture World man who called to interview him as to his plans.

Facing Nationalization of Theatres.

"Picture the setting of 'The Thirteenth Chair'," F. B. Warren, general manager of the Hodkinson Corporation, said on introducing the World man to Mr. Hodkinson. "We accuse the motion picture producers of murder—murder of the exhibitors—and now we've got to go behind the scene and produce our evidence."

And W. W. Hodkinson threw his hat in the ring, pulled off his glove and tossed it at the feet of the producers as an unmistakable and open challenge. "I just want them to take exception to what I say," he said. "What they say and what I say in return would make interesting reading.

"The moving picture industry today," he continued, "is facing the nationalization of theatres. The whole trend of affairs in the selling game points to the ownership of the motion picture theatres by probably three of the big producing companies. There is nothing radically wrong with such a condition, but these three companies are totally undeserving of and unfitted for the control of the theatres, because their methods of conducting business have been against all natural and moral laws.

"Why do I say that the situation points to the ownership of the theatres by the producers? Because they have never been satisfied that the exhibitor make a decent living. They have always lived on the life blood of the showman. And by their film prices,

W. W. Hodkinson
Challenges producers to deny murder of exhibitors.

brought on by enormous overhead, greed and the payment of huge star and directorial salaries, they have clamped the screws down on the exhibitor until the only way out for him will be to sell his house. And the producers are showing no inclination to change their policies."

Producers Ever Unsatisfied with Profit.

Mr. Hodkinson went on to insert another count in his indictment of the producers. "It's quite like the banking business," he stated. "Just imagine Jones and Brown, each the president of his own bank. Jones isn't satisfied with a legitimate 6 per cent. banking business. He 'jimmies' open the safe in a polite way, and in a short time he owns a palatial house, a yacht, and several motor cars. Brown isn't content to see his rival prosper so, and he adds a presidential jimmy and dark lantern to his banking equipment, and he, too, joins the Yacht Club.

"The same idea prevails in the producing end of the motion picture business," Mr. Hodkinson stated with emphasis. "They are never satisfied with a legitimate percentage of profit. In my own connections I have seen them satisfied not only to reap every dollar possible from the exhibitor harvest, but I have seen them so greedy they would even eat the seed I had planted for the future.

Game Not New to Him.

"I've been through the mill several times," said Mr. Hodkinson, "and I know intimately a great many persons influential in the producing game. I know how they think. I know the fallacy of their reasoning because I've had to meet it time and time again.

"They know me, too," he went on with a twinkle in his eye. "They told me I was a dreamer when I was going about through the country converting the exhibitors to my program idea. They said they would crush me if I tried to put it over. But I put it over and they followed just as fast as they could."

And although he would give no details, Mr. Hodkinson pulled out from his desk a mysterious booklet in the last stage of composition, and indicated that it would give the trade something to talk about, particularly the exhibitors.

To Give Exhibitor Way Out.

"I'm going to put natural laws to work for the W. W. Hodkinson Corporation," he said. "The producers today are working against the current and wasting tremendous energy doing so. We are preparing to take the exhibitor from under the screws of the big producing companies. We are blazing a new trail, taking into consideration all the intricacies of contemporary conditions. We are giving the exhibitor a way out, so that he may live and succeed instead of being forced to sell out to the producers who are gouging him for every penny he makes.

"The Hodkinson Corporation," he went on, "is perfecting an organization whereby it will be as a lake with an inlet and an outlet, always freshened, always letting go the stale product. It will not be like the producing companies which might be compared to bodies of standing water, without means of elimination of the unfit product, or without the continual inpour of clear water."

Mr. Hodkinson is preparing to take the exhibitor out of his troubles, and according to Mr. Hodkinson, if any producer thinks the exhibitor is not in trouble and doesn't need to be taken out of it he is cordially invited to express himself in public.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

"Give a Thought To Broadway."

MONDAY of this week posters "broke" along Main Street carrying the slogan quoted above. They are in strip form, and say nothing more than we quote. Where the elevated crosses Broadway at Fifty-third Street the expression is attached to the structure in the form of a painted sign. Shop-windows display the slogan—and most of us wonder what it is all about.

Very likely it is the "teaser" heralding a campaign to influence President Wilson into the opinion that when our soldiers are in France, or making the Rhine safe from Democracy, they are demobilized. Surely the phrase has nothing to do with the picture business—so we pounce upon it for present uses.

There is no element in American commerce that gives so much thought to Broadway as do our movie producers. Every film they make seems to be directed, titled and sub-titled for Broadway and Broadway alone. If the thoughts that are given to Broadway in the picture business were directed, occasionally, toward Clinton, Miss., or Fremont, Neb., the many millions who live west of the Hudson and above Mott Haven would like their pictures better, patronize them more liberally and "lay off" the censorship thing.

Give a thought to elsewhere than Broadway, say we.

—w s s—

Jim Beecroft, banquet hound and general advocate of the Exhibitors Herald, Chicago, Ill., was made exceptionally happy one bright morning last week when Mrs. Beecroft presented him with a boy and a girl—twins.

Here's our hand, Jim, palm side up!

—w s s—

Buzzings of a "Little Jersey Mosquito."

Colonel Borden established an immediate credit for Rothapfel in the speech he made in praise of Frank Hall's promotion abilities.

"Mr. Rothapfel can have a million dollars, if he wants it," said Colonel Borden. This was Friday evening.

Saturday morning it was announced that Frank Hall would add three more producing organizations to his "10-20-30" system.

Colonel Borden's mills, by the way, turn out thirty-six miles of cloth every twenty-four hours. Mr. Hall will have him turning out that much film when he gets into his stride.

—w s s—

Tom Oliphant, of the Evemail, in his speech at the Rothapfel banquet, referred to Frank Hall as "Roxey by proxy." One of the marines who knew him well said Rothapfel was formely nicknamed "Soda Water." And all hands drank the health of Roxey and his proxy in a bumper of moxey. It was a regular "after July thirst" affair.

Measure of Death in Sub-Titles.

Our hero of the tense moment is always "dying by inches."

Why may he not sometimes die by ounces?

Or drop by drop? Or breath by breath?

—w s s—

Heres' a Swell Proposition!

One Nebraska exhibitor, in fighting local censorship, says he does not like to have his business interfered with by citizens "who do not know moving pictures from mumps."

—w s s—

How Can a Man Work a Typewriter And Keep His Pants So Well Creased?

ALMOST everybody in Los Angeles and environs has an automobile these days—and at least ten per cent. of the persons who have automobiles own them. Prominently among those who never pass a "certain" automobile agency around a "certain" day of each month is none other than our old friend, Pat Dowling, sales promotionist (high-brow for press agent) for Christie Comedies.

When Ben Grimm was in the Celluloid City recently. Pat saved him carfare by taking him around in what Pat described as "not such a bad car—when it goes."

And now Pat is driving around Hollywood in a brand new, regular car. To prove it we print a picture of Pat this week.

The cut shows Pat and that portion of the car already owned by him. As the months pass Pat will possess more of the car. When he has clear title to the engine 'n everything, we'll treat our readers to another look.

Pat Dowling
Who nearly owns a Ford.

Misfortunes Run in Threes.

It was Amedee Van Buren who started the custom of regular business men playing parts in their own productions.

Now comes Manager Frothingham, of the Bessie Barriscale organization, to play district attorney in a cast supporting his star.

We await the announcement that Harry Raver has appeared in his company supporting Leah Baird.

—w s s—

Walthill—
"Virtuous Wives."
" " Men."
" " Husbands."
" " Sinners."

The box office must have shown that virtue is its own reward.

—Chicot.

—w s s—

Clothes Sometime Make the Man.

Walter Price had a group of Southern exhibitors at his table during the Rothapfel banquet. Bill Wassman, of Nashville, in answer to the question Price asked, said that the way to tell the waiters from the moving picture people was to study them closely and try to determine which of the men looked the more honest. (Only he didn't say it just that way.)

—w s s—

Three sides of a Triangle:

Taylor Holmes is "A Regular Fellow" in "Taxi." "It's a Bear" of a picture.

—w s s—

Bert Adler is curious to know if the Polo Grounds would hold all of the fillum people who are goin' into exportin', according to the trade press.

—w s s—

Now You Know; Or, Don't You?

Notice a news item in your paper which says that I have been engaged by Selznick as a publicist. This is a gross exaggeration. I don't even know what a publicist is.

Louella Parsons say that I am "an authority on motion pictures," and I believe her.

I spoke to Randolph Bartlett about it, and he says that "an authority on motion pictures" means that you have had a story accepted by one of the magazines.

Is that right?

—Tamar Lane.

—w s s—

Only Live Fish Can Swim Up-Stream.

Having carefully polled the wiseacres of Longacre we find that the Rothapfel Unit Program is both a success and disappointment. That ratio is about 60-40 in favor of Roxey and his proxy.

Work upon the rest of the series may proceed. Rothapfel must have something or they wouldn't talk about him.

—w s s—

Roy Summerville was entertaining his little nephew in the Summerville apartment. The little lad was energetic, fidgety and active in crawling over his uncle's anatomy. In an outburst of final exasperation Roy blurted:

"Will you sit still for just a second. You act like a serial."

—w s s—

This Suit Is a Shine.

Bryant Washburn wears an unusually handsome suit in "Love Insurance."

"What sort of goods is that?" asked an acquaintance.

"English sun cloth," was Washburn's reply.

"It's a hot suit, all right," said his questioner.

"No, I wear it because I like the shade," retorted Bryant.

—w s s—

Englishmen Are Reforming.

There were enough religious pictures shown on the New York Roof last week to convert the entire staff of ushers, elevatorettes and doormen.

Of four features shown three of them called upon the Deity and the fourth was "A Soul's Crucifixion."

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 24, 1919

Keep Your Sunday Programs Above Suspicion

THE New York State Conference of Mayors, according to word from Albany, the headquarters of the group, has prepared a "model ordinance" for motion picture censorship in those cities where local authorities may desire to establish it. According to the story there are indications that more than one mayor proposes that his city censor films to be shown on Sunday.

Forewarned is forearmed. Exhibitors in cities now throwing open their picture theatres to the public on Sundays should watch with care any moves on the part of self-appointed individuals designed to interfere with the legal exhibition of shows on Sunday. They should insist that city fathers prove their case whenever they attempt to impose restrictions on the exhibition of pictures. If the proposed ordinance outlined elsewhere in this issue becomes law in their municipality they should make it a point to see that nothing contained in their programs on Sundays is of a sort to justify interference or derogatory report by any one of the five non-salaried commissioners.

In the first place, oppose the censorship scheme in your municipality. In the second place, if the censorship becomes law—or if it does not, for that matter—exercise every precaution that on your screen there is shown nothing to which any sensible adult may take exception. It has been said, and with much truth, that nothing should be shown on a weekday that cannot be exhibited on Sunday. Nevertheless the wise exhibitor in selecting his Sunday program will keep before him the critical opinion of the man and woman who want their entertainment above suspicion.

"Fit to Win" Gets Into Court

TWO men connected with the motion picture "Fit to Win" or its exhibition were arrested in New York City and arraigned on Monday. The case was adjourned until Wednesday, when it was again postponed for a week, the bail of $1,000 being continued. This is the subject denounced by the National Association of the Motion Picture Industry as being unfit to be exhibited to mixed audiences. It is the subject which, it is charged, was made by the United States Government for showing to soldiers and never intended for commercial exploitation.

Gabriel Hess, chairman of the censorship committee of the National Association, sent a telegram to Rupert Blue, surgeon-general, regarding the exhibition of the film. General Blue, in his reply, states that the negative is owned by the American Social Hygiene Association of New York and that this organization has a contract with I. Silverman, of New York, for the commercial showing of the film. Mr. Silverman turns over to the association 25 per cent. of the proceeds and also assumes the expenses of advertising the film and the distribution of certain pamphlets. The surgeon-general points out that the Public Health Service cannot cancel the arrangement with the commercial distributors, that this action can be taken only by the owners of the negative.

William H. Zinsser, director of the Department of Public Information of the Hygiene Association, under date of May 10, addressed to Mr. Hess a letter of 3,000 words, in which he detailed the grave situation behind the making of the subject in question and of the steps that had been taken in many communities to combat the disease. Mr. Zinsser says campaigns were planned both for the soldiers and civilians. "It was in these campaigns that the film 'Fit to Win' was developed, originally under the caption of 'Fit to Fight,' to be shown to soldiers only," writes the director, "and afterward modified under the name of 'Fit to Win,' to be shown both to soldiers and civilians."

The entire controversy between the two associations, according to one of them, is the point of view. The American Social Hygiene defends the present methods of exploitation, insisting that the audiences have been segregated. The National Association insists the picture is unfit to be exhibited as it has been shown to gatherings in New York.

One thing is certain. If the subject must be shown the motion picture men have a right to be absolved from the responsibility of its exhibition.

Industry of New York to Recognize Real Merit

THE Motion Picture Industry of the State of New York on June 18 will give a testimonial dinner to three men in recognition of their successful efforts in having placed on the statute books of New York State a law permitting communities to open their motion picture theatres after 2 o'clock on Sunday. The three men are Sydney S. Cohen, president of the state exhibitors, and Charles L. O'Reilly and Samuel I. Berman. The function will be held at the Waldorf-Astoria. The chairman of the committee of arrangements is William Fox. Any one who knows

Mr. Fox's way of going after things knows that the dinner will be an occasion to be remembered. The chairman announced at a committee meeting this week that there was no reason why the coming affair should not be the greatest in the history of the industry—which means that he is going to make it so. Backing him up will be a committee drawn from all branches of the business.

The men who will attend the dinner will not hail from New York City alone. There will be representatives from all over the Empire State. The date purposely was set just after that of the gathering at St. Louis in order to permit those attending the convention to stop over on the return to their homes.

Checks for the dinner tickets—which are ten dollars each—may be mailed to Louis Blumenthal, treasurer of the committee. Any inquiries addressed to Charles F. Haring, secretary, at 1587 Broadway, will receive prompt attention.

Just to make sure that knowledge of the dinner escapes the attention of no exhibitor in this state or in any other state within reasonable reach of New York City, Mr. Fox has appointed Lee Kugel publicity director to tell the story of the function. The committee starts strongly.

When They Really Want Sunday Shows

FREMONT, Dodge County, Nebraska, cottonwood-embellished jewel of the Platte Valley, gets large into moving picture history because its electors wanted Sunday shows and would not listen to anything else. In the recent election for mayor of "the prettiest city in the state" both representatives of the established political parties were against Sunday shows—and "agin 'em strong."

While the old line politicians were getting ready to divide the offices that fall under appointment by "His Honor," another man sneaked in on the eve of election and gave the candidates the shock of their lives. The "dark horse" had been secretly entered on the schedule, and his name was not printed on the ballots.

To vote for the "dark horse" electors were compelled to write his name on the ballot they voted—and do it with pen and ink. By 400 votes more than his nearest competitor for the mayoralty honors the "dark horse" won, and Fremont's picture shows are open on Sunday. All of which simply goes toward proving that if any community within the rule of local option wants pictures on Sunday it can have them—if it goes about it with enthusiasm.

Our interesting interview with H. M. Thomas, manager of the Omaha Rialto, gives details of this essential event, as well as other interesting evidences of enterprise in the great and rich state of Nebraska. Your western showmen are men of vision — and Thomas is one of the leaders in his class.

Advertising Slides Are Not Entertainment

WORD comes from Pittsburgh that the American Exhibitors' Association has adopted a plan for payment of exhibitor dues by means of showing slides of local merchants or of national advertisers. The assumption is that the contract is executed through the officers of the association and that the money paid for the exhibition of the slides is credited to the showman as dues. This arangement undoubtedly is convenient for the exhibitors and the organization, but what about the patrons of the theatres? Will not the showing of these slides tend to lessen respect on the part of picturegoers?

When a man deposits money at the box office he is buying entertainment, and the exhibitor who comes the nearest to supplying that commodity every minute his patron is in the house is the one who stands highest in the estimation of his customers. An unentertained house is a restless house. Slides announcing coming features may be tolerated, on the theory that it is information of community interest. Advertising slides, of matter foreign to the theatre, will be resented in the great majority of cases—will be looked upon as an imposition; and we believe the man who insists that they are nothing else has got the better of the argument. Advertising slides are not entertainment.

Mr. Phelos Makes Charge of Inequity

MELTON PHELOS, of the Elyria Theatres Company, of Elyria, Ohio, in a letter printed in another column takes more or less vigorous exception to recent action of the exchangemen in Cleveland regarding the payment of deposits and for bookings. Mr. Phelos makes the claim that the exchangemen have all the best of the arrangement—that if through any accident the money in payment of the film is not in the exchange the subject will not be shipped, regardless of the results to the exhibitor; that if also the money is in the exchange, but through any accident the distributor is unable to fulfill his end of the contract the exhibitor has and can obtain no redress beyond the acknowledgment that some one has blundered and that the film will be sent at another time.

Mr. Phelos points out that the redress is inadequate —and it would seem to be. If the exchangemen draw the line tightly at the point where the arrival of the check is an arbitrary prerequisite to film service, regardless of the standing of the buyer, there should be a corresponding obligation on the part of the distributor to see that the contract is fulfilled, that the exhibitor receives his program, that his patrons are not disappointed, that his theatre does not have to close its doors or seek a supply of film elsewhere.

Mistakes will happen anywhere in spite of all precautions. The organization which makes preparations for their occurrence lays down rules against possible contingencies—always having regard for the financial responsibility of the theatre concerned—and goes the limit to see that no customer is the victim of inelastic regulations will be the one best entitled to favorable consideration on the part of exhibitors.

United Artists Declare for Open Booking

THE United Artists' Corporation, in an announcement issued by President Price and General Manager Abrams, declares it will deal with exhibitors on the basis of single pictures only. In a supplementary statement Mr. Abrams goes into detail in regard to the company's plans and its reasons for adopting this method of distribution. The general manager outlines the results of his five trips about the country in the last year and a half and summarizes what he has learned from picture showmen as to what they want and how they want it.

"There is the further thought that this system of production and our system of releasing would soon kill off the overproduction that is sapping the industry's energies and resources," Mr. Abrams says in the course of his talk, after referring to the fact that the players would take ample time to make their productions.

The days when open bookings will be the rule and not the exception are coming with rapid strides—if they are not already here. And who shall say they will not be better days—and evenings far more pleasant for picturegoers?

Personal and Otherwise

LAST week we had the pleasure of meeting E. S. Flynn, assistant sales manager, and Louis Geiger, district representative, of the Rothapfel Unit, together with Thomas Lavin, supervising auditor of the middle west for the Film Clearing House.

* * *

W. H. Linton, who owns theatres at Little Falls, Herkimer, Amsterdam and Utica, N. Y., is remodeling a large theatre in Little Falls for special showings of pictures and high class vaudeville. It will also be used for special road companies. It has been entirely refitted and redecorated throughout and is said to be one of the finest theatres in the state. It will be opened on May 20.

* * *

L. Lesselbaum is putting up a 2,400-seat house in Brownsville, Brooklyn, N. Y. Mr. Lesselbaum has been inactive for some time and is starting with renewed vigor, consistent with his old-time energy and enterprise.

* * *

M. C. Solomon has resigned the management of the Crescent theatre, Bronx, New York.

* * *

Harry Ennis, who was on the Clipper, is now with Variety, in charge of the vaudeville section, writing under the soubriquet "Bell."

* * *

The presence of Harry Bernstein, of Richmond, Va.; H. B. Weelby, from Montgomery, Ala., and Harry Crandall, of Washington, D. C., in New York last week, was good for sore eyes, and the good reports of business in their sections was an ear full worth getting.

* * *

A victory dinner will be given to Irving M. Salyerds by the members of Rochester Exhibitors' Local, and to William A. Calihan, vice-president of the Exhibitors' State League of New York, on Thursday, May 22, at the Elks Club. It is to be given as a testimonial celebrating the victory won in obtaining Sunday opening.

* * *

H. G. Musgrave, representative of the Australian Film Company, was in town last week.

* * *

The last time we saw Jake Wells was in Richmond. He didn't look so well as he did last week when we met him at the Hotel Astor. He looked ten years younger, just as he did when a member of the big base ball league. He will add to his already large chain of houses by building a 2,200-seat theatre in Richmond and another one at Savannah.

* * *

S. M. Berg will move from the Columbia Building to the Cohan and Harris Building on Forty-second street, where he expects to enlarge his activities to other fields of the pictures.

* * *

Albert Ricardi, who has been with the Henry Miller Company, "The Eyes of Youth," on the road, is now in New York waiting to take part in the next Capellani production.

* * *

George Fisher, manager of the Alhambra theatre, Milwaukee, was in New York in company with Andrew Karzas, of the Woodlawn theatre, Chicago. Both spoke enthusiastically of business conditions in their cities.

* * *

E. Lanning Masters, Inc., is the name of a corporation which has been established in the Fitzgerald Building in New York, as specialists in motion picture advertising, publicity and marketing. Lester and Byron Parks and L. C. Bonner are associated with the enterprise.

* * *

B. R. Tolmas, branch sales manager of the Film Clearing House, and William Goldenberg, of the Stanley Company, were at the Hotel Astor last week.

* * *

Among the Philadelphia visitors to New York during the latter part of the week of May 4 were Jack Rosenthal, of the Model and Imperial; Albert Fisher, Mammoth, Walter Stumpfey, of Germantown theatre; Marcus A. Benn, of the Benn theatre, and Carr Slad, of the Colonial, Princess and Arcadia theatres, Reading, Pa.

* * *

Herman Rifkin, of the Eastern Film Exchange, is in New York, looking after his various film interests. Mr. Rifkin contemplates making several big purchases to add to his long list of features. While in New York he will make his headquarters at the main offices of the Pioneer Film Corporation.

* * *

While in New York this week, Leon Netter, of the Masterpiece Attractions, received notice of the death of his father. He was obliged to return to Cleveland at once. We extend, together with his many friends in the industry, our sincere sympathy in his unexpected bereavement.

* * *

C. C. Pettijohn, Gabriel Hess and W. W. Irwin left on Thursday, May 15, to attend the Illinois state exhibitors' convention, to be held at Springfield, on May 18 to 20. These three men will take active part in the hearing on the Illinois censorship bill now pending.

Jake Wells
Of the South, in New York on business.

William Fait, who was the manager of a theatre in Utica, N. Y., and very active in the American Exhibitors' Association with C. C. Pettijohn, is going to South America on June 5, for David P. Howell interests. He will handle the First National and United Picture Theatres output.

* * *

Our exhibitor friend, Bill Wasman, from Nashville, was in town last week and gave a glowing account of the general prosperity below the Mason and Dixie line.

* * *

Frederick L. Wilkie, Chicago, President of the Continental Pictures Corporation, is now in New York looking after the exploitation of Jess Willard feature, in which he is interested; to be released about the middle of June.

* * *

T. J. Braun, with the American Film Company, Pittsburgh office, is now district representative of the Film Clearing House, traveling out of the New York office, covering St. Louis, Kansas City, and Dallas districts.

* * *

Charles Berman, the distributing manager of the Adanac Producing Company, Montreal, is in New York this week arranging for the output of the company. The initial publication may feature Tyrone Power.

* * *

Sam Grant, president of a well-known independent film exchange, of Boston, is stopping at the Hotel Astor.

* * *

J. J. Allen, of the Allen enterprises, Montreal, is spending the week in New York.

* * *

Abe Silverman, of the Strand, Altoona, Pa., is in town this week.

* * *

H. T. Mason, general manager of Harry Davis Amusement Enterprises, of Pittsburgh, and A. G. Talbot, of the American theatre, Denver, are among the New York sojourners.

* * *

J. P. Kiggins, representing the Liberty, U. S. A. and American theatres, of Vancouver, with Mrs. Kiggins, is stopping at the Hotel McAlpin. This is the first time Mr. and Mrs. Kiggins have visited New York. They will return home by way of Los Angeles, visiting studio land.

* * *

E. C. Bostoc, of the Merril Theatre, Milwaukee, will be in New York the balance of the week. The Merril will start a long run on May 25 of the Vitagraph feature, "The Third Degree."

* * *

De Alarcon, of the Alcazar, El Paso, representing eight theatres in Texas and Mexico, returned home Friday, May 16, after a week's stay in New York. He is building another large theatre in Juarez, Mexico, making three in that city. He has contracted for the whole Vitagraph output for importation into Mexico.

Viebrock Receives Promotion.

W. C. Viebrock, who for the past two years has been traveling auditor for Select Pictures, was last week appointed by Controller J. A. Derham to the position of assistant controller. Mr. Viebrock has been connected with the motion picture business for more than five years. He will be stationed in the home office.

SUNDAY SHOWS MARK OPPORTUNITIES

By Displaying Only Best Pictures, Exhibitors Have Chance to Make Friends of Opponents

OPPORTUNITIES are full of possibilities. Many proverbs have been well and wisely written upon the great gain underlying the rightful use of opportunities. Some say that opportunities are shy, and, when once slighted, seldom return. Others say that opportunities are golden moments; all these are pregnant with truth and should be observed.

New York moving picture exhibitors recently have had a great opportunity thrust upon them in the Sunday opening local option bill. Will they use it wisely and well? Let us hope so. At any rate here is a word of encouragement: Make good, live up to all the good things said about you, vindicate those who have spoken in your favor and behalf, convince opponents of their mistakes, and take the poison out of their criticisms.

Put your very best and most suitable pictures on the Sunday program. Do not follow the glaring indiscretion of a certain exhibitor who last Sunday put on a picture which was still the subject of debate as to its suitability at any time. He provoked the authorities to stop the picture and brought the Sunday exhibition into bad repute. A more glaring indiscretion it is hard to imagine.

Your house will be full on Sunday. There is therefore no need of extravagant advertising or glaring posters. You will succeed without them besides saving money. The more quietly and orderly you conduct your Sunday program the more friends you will win from your former opponents. Aim to please, to win, and to gain friends, so that if you have to fight the battle again your record will be your best argument. A wonderful opportunity is now in your hands. Treat it as a golden one for yourselves, and you will find it will return in like measure for your future. It is easy to please your friends, it is possible to please your enemies. Go in and do it, this is your opportunity.

W. H. JACKSON.

C. W. Midgley Making Auto Tour.

C. W. Midgley, of the American theatre, Oakland, Cal., and secretary of the United Theatres Association of Northern California, Inc., has left on an automobile tour of the country that will take him across the continent. While away he will visit producers, distributors and exhibitors and make a careful study of the moving picture business. He will also explain the plan of the new San Francisco organization, which is attracting wide attention, and which is being followed by exhibitors in Los Angeles and Seattle.

All Up-to-the-Minute Showmen Want This Kind of a Paper

Moving Picture World:

Dear Sirs:

YOUR letter of April 25 duly came to hand and we regret exceedingly that we overlooked to forward you our subscription for the Moving Picture World.

We certainly are desirous of continuing this excellent trade journal and are enclosing herewith money order to cover a year's subscription.

Will you kindly forward us a receipt for this amount by return mail so that we may be able to put a charge through in the proper way at this office.

Thanking you for calling our attention to this matter and wishing your up-to-the-minute publication every success, we are,

Yours very truly,
General Film Company (Canada), Ltd.
Per W. E. Allan.

"Unpardonable Sin" Breaks Records in Waukegan, Ill.

THE "Unpardonable Sin" opened on Monday, May 5, at the Academy Theatre, Waukegan, Ill., to the largest Monday attendance record up to the present time. The number of fans who saw this remarkable Harry Garson production on the above day was over 150 more than witnessed "Hearts of the World" on its first day in this city, which also was Monday. The price of admission for the main floor was 25 cents in the afternoon and 50 cents at night, the loges selling for one dollar. The gross receipts ran extremely close to four figures for the day.

On the second day the matinee was even better than that of Monday and the three-day run broke all Waukegan picture records in both attendance and profits. Jones, Linick & Schaefer took over the theatre and went into this town and put the picture over themselves to prove to a few doubting ones that they acquired a great thing when they bought the Illinois rights.

Ned Holmes, manager, and John J. Jones, sales manager, were personally on the ground during the entire run and superintended the advertising and operation of the theatre in conjunction with Walter Spoor, the owner of the theatre. Holmes and Jones have opened elaborate offices at 110 South State street, Chicago, and already have the first show routed for five solid weeks.

New York Convention of Famous Players-Lasky Exchange Managers.
We have with us, front row, left to right: C. E. Holcomb, B. P. Fineman, C. Gausman, Eugene Zukor, Jerome Beatty, Pete Smith, H. O. Dillenbeck. Second row: W. E. Smith, H. H. Buxbaum, J. W. Allen, Walter E. Greene, Al Lichtman, S. R. Kent, Charles C. Burr, Louis Leob. Top row: J. W. Toone, W. A. Bach, Harry Asher, F. V. Chamberlain, M. H. Lewis, Herman Wobber, Louis Marcus, Fred Gage, Dan Michalove, Arthur Whyte, J. K. Burger, Herbert Clark, L. F. Guimond.

$300,000 Theatre Will Be Erected in South Boston

ONE of the largest and most important real estate transfers in South Boston during several years took place recently when eleven parcels of property on West Broadway were bought by Owen F. Farley, James H. Doyle and James F. Powers for the construction of a new motion picture theatre.

The entire property has an assessed value of $119,800, but the price paid is said to have exceeded the total rating. The new house will seat 2,800 and will cost $300,000 above the price paid for the property.

The structures occupying the site at present will be razed soon and work started on the building of the new theatre. The buildings are frame and brick structures, being numbered 418 to 428 West Broadway, running through to 353 to 361 Athens street.

The new building will contain several stores on the front. The theatre proper has been leased for a long term to the Broadway Amusement Company. The plans by Blackall, Clapp & Whittemore show that the house will be a splendid addition to South Boston, with all the numerous comforts and facilities of the modern photoplay theatre.

Dismiss "Arsene Lupin" Suit Against Vitagraph

THE suit filed in the United States District Court against the Vitagraph Company of America by Lieutenant Francis de Croisset and Maurice Leblanc and the Société des Films Menmchen, to recover $150,000 damages for alleged infringement of the drama entitled "Arsene Lupin," has been dismissed by Judge Charles M. Hough.

The complaint was dismissed on the ground that it embraced an improper misjoinder of actions, as the suit was based on two copyrights issued at different times to different parties, and while the dismissal is final as to the 1909 copyright, another action may be instituted under the 1916 copyright.

The play "Arsene Lupine" was originally produced in Paris and was subsequently produced in America by Charles Frohman and proved a success financially and artistically.

RUBBERNECKING IN FILMLAND

Mrs. D. Rumor, Well Known in Film and Sewing Circles, Claims Studios Plan New York Move

By Giebler

A LARGE robust rumor is rumbling around Filmland. Of course that is nothing new. As a rumor incubator, Filmland can be matched against any other community in the world with a certainty of winning all bets.

We pay little attention to rumors, as a rule, but this rumor is disturbing us—is shaking our fair city from its stem to its stern.

Here is the rumor:

The studios are going back to New York.

Who says so? Why, everybody—that is, almost everybody says so. It must be admitted that with many the wish is apparent to the prediction. There are many people in the colony who do not like the Coast; many who pine with a great pining for dear old Broadway; many who cannot find anything fit to eat, drink, or wear anywhere west of Grant's tomb.

Rumor Looks Like The Goods.

But if we leave these people out of the argument there are still enough left to make the rumor look like good dope.

Everybody knows what P. A. Powers said about the Coast, and Myron Selznick's remarks are too well known to need repetition. These straws in the wind have other straws floating along with them.

We have the news that the Famous Players are building a big studio in Long Island City; they say that D. W. Griffith, who has been here so long that he is almost a native son, has his eye on Gotham as a location for his future activities.

Of course, the film people will not all pack up and take the same train. It may be a year or more before the gophers are digging their tunnels and frisking here and there among the wild mustard in the deserted studio lots. And there may be many who will never leave because of an unfeeling attitude on the part of the railroads in regard to transportation charges.

Broadway Beckons Alluringly.

But say what you will, many brains are busy with the thoughts of Broadway; many faces are turned hopefully to the East.

The climate has a great deal to do with the dissatisfaction, and right here is a good place to speak a few well chosen words to the weather bureau.

If our weather does not behave, it is going to lose its reputation. It must not think that now, since it has got the movies out here, it can keep them without delivering some of the same kind of goods it used as a sample.

Take this spring, for instance. The rainy season is supposed to be over, and yet it still rains. Of course it is all right to credit all of the rain that falls after the season has been officially closed to next year's precipitation, but it is hard to make a camera understand the system. A camera doesn't care a cent for seasons; it demands a certain amount of light, and if the sun is not on the job the camera has to be taken onto a dark stage and the juice turned on, before it will function.

Fogs Might Be Mist in East.

Then there are our fogs. One can scarcely speak with any degree of calmness about our fogs. The fogs are supposed to be sort of blessings in disguise. They are intended to act as diffusers for the sun, and temper the sun's rays so that we will get enough light to shoot pictures and heat to warm us without raising any perspiration—and heretofore it has been that way (see any booster literature about this)—but this year some one has been monkeying with the fogs and turned them on too full, or something.

Instead of stretching themselves out in fleecy layers between us and the sun, they gather up in great dark, damp, juicy gobs and stick around all day. We have just had twelve days all in a row this spring, with practically no sunshine at all, and on two or three of these days the fogs turned into rain.

Jimmie Aubrey
Looking as soulful as he can under the circumstances.

Rubbernecker Busy Victory Loaning.

It really is discouraging, when the native sons and the boosters are doing all they can to make people satisfied with our climate, to have the weather act up in this manner.

It has been a busy week for Rubbernecking, however.

I have been down to the Ship in Pershing Square every night, watching Harry Leonhardt's comedians and comediennes; the Christie players; Clara Kimball Young, Frank Keenan and company, Charlie Murray and the Mack Sennett bunch, the Universalites, and Charlie Chaplin help Uncle Sam sell bonds.

One day I was out to the Goldwyn studio and saw Harry Beaumont make a big masque ball scene for "Lord and Lady Algy" with Tom Moore and Naomi Childers in the title parts, and Naomi with a most magnificent gown, and Tom and Jack Duffy giving a good imitation of slightly inebriated gentlemen ascending a staircase.

Another day was spent on the Vitagraph lot, and one night I was among the happy dogs used as a try-out audience for Chaplin's new comedy, "Sunnyside." And in between all this I got both profit and pleasure in reading Bill Hart's book, "Pinto Ben."

Duncan Working on New Serial.

Out at Vitagraph, Bill Duncan, who is his own director, was making the first episode for his new serial, which will not be called "Daredevil Dick," although that is the working title of the play as it now stands.

I saw a sight here that is very rare, the manager of a studio working in a picture.

Bill had the big boss, W. S. Smith, doing a part in the action. Mr. Smith was in a scene with Edith Johnson, the leading lady of the piece. He handed her a gun and told her that he hoped she would not have to use it on anybody, just as naturally as if he did that in his office every day of the week.

Duncan says there are two reasons for using the boss in the serial. First, he's a pretty good player, and second, he's a kind of a mascot. He did a small part in Bill's previous serial, and as that serial was a success, it put Manager Smith in the rabbit's foot class.

After this scene was over I went out on the lot and watched Jimmie Aubrey and Babe Hardy, the hefty heavy of Vitagraph comedies, do breakaway stuff for a new piece they were working on.

Deep Hole in Touching Scene.

They made a very touching little scene with a deep hole that was all covered over with sod and camouflaged to look like a nice place to walk.

Jimmie got on this, and a big rock was dropped on his head, and he went down, down, down. Of course it was a property rock, but it was as big as a cook stove, and I thought Jimmie was never coming up, and when he did, I said goodbye before they did something else to him that would necessitate sending flowers with my farewell, and went over on the dark stages where Antonio Moreno was making episode eight of "The Perils of Thunder Mountain," with Carol Holloway as his leading lady, and W. J. Baumann as director.

They had a big set representing the interior of a Hindoo temple. It was very fine. The room was filled with rich-looking Oriental furniture, rugs, carpets and draperies, one of the tallest colored men I have ever seen—honest, that coon must be eight feet high—and the perfume of half a dozen incense burners going at full blast.

Moreno Sits in Uncomfortable Chair.

I watched them make a scene where Antonio Moreno goes into the temple, sits down in a chair, and then presto!

Vaudeville and Movies Meet Off Stage and Screen.
Bill Duncan and Edith Johnson, Vitagraph stars, were entertaining Chick and Tiny Harvey, vaudevillians.

the arms of the chair come to life, reach out and hug Tony, and the legs of the arm chair wake up and clasp him around the knees, and there he is hard and fast in the toils of the villain, until episode nine, which gets him out of that predicament, and into another.

There is a good cast to "Thunder Mountain." Kate Price is in the list. A. Reigner and Jack Waltemeyer are the heavies; Merrill McCormack and Charles Wheelock are Hindoos; Tote Du Crow is a servant, and George Kuwa, the Japanese actor, has a good part. Jack Pierce is assistant director, and Ernest Smith and Bert Longnecker are taking care of the camera work.

I did not get to see Montgomery and Rock, who were at the beach doing wave stuff, and I also missed Larry Semon and his gang, who were between pictures, and I stuck around the studio for more than an hour, hoping that Bessie Love, who was out on location, would come back, but Bessie never did show up, so I had to come away without seeing just about one-half of the Vitagraphers.

Lovett Is the Efficiency Expert of Olneyville, R. I.

IT'S worth while taking the trolley ride from Providence to Olneyville, R. I. On the Olneyville Square is the Royal Theatre, managed by J. Fred Lovett, and an hour or so spent with him will convince you that he has several devices for systematically running his house that you should incorporate in your scheme of things.

The Royal has a seating capacity of 1,000, and is known as a second run house. Mr. Lovett keeps a strictly up-to-date card system by which he can tell at a glance whether or not a film salesman or any other representative of the trade is giving him the correct information on any picture, particularly photoplays that have been run in Providence.

The weekly report sheet of the Royal is a model of neatness and clarity in form. It has a column for salaries and another for trade bills, including everything from postage to advertising. The receipt column lists the sums taken in at every afternoon and evening performance together with the name of the feature attraction. A box shows the daily bank deposits, another the weekly and another the monthly profits. It is a convenient and comprehensive statement.

At a recent evening showing the electric light company had a breakdown and the lights in the theatre went out. Fearing a crush and a riot Mr. Lovett had his music play at top speed, opened all exits, rushed out, procured four automobiles and flashed their headlights down the aisles. Not a single injury was noted.

GRIFFITH OPENS HIS REPERTORY SEASON

First New York Showing of "Broken Blossoms" Is a Great Artistic Triumph for the Famous Director

AT George M. Cohan's Theatre, Tuesday evening, May 13, D. W. Griffith set up another milestone on the moving picture's road to full recognition as an art second to none. He also established something new in the commercial standing of the screen by opening a repertory season during which three pictures will be shown in succcssion, each one affording a complete bill. "Broken Blossoms," inaugurated the season. The showing was attended by representatives of the social and artistic life of the city and by nearly every prominent moving picture star, director and producer of the metropolis. Hundreds of the general public were turncd away.

Inside thc theatre the spectator was greetcd with a Chinese atmoshphere in thc decorations and the costumes of the ushers. The first note of the music, composcd by Louis Gottschalk and D. W. Griffith, struck the same atmospheric theme and during the entire production kept to a high order of merit. The curtain went up on a full stage, seen dimly as grcy draperies partcd slowly and the weird Chinesc wail of thc orchestra kept up its subducd tones. Thcn followed a serics of beautiful light effccts that were novel and in harmony with the story to follow.

A shrine to Buddha came slowly into vicw on thc right; next, a couch upon which lay a young girl. At the back, a distant view of buildings that came and went as if by magic crept out of the darkness and as mysteriously crept back again. On the right, to the sound of Chinese musical instruments, a suggestion of the Orient made itself felt rather than seen. Most of the lighting came from tall candles that seemed never to glow and to die out as inexplicably as they appeared. The air of brooding mystery to the tableaux was a fitting prelude to the tragic story of "Broken Blossoms."

Of the feature itself but one opinion was heard as the spectators were leaving the theatre: "Broken Blossoms" marks the highest altitude ever achieved by a moving picture. Adapted from a story by Thomas Burke, "The Chink and the Child," in his "Limehouse Nights" talcs, it takes rank with the class of literature that endures because of its truth and its clear insight into the soul of its subject. It is a tragedy as profound and relentless as cver has been written, and D. W. Griffith's direction gives it a wondrous beauty by showing the flame of pure passion that burns in the midst of evil surroundings and lifts a little starved and beaten girl and a gentle heathen above the power of suffering and sin.

The entire daily press of New York unite in this **opinion.**

The Times: "A screen tragedy—not a movie melodrama with an unhappy ending—but a sincere human tragedy—that is what D. W. Griffith has had the courage and the capacity to produce. . . . This bare narration of the story cannot hope even to suggest the power and truth of the tragedy that Mr. Griffith has pictured. All of his mastery of picture-making, the technique which is preeminently his by invention and control, the skill and subletly with which he can unfold a story—all of the Griffith ability has gone into the making of 'Broken Blossoms.' Many of the pictures surpass anything hitherto seen on the screen in beauty and dramatic force."

The Mail: "All of the fine skill of Mr. Griffith's technique, all of the subtlety of his art, have answered his commands in the building of his picture drama. His story moves forward with the force and suspensc of a Greek tragedy. 'Broken Blossoms' is the art of the photoplay revealed at the hand of the master of that art. It is Mr. Griffith's greatest triumph."

Long continued applause brought the director in front o fthe curtain at the close of the showing. After thanking the spectators for their signs of approval he informed them that for the first time in their careers Lillian Gish, Richard Barthelmass and Donald Crisp, the creators of the three leading characters, had come to New York to watch the premiere of a production in which they had taken part, and were out in front.

A detailed review of "Broken Blossoms" will be printed next week.

EDWARD WEITZEL.

MARY AND HER "DADDY LONG LEGS"

First National's Initial Pickford Release Is by Far the Best Picture the Star Has Had for Many a Moon and Is Made Eloquent by Mary's Talking Feet

By Edward Weitzel

EVERYONE has seen conversation carried on through using the hands. In "Daddy Long Legs" Mary Pickford talks with her feet. At first glance this may look like carrying atmosphere, local color, mood and all that to extremes, but the way it is done in the final scene is one of the delightful moments of the picture—and "Daddy Long Legs" is full of them. To put it concisely: First National's initial Pickford release is by far the best picture Mary has had for many a moon. Showmanship is mixed with every stage of its making and crops out in every detail connected with the transference of Jean Webster's celebrated story and play to the screen. Not one of the thousands of readers of the book or spectators of the stage version are going to be disappointed at the story in its new form. Agnes C. Johnson's scenario and the direction by Marshall Neilan have furnished Mary Pickford with every possible aid to the display of her talents, and she dominates the picture at all times without leaving the impression that this artistic necessity is in the least overdone.

The Comedy Is All Sure-Fire.

There is never a dull moment in "Daddy Long Legs." It has just enough sentiment of the right sort to balance the comedy, which is of a thoroughly entertaining character. Nothing has been left to chance in respect to the laugh getting element of the picture. The comedy is all sure-fire, but handled with such nice discrimination and fitting so neatly to the occasion that it has the effect of novelty, and is an object lesson to the tiresome person who keeps insisting that every author should put nothing but original comic situations and bits of business in his pictures. Bless the tiresome person's innocent soul, the man or woman who could do this has never been born and never will be born. A combination of story, scenario, director and star that can create the waves of laughter which swept over the Strand Theatre at the opening performance of "Daddy Long Legs" is the best evidence that knowing how to do the trick is what screen comedy most needs.

An Ash Can for a Crib.

Judy Abbott, the lovable little orphan of Jean Webster's book, who begins life with a roll of newspapers for her first garments, and an ash can for a crib, and whose early years are spent in the John Greer orphanage, is well-known to the reading public of all ages. All that is required is the assurance that the spirit and charm of the original are to be found in the picture to send Judy's friends trooping to the nearest theatre where the screen version is being shown.

For those who are not acquainted with Judy's history, the following facts will show the desirability of being among those present when Mary and her "Daddy Long Legs" come to town:

From Station House to Orphanage.

Just who put Judy in that ash can and then ran off and left her is never found out. It is better to have this point settled on the start, because the end is much nicer than having her turn out to be the daughter of one of the characters in the story who showers her with money, which is the usual ending for fiction of this class. From the ash can Judy is escorted to the station house by a policeman, and then taken to the orphanage. When she is next seen she has grown into a wistful-eyed girl of twelve, whose love of fun cannot be subdued even by the systematic cruelty of the matron, Mrs. Semple. Her side partner and companion in all her defying of rules and attempts at overreaching the common enemy, the matron, is a snub-nosed boy who has more freckles to the square inch than any youngster who has so far aspired to be a movie actor.

The Great Prune Strike.

There is a series of comic incidents that begin with a prune strike, incited by Judy, and lead to the agitator and her faithful lieutenant being given the hunger treatment. While seated on a bench in the yard and praying for something to still the gnawing in their tummies, a box of lunch and a jug of cider are thrown over the wall. The children partake innocently but copiously of the juice of the apple when it stingeth like many swallows of fire water. Wild hilarity follows. A well, the meanest orphan of the bunch, a dog which laps up enough of the cider to send him reeling on his way, and the efforts of Judy and her chum to get the full benefit of their joyous state of mind, all take part. The skill used in its handling makes it one of the funniest comedy scenes of the screen.

Mary Pickford's Finest Acting.

Serious interest is put into the story when Judy is sent to college by a mysterious trustee of the orphanage whom the girl has never seen and who never lays eyes on the object of his bounty, until she has changed into a beautiful and accomplished young woman. His name is Jarvis Pendleton; but Judy, who caught sight of his shadow, calls him "Daddy Long Legs," and writes to him by the name she invented for him. As in all well-made plots, after the correct number of misunderstandings and attempts of another chap to take the heroine away from the man she loves but will not marry for fear he will not relish the facts about her birth, the two most interesting characters in the story find the right answer to their romance.

It is in this scene that Mary Pickford does some of the finest acting of her career. It is also where she talks with her feet. She has come to Pendleton's house to explain matters. He is seated in a high-backed chair, which is turned from the spectator. When Judy discovers that Jarvis and her "Daddy Long Legs" are one and the same person, and that her secret is known to him, she attempts to leave the room, but is detained by Jarvis. Her play of mixed emotions is beautifully done.

The Comedy of the Talking Feet.

Then comes the comedy of the talking feet. Jarvis draws her into his lap over the arm of the chair until only the heroine's slim ankles and well-shod

Mary Pickford and Wesley Barry Aren't Afraid of a "Jam."
They sandwich in two pleasing smiles in this scene from "Daddy Long Legs."

extremities are to be seen. At first they register great indignation, then indecision, then passive consent, and as the story ends, they are moving like a pair of particularly active semaphores and telling of Judy's complete surrender. This situation brings the picture to an absolute climax which is refreshingly new, and holds the attention of the entire body of spectators to the very end.

The growth of Judy's character as her skirts are gradually made longer is denoted by the star with uniform expertness, and at Commencement Day, when all the other girls rush to show their friends and relatives their diplomas, and poor Judy has not one friendly face in the crowd, her pathos touches the right chord.

Marshall A. Neilan's Expert Direction.

Marshall A. Neilan has never surpassed his direction of this picture. There are added bits of pleasantry such as the scenes in Cupid's Court and the intoxicated dog, that are made to fit into the story by force of their cleverness of conception and skill in accomplishment. The atmosphere of the different social grades is always correct, and several exterior scenes are gems.

The cast could hardly be bettered. Mahlon Hamilton as Jarvis Pendleton, Milla Davenport as Mrs. Lippert, Percy Haswell as Miss Prichard, Fay Lemport and Angelina Wyckoff, Director Neilan as Jimmie McBride, and Wesley Barry as Judy's side partner, are the leading members of the support.

"Daddy Long Legs" is in for a long run of popularity.

Sheldon Lewis to Star.

Lewis Meyer has placed Sheldon Lewis under contract as a star, and is to exploit him shortly in a series of feature film of an unusual nature. Mr. Lewis has just finished supporting Virginia Pearson in "The Bishop's Emerald," and the excellence of his work in that production and in some of his former character roles is said to have prompted the offer made to star him on his own account.

"The Monster and the Man," the first Sheldon Lewis picture, has just been finished. It is completed and distribution arrangements are in the course of arrangement. The scenario and continuity were done by Frank Beresford, who did the technical work for "The Bishop's Emeralds." Jack O'Brien did the directing.

Show Ad Slides on Screen.

The American Exhibitors' Association of Pittsburgh has devised a plan which should materially increase the membership of the organization as well as result in the accumulation of a fund which could be used to advantage in fighting adverse legislation and other expenses incident to the maintenance of the body. In lieu of dues the exhibitor is required to run a slide carrying the ad of a local merchant or a national advertiser. Already a large number of exhibitors are running these slides, and the plan looks as if it would prove a big success. Fred Harrington, a member of the association, as well as President Smith and the other officers are boosting the proposition.

Joseph F. Poland Author of Many Screen Plays

JOSEPH FRANKLIN POLAND, though still in his twenties, has a long list of enduring photoplay stories to his credit and holds high rank among writers for the screen.

Poland is a Brooklynite. Born in the suburb of Flatbush, he was educated at Erasmus Hall High School and Columbia University. He entered the newspaper profession and shortly thereafter sold a scenario to the old Kalem company. Subsequently he joined Kalem's staff and later Vitagraph's; but a year ago he abandoned his desk to become a free lance. Since then he has been turning 'em out with startling speed.

Although Mr. Poland is not on the regular authors' staff of the "Flying A," as was erroneously stated, much of his recent work has been written for the use of the American's stars.

It appears that the Poland typewriter can tap out pathos and humor with equal facility, and his is a name we are

Joseph Franklin Poland.

bound to see more and more frequently in connection with the better photoplays in months to come.

The Dayton Celebrates Its First Anniversary

THE Dayton Theatre, Dayton, Ohio, under the direction of Mark Gates, who was instrumental in building the Circle Theatre, Indianapolis, celebrated its first anniversary the week of May 11. The Dayton has been a success from the start owing to the energy of Mark Gates, managing director of the house. It has a seating capacity of 2,500.

The attraction for the anniversary week was Metro's "The Red Lantern," featuring Nazimova. Fitting decorations were employed for the "Red Lantern" week, and the theatre had a distinctively Chinese atmosphere from the lobby throughout the entire place.

In the lobby were thousands of different flowers including many imitation Chinese cherry blossoms which produced a beautiful effect. In addition to this there were hundreds of red lanterns strung about and attractive Chinese parasols. The girls in the box office, as well as the ushers, were clad in brilliant colored kimonas.

Million-Dollar Company Among New Film Firms

A MILLION-DOLLAR film company has been incorporated with New York's Secretary of State Hugo, the directors being Edward W. Wassman, of Kew Gardens; William G. Smart, of Grantwood, N. J., and H. N. Hayt, of Red Bank, N. J. The company takes the name of the Emancipation Film Corporation. Other firms incorporating in New York state during the last few days with the intention of entering the motion picture business include the Hy-Art Film Company, $100,000, John D. Perry, James and Marie Lapsley, all of New York; the Triar Amusement Company, $10,000, Bernard L. Miller, James C. Bradford and Harry Richter, of New York; the Luck Producing Company, $5,000, Henri de Vries, David L. Salmon, John D. Buhrer, of New York; the Jaybee Amusement Company, $5,000, Jacob Belinsky, Henry Altman, Joseph Dubinsky, of Brooklyn; the Modern Comedies, $25,000, Herman Obrock, Jr., Charles Lang and Neil Hickey, of New York.

Fanny Rice, Comedienne, Signed for Blackton Film

J. STUART BLACKTON has persuaded "Jolly" Fanny Rice to "come back," having just signed her for his new and yet unnamed feature which is now in production.

The clever character actress whom yesterday's theatregoers will remember as an internationally popular comedienne of farce, musical comedy and vaudeville fame is to play an important supporting role with Sylvia Breamer and Robert Gordon, featured leads of the new picture.

For more than twenty-five years Miss Rice was one of the most successful and distinctive stars before the public. She toured the United States and Canada many times and appeared in England, Australia and other foreign countries. She was often called "The Queen of Extravaganza," always signing herself, "Merrily, Cheerily, Verily Yours."

Before retiring a few years ago on account of ill health, Miss Rice toured for many seasons as a headliner on the Orpheum Circuit.

Government Making More Pennies.

Two million pennies a day will be turned out by the United States mints at Denver and Philadelphia in order to meet the great demand for small coins which has resulted from the new taxes now in effect.

The motion picture houses and the drug stores are the greatest users of pennies. The penny trouble began last year, when the taxes on theatre admissions and tobacco went into effect.

News of Los Angeles and Vicinity

By A. H. GIEBLER

J. W. Kerrigan Organizes Own Producing Company

J. WARREN KERRIGAN, who has been appearing in Jesse D. Hampton productions, has left that company, and will organize his own company to make pictures for the W. W. Hodkinson releasing corporation. The pictures will be known as the J. Warren Kerrigan Productions, and will be filmed at the Brunton plant. Mr. Kerrigan has just recently recovered from a serious spell of pneumonia, and it will be two weeks or more before the company is completely organized, the cast selected, and work begun on the first picture.

George Larkin to Star.

George Larkin, who has been seen with Ruth Roland in recent Pathe serials, is between two propositions concerning his future activities in the films. One of the offers comes from a well-established concern for his services as a leading man, and the other proposes to launch him as an independent star. Mrs. Larkin, known on the screen as Olive Kirkby, will play with her husband in the event of the latter proposition being accepted.

Samuel Heilner Sees "Desert Gold."

Samuel Heilner, New York capitalist, who is interested in the financial end of the Zane Grey production, "Desert Gold," arrived in Los Angeles last week in time to see the finishing touches put on the picture. His son, Van Campen Heilner, one of the editors of Field and Stream, served as assistant director of the picture in order to learn the motion picture business from the producing end.

Daniel Gilfether Dead.

Daniel Gilfether, one of the grand old men of the films, died at his home in Long Beach on Saturday night, May 3, at the hour of eleven. Mr. Gilfether was born in Boston seventy years ago, but he lived in New York until six years ago, when he came to Southern California to work in pictures. He was unmarried, and is survived by a brother, Thomas Gilfether, of Berkeley, California, and by other relatives in San Francisco. Mr. Gilfether was a member of the New York Elks lodge No. 1, the original American lodge, and his death occurred at what is known as the "mystic hour," the hour set aside by the Elks to pay tribute to members who have died. Funeral services were held by the Elks of Long Beach before the body was shipped to the actor's former home in Boston for burial.

Daniel Gilfether was for many years an actor on the stage, and has appeared in many Shakespearean productions, and with most of the prominent actors and actresses of the dramatic stage of the past fifty years. Of late he had confined himself to working in motion pictures, his last engagement having been with the Balboa and American companies.

George Gebhardt Passes Away.

George M. Gebhardt, well known motion picture character actor, died on May 2 at his home in Edendale, of heart failure brought on by a long illness. Gebhardt was a native of Switzerland, but came to this country when a very young boy. For the past 12 years he has been a motion picture actor, having begun with the old Biograph company. He played with Ruth Roland in her last two pictures. Gebhardt, who was thirty-nine years old, is survived by his widow, who is known on the screen as Madeline Webb.

Newmanlite Offices in Hollywood.

Betram Newman, of the T. C. Newman Company, of New York, manufacturers of the Newmanlite system for studio lighting, who opened an office at 4676 Hollywood Boulevard six months ago, has returned to New York. The Hollywood office of the Newman Company has been taken over by M. C. Gennert, a son of G. Gennert, photo supply dealer of New York.

Will Exploit "Better Times."

Lloyd C. Haynes, president of the Brentwood Film Corporation, returned last week from a tour through the East to launch the first Brentwood production, "The Turn in the Road," and has again departed on the same mission for "Better Times," the new feature that has just been completed by Director King Vidor for Brentwood.

Hochberg Acquitted on Fraud Charge.

Charles Hochberg, who was accused of defrauding the Fox Film Company, in connection with the disappearance of the film, "The Bell Hop's Millions," has been acquitted of the charge in Judge Willis' court. The case has been in court for about three months, and followed the shipping of the film to the Fox company in New York. The box, supposed to contain the film, was taken out of an express car at San Bernardino, and was found to contain sand. The film was valued at $32,000.

Brentwood Elects Officers.

Richard G. Beebe and A. B. W. Hodges were elected to the board of directors of the Brentwood Film Corporation at a recent meeting of stockholders held in Los Angeles, and Mr. Hodges was made vice-president and general manager.

Jockey Hurt in Movie Race.

George Willis, a jockey, was seriously injured by a fall from a running horse during a race held at Exposition Park for scenes in "Lord and Lady Algy," a forthcoming Goldwyn Picture featuring Tom Moore and Naomi Childers.

Asher With Mack Sennett.

E. M. Asher, for several years identified with the motion picture industry in San Francisco and Northern California, has arrived in Los Angeles to take up his new duties at the Mack

Was a Director Ever Directed? Yes, It Happened When William G. McAdoo with His Wife Left It All in Doug's Hands.
They all joined in a game of "Follow the Leader," as seen at the right. These pictures Mr. McAdoo had made for his United Artists' library.

Sennett studios. Mr. Asher has been manager of the First National Exhibitors Exchange at San Francisco, as well as manager of the Tivoli Opera House, and only resigned this dual position to become the business representative of Mack Sennett. He will leave soon for New York to supervise a big Sennett show at the Hippodrome.

Mrs. Charlotte Pickford in East.

Mrs. Charlotte Pickford has gone to New York in company with her niece, Mrs. F. E. Benson, wife of Mary Pickford's studio manager, to be gone six weeks, on business connected with the selection of stories to be made into Mary Pickford pictures. Mrs. Pickford will visit a sister in Toronto before she returns to the West Coast. Jack Pickford will also travel eastward and meet his mother in New York during her stay there.

Vitagraph's Sales Manager on Tour.

John M. Quinn, general manager of Vitagraph's sales organization, has arrived in Los Angeles on a personal inspection tour of the Western territory. Mr. Quinn is a former resident of Los Angeles, having at one time been manager of the Griffith studio. He is familiar with film conditions in Southern California.

Charles K. Stern Returns East.

Charles K. Stern, assistant treasurer of the Metro Corporation, left for New York last week, after having been in Los Angeles but five days on business connected with the late Harold Lockwood estate. Mr. Stern and his wife, who made the trip with him, returned by way of San Francisco, Seattle, Vancouver, and the Canadian Pacific Railway.

T. L. Tally at Home Again.

T. L. Tally returned from New York last week, where he had been attending a meeting of the First National Exhibitors, of which he is vice-president. Mr. Tally had no announcements to make that have not already been made from the East, but he hinted that later developments may bring forth a few surprises.

John D. Callicott Resigns.

John D. Callicott, manager of the Grauman Theatre since its opening more than a year ago, has resigned that position, and Sid Grauman will assume charge of the house until a new manager is appointed.

Previews.

"Animated Dust," a two-reel comedy romance produced by Henry McCarty and Rudolf Bylek, was given a showing to the trade and press at Tally's Broadway Theatre last Wednesday morning.

"Sunnyside," the newest Chaplin comedy for the First National Exhibitors, was run in with the regular Tally program at 8:15 on Thursday evening. Chaplin himself and a few invited guests were the only spectators who knew that the film was to be shown.

Theatre Notes.

The Garrick Theatre proved itself 100 per cent. American when everyone connected with the theatre, from owner to the smallest usherette, bought one or more Victory Bonds during the first week of the drive.

* * *

The Kinema Theatre has resumed its continuous shows with the opening performance of "For Better, For Worse," the new Cecil DeMille production.

Studio Shots

RUBY LAFAYETTE, player of mother parts in films, has just received word that her son, a lieutenant in the army, has reached New York, and will soon be on the way home.

Jean Darnell, former actress, has been added to the publicity force at the Ince studio.

Hedda Nova has been engaged to play the leading role in a big spectacular production to be filmed at Universal City.

Jack Gilbert has been cast in one of the all-star parts of "A Little Brother of the Rich," a Universal production.

William Duncan has begun production on a new serial at the Vitagraph plant.

Mr. and Mrs. Carter De Haven are resting at Arrowhead Springs.

Joe Moore, brother of Tom Moore, Goldwyn star, has returned to his home in Hollywood from war service overseas.

Wallace MacDonald is playing the chief supporting role in Bessie Love's new picture, "Hurrying Fate and Geraldine."

Maxwell Karger has gone to New York for the purpose of selecting stories for the Metro stars in the West, and to confer with Richard A. Rowland before Mr. Rowland sails for Europe.

On account of the cloudy weather that has held up Raoul Walsh's production of "Evangeline" at Fox, the director has taken his company, which is headed by Miriam Cooper, to Huntington Lake to make exteriors.

Tom Santschi is back on the Fox lot, playing opposite lead to Madeline Traverse in "Until Eternity."

The Peggy Hyland company has returned from a "camping out" location trip at Big Bear, where scenes for "Cowardice Court" were made.

Henry Kolker is directing the current Bessie Barriscale picture during the illness of Howard Hickman, Miss Barriscale's permanent director.

Monroe Salisbury's new play is entitled "Devils Have Their Friends," and Rupert Julian, who will direct it, is selecting the cast.

Margarita Fisher's next American feature will be "Trixie From Broadway," and Emory Johnson will be her leading man.

Bert Lytell, whose spell-binding orations in behalf of the recent war loans have won him the title of "The Daniel Webster of the Screen," was a special guest of the Los Angeles Ad Club last week, on which occasion he made an address on "Americanism."

Buster Keaton, who has returned intact from France, says that it was due to his excellent comedy training that he was so shifty in dodging the bullets over there.

The Larry Semon comedians spent a week-end vacation as the guests of Larry on a fishing trip at Big Bear last week.

Wanda Hawley has been cast for Peg in "Peg O' My Heart," a Lasky production which William De Mille will direct. Casson Ferguson and Thomas Meighan will have leading roles.

"The Confession," which is being put into continuity form by William H. Clifford, pioneer scenario writer, will be Henry Walthall's new feature for National.

Jackie Saunders left for New York last week with her mother, who has been in the West for some time, visiting Jackie.

Sessue Hayakawa and his wife, Tsuru Acki, celebrated the fifth anniversary of their wedding last Thursday with a dinner and dance to intimate friends.

Antonio Moreno has renewed his contract with Vitagraph for two more years.

Allan Dwan, who has been in New York for several months, returned to Los Angeles on May 5.

William Duncan entertained Chick and Tiny Harvey, two old stage friends of his who were filling a vaudeville engagement at the Orpheum, at the Vitagraph studio one day last week.

Fatty Arbuckle is having a new baseball suit made.

In the cast supporting Albert Ray and Elinor Fair in "Be A Little Sport," at Fox, are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Pallette.

Hamilton Smith, screen author, and at one time general manager of Kalem, has

Arthur Guy Empey and Marguerite Courtot Put the Earth in a Title.
They are going over the script for "Hell on Earth," of which Empey is the producer and star.

become a member of the Universal scenario department.

The National studios have now four scenario writers: E. Magnus Engelton, Franklyn Hall, Bob Dillon and Tom Gibson.

Bert Lytell's new production for Metro is entitled "It's Easy to Make Money."

Frank E. Garbutt, yachtsman and film producer, is the author of Dorothy Gish's new play, "Peppy Polly."

J. Morris Foster and his wife, Mignon Anderson, have completed a stock engagement in San Francisco, and have returned to Los Angeles to work in films.

Edna Mae Cooper, recently seen in a Vivian Martin feature, has been given an important role in "Peg O' My Heart."

John McCormack, the famous tenor, while filling a concert engagement in Los Angeles, paid a visit to the Metro studio one day during his stay, and was piloted over the plant by studio manager David Thompson.

Gladys Brockwell's chief supporters in her new picture, "Sadie," are William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Reggie Morris, former director of Keystone and L-KO comedies, will in the future direct George Ovey in Universal comedies.

Al Ray, with his bride, Roxana MacGowan, of the Sennett Beauties, will take a belated honeymoon trip to Catalina Island upon the completion of Ray's new picture for Fox.

William S. Hart has been making scenes for "Wagon Tracks," his newest Artcraft picture, using stern-wheel steamboats on the Sacremento River to depict Mississippi River scenery.

Lois Wilson is leading lady for Bryant Washburn in his current production at Lasky's.

Jay Dwiggins is playing an important role in "The Terrible Bandit," a Universal feature being produced by George Holt.

H. H. Van Loan, author of "The Highest Trump," is writing another story for Earle Williams.

Lila Lee has moved into her new home, a large house on Melrose avenue.

Jack Pickford has closed his home in Los Angeles, and has moved to Ocean Park, to be near the beach for the summer months.

Kathleen Kerrigan, sister of Jack Kerrigan, is playing in support of May Allison in "Free," at Metro. Miss Kerrigan and Miss Allison played together several years ago in a stage production of "Everywoman."

Dallas McClish, who was with the first American army in France, is now special technical man for Al Christie.

Macauley Film at the Strand.

The Strand Theatre, New York, on Sunday, May 25, will give its first showing of "Whom the Gods Would Destroy," the First National feature based on the novel of the same name by Charles R. Macauley. Joseph L. Plunkett, managing director of the Strand, has been busy planning special music and effects which will accompany the picture.

Morris Goes on Short Trip.

For the first time since he assumed the position of general manager of Select Pictures, Sam E. Morris has left New York for a trip to Philadelphia and Washington. In these cities Mr. Morris will visit the branch offices of Select Pictures, which are under the management of Max Milder and V. P. Whitaker, respectively.

FOX EXPANDS ITS EUROPEAN BUSINESS

Establishes a Dozen Additional Exchanges with Paris as the Continental Distribution Center

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, returned from Europe Saturday, May 10. William Fox, with whom Mr. Sheehan left New York, arrived home more than a week ago, unannounced. A result of the trip is the establishment of a dozen additional exchanges, either opened or arranged to be opened.

In Paris, which will serve as the continental European centre of distribution, Abraham Carlos was put in charge. Offices in Lyons, Marseilles, Bordeaux and Lille were opened, and are in operation. Branches in Italy, it is said, will be Milan, Turin and Naples, with headquarters in Rome. Other branches will be Brussels, for Belgium; Amsterdam, for Holland, and Geneva, for Switzerland. With the exception of Germany and Austria, Fox offices now cover the world.

The Fox Film Corporation has been well represented in Great Britain, Australia, South America, Canada, France, Italy, Spain, Denmark, Russia, Norway, India, Java, China, Japan and Philippine Islands in the past, but will be better represented in the future, since the company prefers to market its own wares. Sydney Abel is abroad now, carrying out the work recently begun by Mr. Fox and Mr. Sheehan.

To Build Printing Plant in London.

From comparatively small quarters, the Fox London offices were moved into the former headquarters of the Canadian army—the entire building that was occupied by the Canadian War Ministry being taken over. The floor space is about 100,000 feet. A film printing plant will be constructed in London to take charge of the large number of prints held there.

Mr. Sheehan, on arrival, emphasized the point that about 5,000 new theatres are to be built in Europe, now that restrictions on building materials have been removed. A country of 48,000,000 inhabitants, England has only 4,200 picture houses. The government realizes the value of the screen for propaganda and is doing everything possible to help build new theatres. For five years not a theatre has been built; and now that so many thousands of men are being released from the army there will be plenty of labor available.

Picture Houses Scarce in France.

France in this matter is in a condition similar to that of England. There are only 1,200 theatres there now. Some cities of 50,000 have no motion picture theatre. Within the coming year there will be twice as many as now exist. Italy has 1,000 and this number will be doubled.

Mr. Sheehan refused to talk about European productions, stating that there was nothing to be gained by discussing these matters until all arrangements had been completed.

$1,400 Fire in Metro Lunchroom.

The canned and packed goods of the Metro lunchroom, which is maintained for the convenience of the West Coast studio and office forces, as well as the players, were totally destroyed, as well as the entire set in which they were being used, by fire recently. A brand-new late model camera and tripod, with magazines and exposed film, were also lost.

It was a grocery store scene used in Bert Lytell's picture, "The Lion's Den," one of the last scenes in the picture, and according to the script there should be a fire, but it was to have been extinguished promptly.

The damage totaled $1,400.

Moss Gives Soldiers Tickets.

Despite packed houses at his Broadway Theatre, B. S. Moss is setting aside fifty orchestra seats every day for the matinee performance for returned soldiers. The tickets are distributed through the Mayor's Committee of Welcome.

Pathe Films on President's Ship.

To Samuel B. Rose, who has the management of the motion picture entertainment aboard the Presidential transport George Washington, Pathe Exchange, Inc., has delivered four Harold Lloyd comedies and three features to be exhibited before the President and his party on the return trip

Pauline Frederick as "The Fear Woman" in an Unfearful Mood.
The star of the Goldwyn picture of the above title is registering a contrasting emotion, but the heavy chap looks as if fearing disaster.

ROTHAPFEL SHOWS HIS UNIT PROGRAM

Screens His Bill at Rialto and in the Evening Entertains Many Guests at Hotel Astor Banquet

S. L. ROTHAPFEL introduced his Unit Program to exhibitors and newspaper representatives at a special showing, Friday morning, May 9, at the Rialto Theatre. Elsewhere in this issue we present a critical review thereof.

Friday evening, at Hotel Astor, several hundred of Rothapfel's friends gathered on his invitation to attend a reception and banquet given to celebrate Rothapfel's entry into the producing field. Before the guests entered the banquet hall they mingled and gossiped in the reception room until the call came to approach the "feed."

Ashbel P. Fitch, attorney for the Rothapfel Picture Corporation, acted as toastmaster and kept the speechmakers active and oral until past midnight. There was an atmosphere of informality that made the food taste better and the liquids flow faster until, after all had eaten their fill, the honor guest was introduced by Mr. Fitch to tell all about himself and his plans.

"Roxey" Gives 'Em Credit.

Mr. Rothapfel made a good impression, especially when he gave credit to Wally Van, his co-director, and to Frank Hall, his financial backer, for what they had contributed to the first completed program. Mr. Rothapfel announced that as soon as he had taken a short vacation, the second issue of the Unit Program would be put under way. There were many speeches by representative men in the trade, and Miss Parsons, of the Telegraph, upheld the dignity of the women in making a sensible and clever speech when called upon.

Not everybody present is mentioned in the accompanying list. We give the names as contributed by the Rothapfel publicity bureau, adding a compliment for Hopp Hadley, Harry Diggs and Joseph L. Kelley, of the publicity and promotion staff, for the success of their efforts in making the reception and banquet well worth attending.

List of Speakers.

The speakers were Ashbel P. Fitch, president Film Finance Corporation, toastmaster; Samuel L. Rothapfel, Frank G. Hall, Major T. C. Sterrett, Marine Corps; Colonel A. S. McLemore, Marines; W. A. Johnston, editor Motion Picture News; E. Lloyd Sheldon, T. E. Oliphant, dramatic editor Evening Mail; J. A. Quinn, managing director Rialto Theatre, Los Angeles; William Brandt, president Brooklyn Motion Picture Exhibitors League; Loeulla O. Parsons, Morning Telegraph; Frank Morris, Colorado; Howard Borden, S. Jay Kaufman, New York Globe; Leslie Mason, publisher Trade Review, and George Blaisdell, editor Moving Picture World.

Many Showmen in Attendance.

Some of the prominent exhibitors who attended the premiere showing or banquetted at the Astor: L. Fenyvessy, Keith Theatre, Rochester; William Shirley, Palace Theatre, Schenectady; Charles Sesonskey, Glove Theatre, Gloversville, N. Y.; Fred Elliott, Clinton Square Theatre, Albany; Wilmer and Vincent, Orpheum Theatre, Harrisburg; Bernard Depkins, Jr., Wizard Theatre, Baltimore; Benjamin S. Schwartz, Victoria Theatre, Wilmington; H. C. Horater, Alhambra Theatre, Toledo; C. W. Deibel, Liberty Theatre, Youngstown; Thomas Saxe, Alhambra Theatre, Milwaukee; O. H. Potter, Columbia Theatre, Erie; Frank L. Newman, Newman Theatre, Kansas City; A. H. Blank, Rialto Theatre, Omaha; M. Houzzener, Empire Theatre, New London, Conn.

Photoplay Editors On Hand.

Newspaper representatives from out-of-town who were present were Eva Kelleher, Cleveland Leader; Stuart Gould, Omaha Bee; John Elmer, Baltimore American; Carl A. Barrett, Evening Record, Boston; Harry Adler, Times, Chattanooga; Percy W. Hammond, Constitution, Atlanta; L. W. Bell, Herald, Washington; J. E. Trower, Post-Sun, Pittsburgh; Mrs. Ruth Frankel, North American, Philadelphia; Valentine T. Karnes, Times, Buffalo; Mary P. Siteman, Evening Express, Portland, Me.; J. Sacks, Herald-Traveller, Boston, and others.

Place Cameragraphs on Transports.

The Nicholas Power Company, Inc., has installed 2 6B cameragraphs on the Prince Friederick Wilhelm and 1 6A on the Kronprinz Cecilia. They also have shipped 1 6B to Scenic Theatre, Kadoka, S. D., 1 6B cameragraph to Havana Central Railroad Company, Cuba, 2 6B to Princess Theatre, Wilson, N. C., and through the New York branch of the United Theatre Equipment Corporation 1 6A cameragraph to Palace Theatre, Denver, Pa.

Pearl White Writes a Book.

Author and star of the new Pathe serial, "In Secret," will be brought before the reading public in an unusual way in June, when the George H. Doran Company, New York, publishers, bring out "My Struggle for Fame" by Pearl White and the novelized form of "In Secret" by Robert W. Chambers.

A Big Representation of the Trade Greeted the First Un it Program at the Banquet Given S. L. Rothapfel May 9.

Chicago News Letter

by Jas. S. McQuade

BRANDT TELLS OF NEW SERIAL PLANS

Universal Executive, En Route to Los Angeles, Will Supervise Work on Three Continued Photoplays

JOE BRANDT, assistant treasurer and all-round expert for Universal, made a brief stopover in Chicago, Thursday, May 8, on his way to Universal City, where he will remain for about three months.

When seen at the Universal offices here, he explained that the object of his trip to the Coast is to start and supervise work on three new serials for his company, each comprising eighteen episodes, of two reels each. Marie Walcamp will be the star of the first, Jim Corbett of another and Eddie Polo of a third. The titles of these serials have not yet been fixed.

Jim Corbett's first serial, "The Midnight Man," is now almost completed and will be released in the near future.

Work on Polo's Serial To Start Soon.

Work on the first episode of Eddie Polo's new serial will be started just as soon as Mr. Brandt arrives and, when it is finished, John P. McGowan, the director, will leave Los Angeles with his company and seek locals for the remaining episodes that are practically inaccessible to the average sightseer. He and his company will be hard at work for about a year in completing the serial, which will be unique from every standpoint—"including the mysterious and the sensational," Mr. Brandt assured the writer. Director McGowan, it will be remembered, had charge of the productions, "The Lure of the Circus" and of "The Red Glove."

Marie Walcamp has scored so heavily in "The Red Glove" that President Carl Laemmle has authorized the purchase of one of the most sensational sellers in the fiction field for her coming serial, the name of which has been withheld for the present.

During his Los Angeles sojourn Mr. Brandt will also supervise the production of "Elmo, the Mighty," in which Elmo Lincoln is being featured. Mr. Lincoln, it will be recalled, was the star in "Tarzan of the Apes," produced by the Western Producing Company. "Elmo, the Mighty" is about half completed now, under the direction of Harry McCrae. Mr. Laemmle purchased this story from the Western Producing Company, and he has made arrangements to purchase the next production of that company, the story of which will be submitted to him for approval before work is begun.

Brandt Shows Serials Are In Demand.

To show the writer that the demand for serials is rapidly growing and that the larger houses are falling in line for this type of sellers, Mr. Brandt stated that on his present trip to Chicago he had met aboard the train Mr. Von Herberg, of Jensen & Von Herberg, who owns a circuit of big theatres in Seattle, Portland, Butte, Walla Walla and other Western cities, and that Mr. Von Herberg assured him that he had come to realize that serials meant a great deal to exhibitors; also that he was convinced some of the large houses will, eventually, let down the barriers and include serials in their programs.

Mr. Brandt furnished further evidence to support his stand by stating that one of the largest theatres in Denver, the Strand, has just started a run of "The Red Glove," while the People's Theatre in Butte had booked the same serial recently. He also named the Orpheum, Seattle, as another instance and informed the writer that Mr. Clune, of Los Angeles, is now seriously considering the booking of "The Midnight Man" in one of his big houses.

Jim Corbett would be a big drawing card there, just as he would be if the same serial were booked in San Francisco. Indeed many other large theatres throughout America, including those of New York and Chicago, might be included for a run of "The Midnight Man;" but everything depends on the lasting powers and the punch, as "Gentleman Jim" well knows.

Fielder Finds Business Excellent.

E. C. Fielder, formerly manager of the Cleveland office of the W. W. Hodkinson Corporation, is now district manager of the Middle West for that organization, with headquarters at 220 South State street.

Mr. Fielder was seen last week after a visit to Cleveland, where he conferred with Manager Phillips on the open booking policy of his organization, recently announced to exhibitors. He found business exceptionally good, both in Cleveland and Indianapolis. J. C. Mack is manager of the Indianapolis branch and is much pleased with present conditions and the future outlook.

"As a Man Thinks" has been booked at the Strand Theatre, Cleveland, for a week's run, and numerous inquiries concerning it are being made throughout the Middle West.

Notes on "Bolshevism on Trial."

"Bolshevism on Trial" was booked for a week's run at the Woodlawn, Pantheon and Twentieth Century, beginning Sunday, May 11.

Ben W. Beadell, sales manager of Select's Chicago office, and John C. Ragland, manager of the St. Louis office, made arrangements last week for a private showing of "Bolshevism on Trial" before the Illinois Legislature at Springfield, Wednesday evening, May 14. Edward Kunz, owner of the Princess Theatre, furnished that house for the showing, which was opened at 11 o'clock at night, when all committee meetings had been closed.

"Knickerbocker Buckaroo" Begins Run.

Walter L. Hill, of the publicity and service department of Famous Players-

In an Instant She Was Up Again. Seizing a Bottle of Priceless Bevo, She Rushed to the Chamber of the Tiger Symbol.
Ruth Roland, in her Pathe serial, "The Tiger's Trail," is busy being the heroine and the tiger woman all in one.

Lasky Corporation, has advised the writer that the Chicago exchange of that organization had a brief visit last week from Albert Parker, director of Douglas Fairbanks' new picture, "Knickerbocker Buckaroo." Mr. Parker was accompanied by the proprietor of the Algonquin Hotel, New York, and the wife of the latter. They stopped over for a few hours on their way from Hollywood to New York.

Mr. Parker brought with him the advance print of "Knickerbocker Buckaroo," which began a week's run at Orchestra Hall, Monday, May 12.

Campaign Against Buck Bill Waged Vimfully

ASK Dr. Sam Atkinson, field secretary of the Motion Picture Association of Illinois, if he was busy during the week of Monday, May 5! How he has spared time to eat in the midst of the duties that have found lodgment on his shoulders, in attending to the Illinois state campaign against the Buck censorship bill, has been a conundrum to his friends. But he has never whimpered, while sticking to his job like a limpet to its rock.

No section or corner of the State has been overlooked by Dr. Sam (he doesn't like Samuel) in his fight against Senator Buck's pronunciamento. Booklets, editorials, slides, trailers, blanks for signature, and a dozen other helps have been sent out daily to exhibitors.

But Dr. Atkinson was unwilling to trust everything to proxy. On Sunday, May 11, he left for St. Louis to address exhibitors in the southern end of the State, at the Elks Club, Monday noon, May 12. Advance notices of this meeting were sent to every exhibitor in Southern Illinois, inviting them to be present. At the meeting he will explain the urgent need of the attendance at the Springfield convention of every one of them, so that a solid front, from all parts of the State, may be lined up against the Buck bill on Tuesday, May 20.

Rose Tapley Has Busy Week in Chicago and Evanston

MISS ROSE TAPLEY, special representative of Famous Players-Lasky, for better pictures, came into the city Friday, May 2, from Madison, Wis., where she spoke before the legislative committee on censorship. The pending bill was killed in committee.

Miss Tapley was entertained at an informal luncheon, in the Hotel Morrison, May 5, by Chicago newspaper critics. The censor bill for Illinois was one of the subjects discussed by those present.

Miss Tapley will remain in the city until Tuesday, May 20, when she will attend the convention of film men at Springfield. She has been selected by the Motion Picture Association of Illinois to make a speech before the Judiciary Committee in the House of the day mentioned. In the interim she delivered speeches before various men and women's clubs in Chicago and Evanston, and also addressed the patrons of quite a number of picture theatres in these cities.

Successful Revival of "Peggy."

The revival of "Peggy," the first picture in which Billie Burke starred, is proving a great success in Chicago theatres. Seven prints have been booked solid for two weeks in the city alone, Manager Bradford of Triangle's Chicago office reports.

It will be remembered that Thomas Ince directed the production and that a great all-star cast, including Charles Rae, William Desmond, William H. Thompson and other well known players appeared in it. At the time of writing the demand in Chicago territory was rapidly growing.

Important Rule of F. I. L. M. Association.

It has been learned that all members of the F. I. L. M. Association of Chicago are now placing a stamp on all bills sent out from film exchanges, which reads as follows: "In accordance with F. I. L. M. rules no C. O. D. shipments will be made after May 12, 1919. Payment must be made by check or cash before date of shipment."

This means that if a check or cash is not received in advance for film and advertising matter, no shipments will be made after the date mentioned.

A. A. A. of Chicago Elects Officers for Ensuing Year

A MEETING of the Allied Amusements Association was held at Fraternity Hall, Friday afternoon, May 9, for the purpose of electing officers for the ensuing year. The following officers were elected after, Peter J. Schaefer had announced that he was not in the field to succeed himself as president: President, M. A. Choynski; vice president, Dr. Sam Atkinson; secretary, Max Hyman, owner of the Avon Theatre, and Robert R. Levy, treasurer.

The A. A. A. voted assistance to the present campaign against state censorship, in a neat sum, after which the meeting was adjourned.

A pleasant rumor is going the rounds in film circles here that Mr. Schaefer will begin a vacation, about the middle of June, which will last for eight months, and that the deliciously devilish little god, Cupid, has a cunning hand in the matter.

Who knows, to a certainty? Ask Mr. Schaefer!

Notes of Sherry Corporation.

George M. Montgomery, Western district manager for William L. Sherry, has appointed Harry E. Strickland manager of the St. Louis office and J. F. Foland manager at Kansas City.

Both these men have been exchange managers in the territory assigned them for some considerable time.

Mr. Montgomery announces that in addition to Mr. Sherry's big star productions now under way, the Burlingham travel pictures will be released at the rate of one a week, beginning May 25.

It's "The Final Close-Up," But They Seem Distantly Uppish Here.
Shirley Mason isn't letting any one look down on her in her Paramount of the above name.

"The Red Lantern" Makes Records in Runs and Prices

"THE RED LANTERN" was the first feature to score a run of two weeks at the Ziegfeld Theatre, this city, and it also introduced for the first time in that house a scale of admissions at 50, 75 cents and $1.00. The opening day of the second week showed larger receipts than that of the first.

It has also been the only picture shown at the Riviera and the Central Park (owned by Messrs. Balaban & Katz) for an entire week, with the single exception of "Eye for Eye," in which Nazimova also was the star. "The Red Lantern" was shown in both the houses mentioned at increased prices —39 cents at the Riviera and 33 at the Central Park, the raise in prices being the first that has been made since these houses were opened.

Manager C. E. Smith, of Metro's Chicoga office, arranged for an entire window display of toilet articles named after Nazimova, in the Fair department store, for one week, ending Saturday, May 10. He had also displays in three windows, in one of the "Loop" branch offices of the Encyclopaedia Britannica, drawing attention to the fact that the

production is largely indebted to that work for varied and valuable information.

Ninth Anniversary of Rothacker Celebrated

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, was heartily congratulated by his numerous friends in the city and out of it on the celebration of the ninth anniversary of the founding of the organization which now has its home in the great modern plant on the north side.

It has been a short time, but a remarkably long stride, since the Industrial Film Company was formed in May, 1910. Then the manufacturing of industrial films was solely engaged in and continued, until now the Company has a national reputation with practically no competitors. President Rothacker, for some time past, has extended his operations in the film business until he now does all the laboratory work for the pictures of Mary Pickford, Charlie Chaplin, Anita Stewart, and other well known stars, and this work is increasing rapidly.

The writer, on behalf of the Moving Picture World, congratulates Mr. Rothacker on his splendid career, which would do credit to the lifetime of any ordinary business man. And yet he is not near his prime, with a long life and still greater successes in store for him. The writer wishes him both these boons.

"Shepherd of the Hills" at Randolph.

Jones, Linick & Schaefer have announced that "The Unpardonable Sin" will be succeeded at the Randolph by "The Shepherd of the Hills," based on Harold Bell Wright's well known novel of the same name, the first showing to be made Sunday, May 18.

Chicago's Heroes Vividly Filmed.

International Film Service cameramen, notwithstanding the blinding downpour of rain Thursday, May 8, secured a remarkably good film story of the march of Colonel Reilly's Bucks through the city, on that historic occasion. The great demonstration which marked the return of Chicago's own heroes from the hard-fought fields in France has been so well reproduced in film form that everyone who views it on the screen cannot fail to become enthused and excited to the point of indulging in uproarious applause and yells.

Four hours after the pictures were taken, the people of Chicago were treated to a view of the tumultuous scenes, in various picture theatres, by a Chicago extra of the Hearst International News. Victory Loan workers reported to headquarters that the pictures stirred the people to such a pitch of patriotism that a large sale of Liberty Notes was made in all the theatres where they were shown.

Geraldine Farrar Off to Los Angeles.

Geraldine Farrar, accompanied by Lou Tellegen, her husband, stopped over for a few hours in the city, Saturday, May 10, on their way from New York to the Coast. They will be engaged during the summer in the Goldwyn pictures, in which Geraldine Farrar will be the star and Mr. Tellegen her opposite.

"The End of the Road" to Be Stopped Showing Here

"THE End of the Road," which has been showing at the La Salle Theatre for some time past, and concerning which the writer has heard many condemnations, is now meeting with strong opposition from the National Association of the Moving Picture Industry.

On May 8, Lewis F. Jacobson, counsel for the Association, began proceedings against the further showing of the picture. U. S. District Attorney Clyne has been petitioned to bar the film from the mails, express and railroads; Mayor Thompson has been requested to revoke the permit for its showing here, and also the license of the La Salle; States Attorney Hoyne has been called upon to prosecute the offenders, and Attorney General Brundage to stop its exhibition in the State of Illinois.

Attorney Jacobson has given out that the picture was produced as part of the propaganda warning men in the service against the social evil, and that it was exhibited to men in the service until the signing of the armistice, when it was secured from the Government by Meyer Silverman and is now being shown by R. C. Cropper.

The National Association of the Moving Picture Industry has declared the picture morally unfit to be shown to the general public and will prosecute the case to a finish.

P. C. Hoover, who represents R. C. Cropper at the La Salle, denies the charges made against the picture, and declares that two prints are at present being shown to men and women by the Illinois State Hygiene Association. He also states that he holds a "white" permit from the city of Chicago to exhibit the picture.

A Poster that People Watch.

One of the strongest business-getting 24 sheet posters recently designed is that being sent out by First National to advertise "Auction of Souls," the feature which originally was known as "Ravished Armenia," and which tells the story of an Armenian girl who lived through the terrors inflicted by the Turks from 1915 to 1917.

Officials of First National had first hand opportunity, when this poster was put up on New York boards, to observe its effectiveness. At various points in the city they noted the high percentage of pedestrians who stopped to gaze, and who craned their necks to see as long as they were able to make the billboard out.

The poster was designed by C. L. Yearsley, publicity director for First National.

Approve National Association Action.

The action on the part of the National Association of the Motion Picture Industry regarding the appointment of a censor board which will act for that body in passing on films and the blacklisting of theatres which show any picture condemned by the representatives of that body has met with the approval of Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, and George A. McDermitt, manager of Loew's Hippodrome in Baltimore.

Outing-Chester Foreign Rights Sold.

Through the International Variety & Theatrical Agency, Ltd., rights to the Outing-Chester Pictures have been sold as follows: Africa, south of the Equator, to African Film Trust, Ltd.; India, Burma and Ceylon, to India Films, Ltd., and Malay States, Siam and Dutch East Indies to Middle East Films.

The Airy Touch of the Fairies and the Heavy, Worldly Touch of the Scrublady in "The Big Little Person."
Mae Murray favors the fairies heavily in this little big Universal in which she is starred.

FAMOUS PLAYERS-LASKY MEETING OPENS

Next Year's Policy Discussed at Convention of District Managers and Representatives

THE convention of the out-of-town district managers and special Representatives of the Famous Players-Lasky Corporation's distribution department was opened Monday, May 12, by Walter E. Greene, vice president of the organization, in charge of that department.

After the opening address by Mr. Greene, in which he welcomed the visiting exchange men and spoke most enthusiastically of the past achievements of these men and of the prospects of the future, Al Lichtman, general manager of the distribution department, opened the discussion concerning the policy of the company in handling its 1919-20 product. Although the details of the meetings held thus far are not available at this time, it is understood that the organization is contemplating a radical change in system of distribution for the coming year. The present season will draw to a close on August 31 and, with the beginning of the new season on September 1, it is felt that exhibitors will be able to avail themselves of a new method of booking Paramount and Artcraft pictures which will be a great improvement over present methods.

Detailed Announcement Later.

"We are not in a position to give the details at this time," said Mr. Greene, speaking in connection with the meetings held since Monday. "Our entire new plan is still in a tentative state and it would be premature to make a detailed announcement now."

"I can says, however, that with the new year starting September 1, we will offer the exhibitor a booking proposition unlike any of the present methods and one which, we are sure, he will receive with open arms. Since the beginning of the current season, conditions have brought about a big change and we are rapidly approaching a new era in this industry.

"We hope in the very near future to give a detailed outline of our proposition for the coming year. Conditions throughout the country, as reported by our district managers and special representatives, are most favorable. Our tentative outline of distribution activities has met with the hearty approval of these men in the field now gathered here and everyone is particularly enthusiastic over the outlook for 1919-20."

Men Here from All States.

The out-of-town managers began to arrive in New York late last week and every part of the country is represented. Service to the exhibitor will occupy a great part of the time of these meetings in that it is the ambition of the Famous Players-Lasky Corporation to assist the exhibitor in putting over his pictures during the coming year, in a manner never before attempted in the business.

The men attending the daily meetings in the New York headquarters of the company on Fifth avenue are Walter E. Greene, Al Lichtman, Charles C. Burr, S. R. Kent, John C. Flinn, Fred Gage, Eugene Zukor, A. G. Whyte, Harry Asher, W. E. Smith, F. V. Chamberlain, C. E. Holcomb, Dan Michalove, J. W. Allen, M. H. Lewis, H. H. Buxbaum, Louis Marcus, Herman Wobber, Mr Jones, of Australia; Louis Loeb, J. W. Toone, B. P. Fineman, J. K. Burger, L. F. Guimond, A. O. Dillenbeck, Jerome Beatty, G. N. Shorey and W. A. Bach.

Methodist Centenary to Use Many Films

ARRANGEMENTS have just been consummated by representatives of several of the large film producers and of the Methodist Missionary Centenary for the use, on a scale far larger than has ever before been attempted by any denomination, of motion pictures as a leading feature of this Protestant body's Centenary Celebration of American Methodist Missions at Columbus, Ohio, June 20 to July 13.

This celebration is in reality a "missionary world's fair." American Methodism is bringing to Columbus exhibits of its missionary activities in more than fifty foreign lands as well as of its many missionary enterprises in the homeland.

At the exhibition grounds in Columbus American Methodism plans "to show the world" what it is doing to advance the Kingdom of God everywhere—and it is going to do this largely through the motion picture. The hundreds of thousands of people who attend the exhibit will see on the screen Methodist medical missionaries healing the sick in Africa, China, Korea, and other far-off lands; they will see heathen on every continent being taught to read and write by Methodist educational missionaries, and finally thousands of native Christians in non-christian portions of the globe will be shown worshipping the God of whom they first heard from American Methodist missionary preachers.

Laemmle Buys a Patterson Novel.

Carl Laemmle, president of Universal, announces the selection of Joseph Medill Patterson's well-known novel, "A Little Brother of the Rich," for a coming Universal Special Attraction. Lynn Reynolds is now selecting the all-star cast for the production, in which Frank Mayo will have the leading juvenile role and which will star J. Barney Sherry in the older masculine role. The two feminine stars, Kathryn Adams and Lillian Leslie, will share equal honors in the picture.

Ottawa Not Represented at Toronto Meet.

Ottawa, Ontario, is the one large city in Eastern Canada which was not represented at the recent annual convention of the Motion Picture Exhibitors' Protective Association at Toronto. The exhibitors of the Canadian Capital are allied with the Retail Merchants' Association and, although the latter association does little or nothing for the moving picture men, the Ottawa theatre men have not seen fit yet to throw in their lot with the exhibitors' organization.

Zane Grey and Great Authors Move.

The New York office of the Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., has moved from 3 East Forty-fourth street to 547 Fifth avenue.

Tom Moore in "The City of Comrades" Develops a Taste for Home Comforts as Well as a Training for the Bar.
The Goldwyn production forced Tom to a heavy part in more ways than one, as witness the beard.

CONFESSIONS OF A SCENARIST

Eve Unsell, Maker of Screen Versions of Many Famous Books and Dramas, Admits Having Been on the Stage and Tells Her Method of Classifying Moving Pictures

By Edward Weitzel

THE touch of the trained dramatist in the scenarios of Eve Unsell lead to this interview with the adaptor of "Are You a Mason?" "The Man from Mexico," "The Second in Command," "The Test of Honor," "Eyes of the Soul," and a hundred other screen versions of more or less famous novels and plays. A conviction that the skill employed in their making could only have been gained by connection with the stage demanded affirmation or the experience of a life time was no safe guide.

Seated opposite Miss Unsell in her office in the scenario department of the Paramount Company, the writer proceeded to settle the matter without any delay:

"Were you ever on the stage, Miss Unsell?"

"Yes, two years."

Which satisfactory reply permitted the interview to continue with feelings of genuine relief on the part of the man who asks the questions.

"Would you mind telling me what preparation you had for a place behind the footlights? Now that you have given the right answer to my first question, I am in the position of the chap who assumes a self-satisfied smile and remarks blandly: 'I knew it,' and am correspondingly ready to be delighted to hear that you have played Little Eva, Topsy, and Lady Macbeth"

Learning Stage Technique from Belasco.

The lady on the other side of the flat-topped desk shook her head.

"I'm not going to confess that I covered any such range of characters in two years," she laughed; "but one of the best parts I played was Florence Reid's role in 'Seven Days'."

"Where did you first receive any direct preparation for your present work?"

"When I graduated from college I took up a post-graduate course in English and American drama at Emerson College, Boston, with the intention of writing for the stage. I also took a drama course at the Summer Extension at Oxford. A short story I wrote while there was dramatized and produced in England. This play brought me to the notice of Mrs. H. C. DeMille and I was given a position in her famous play-brokerage offices in New York. Here I learned the art of plot construction and plot 'detecting,' while play-reader for that concern. I read twenty or thirty plays a week, and 'The Lion and the Mouse,' 'The Third Degree,' 'Seven Days,' and 'Nobody's Widow' were among my selections as possible successes."

"'Picking the Winners' is evidently a game right in your line?"

"I did have unusual good luck, didn't I?"

"And unusual good judgment. What did you do after leaving the De Mille office?"

"Went trouping. But while still a play-reader I met Henry Savage and David Belasco. Mr. Savage gave me the opportunity of studying farce technique at close hand in that convulsing railroad-coach comedy, 'Excuse Me,' and Mr. Belasco granted me the inestimable privilege of attending all the rehearsals of Blanche Bates, Leslie Carter, and of Frances Starr's 'Rose of the Rancho.' Many things of stagecraft learned from the great 'Wizard' have been of immense value in the 'stage business' of my scenarios."

"The Pawnbroker's Daughter."

"What started you on scenario writing?"

"The desire to try something new, I suppose. My first scenario was a melodrama which I sold to Pathe. This was followed by the sale of two to Kalem for Alice Joyce. I had poetically named one 'The Quality of Mercy,' and was horrified to find it advertised as 'The Pawnbroker's Daughter.' After I had

Eve Unsell.

sold a few original photoplay ideas, I was engaged as staff reader with the Famous Players, and was advanced to assistant editor and writer of continuity, in which capacity I remained two years. A few months as a free-lance was followed by another two years contract with Famous Players under pleasant circumstances. At present I am still writing for Paramount and Artcraft. My last Artcraft work is the scenario of 'Eyes of the Soul' for wonderful Elsie Ferguson, and which I consider the best of my scenarios; at least it is my best-beloved."

Classifying Screen Fiction.

"If you are not tired of being asked questions, Miss Unsell, will you tell me if you recognize more than one form of screen fiction?"

"Yes, indeed! Among my scenarios at least seventy-five have been vehicles for famous stars, and have been shown at Broadway picture houses. Naturally, most of these have been adaptations of either famous books or famous stage plays, and it is interesting in working out these adaptations to note the degree of difference between the photo-novel and the photo-drama, a differenec often overlooked by writers as well as by producers, and critics."

"How do they differ?"

"The technique of the photo-novel necessarily varies from that of the photo-drama in that the elements of narration and the descriptive title, as well as that of characterization, enter more largely into the photo-story, while in the photo-drama, the subject 'gets over' in situation and action, the introduction, the development and climax varying from that of the narrative film.

"Examples of well handled 'story' pictures are those done by the Triangle a few years ago with Mae Marsh and the Gish girls. Mr. Griffith is a famous exponent of the narrative film-feature, his pictures usually being developed in story form, and with especially excellent narrative titles which point the characterization, the psychology and the humor of the subject.

"C. B. DeMille, on the other hand, exemplifies the photo-drama splendidly, his best pictures being in dramatic form, with most of the titles in dialogue, and with the dramatic situations developed almost exactly as they would be in the stage-play, suffering no loss in vitality in their transference to the screen, and proving that a film subject can be as 'human' as possible, and still contain as much drama and psychology as any stage 'thriller.'

Photo-novel and Photo-drama.

"Another difference between photo-drama and photo-story, is that while the photo-drama is usually achieved by the process of elimination, the photo-story may dwell artistically on the introduction, the character bits, and the linking up, with an even continuity that flows smoothly to its expected and desired end. The photo-drama points the psychology of its characters and plot by means of action, with snappy dialogue titles, and using the 'high lights' only—a series of dramatic situations mounting swiftly that bring the spectator sharply to the unexpected climax, with little 'footage' spent in the detail so often necessary to the photo novel. Thus the construction and climax of the photo-drama are necessarily very similar to that of the stage-play, the latter having the advantage of glossing over weak spots, and more effectively displaying the author's brilliancy of style, by dialogue, and the former, the advantage of important action, which in the stage play too often happens 'of stage,' but which makes for a bigger, more consistent dramatic climax by preparing for it, but the preparation must be in action, not in a narrative or descriptive title."

Designing the Climax.

"What are your ideas on the climax, Miss Unsell?"

"The climax of the photoplay is an interesting and important factor in its

construction, a study in itself. So often a big screen feature is blurred and marred by an anti-climax, a development of the subject beyond its logical, its psychological, its artistic end. The scenarist, having achieved what he considers the psychological finish, immediately after the denouement, is horrified and saddened by seeing an aftermath of courting and 'clinching' either in the shade of the timeworn old apple tree, or on the long-suffering sofa in the front parlor, or in the bay-window of the balcony by sunset or moonlight. The sunset clinch and fade-out which lend beauty to the photo story are frequently demoralizing to the photo-drama, weakening the climax proper, by destroying the after effect of the big finish situation, which should punch home the message of the film. The only exceptions are cases in which the finish situation contains a morbid touch that must be obviated to leave a pleasant after-taste."

Mrs. DeMille and Her Wonderful "Boys."

"Amen to all you have said on the two forms of screen fiction, Miss Unsell. The success you have made of your profession and your wide acquaintance among the leaders of the screen and the stage must be very pleasant."

"Yes," was the reply; "my position in the moving picture world is very gratifying, but it is the friendship and encouragement of such as Mary Roberts Rinehart, Mrs. DeMille and her wonderful 'boys,' Beulah Dix, Mr. Belasco, Henry Savage and Daniel Frohman that I count as 'white stones' along the way, as against the slough of despondency into which I am plunged when someone aims outrageous slings and arrows at the despised movie 'crew' of scenario writers."

FEATURES BUILD UP SMALL TOWN HOUSE

Hummelston Star Is Now Open Four Nights a Week Instead of One and Manager Plans Enlargement

HOW to build up a picture business in a village of 2,500 from one show a week on Saturday night to four nights a week has been discovered by Albert B. Adams, manager of the Star Theatre, at Hummelston, Pa. The same process incidentally was one of building up the average receipts from less than $25 a night to something about $60 nightly.

Mr. Adams, who is still in his early twenties, was seized with the ambition to operate a picture show about a year ago in Pittsburgh. At that time he was seeing to it that the long line of celuloid film went in front of the bright light in just the right away. But Adams, the operator, maintaining his vigil in the booth, kept thinking how nice it would be to stand down in front and watch the people come in, and to know that the profits were his.

Takes City Ideas to Village.

So he saved his money. And in due time, with big city ideas, he went out to Hummelstown, and took charge of the Star. There he found that Maurice Costello was a big favorite. Mr. Adams remembered that about ten years ago, when he was in knee trousers, he used to see Maurice in Pittsburgh, and remembered that he was well liked.

But that was ten years ago, and Adams was determined to put Hummelstown on the map of to-day. He knew the pictures which "went" in Pittsburgh, so one of his first acts was to get in touch with the First National offices in Pittsburgh and see about getting "Pershing's Crusaders." The good people of Hummelstown, entranced by a splendid view of what some of their own sons were doing in the world war, flocked in as never before.

Now Hummelstown Wants the Best.

The best support they ever gave a star of the olden days never equalled this. They were thrilled and delighted not only with the picture, but with the reminder that they were seeing something which was "hot stuff" in New York, Chicago, Pittsburgh, and San Francisco—as well as Hummelstown.

So by the time Mr. Adams, who never had any real trouble in finding patrons enough to give four shows a week instead of one, booked "My Four Years in Germany," his second First National picture, the crises was past. The people of Hummelstown were won over to the idea of seeing the best.

To Enlarge Theatre.

This story of how Albert B. Adams solved his problem ends by leaving him with another. Building costs are pretty high right now, and it will cost Mr. Adams a pretty penny to get his picture theatre made over so that it will hold the crowds which he has coming.

But he's going to solve it. He's going to remodel and enlarge, no matter if building costs stay up. For he had profits to back him up, and what's more, the conviction that best pictures win in a village as they do in a city.

Pass Bill for Deputy Censor Board.

Senate Bill 510, providing for the establishment of a deputy censor board in Pittsburgh, has been passed by both of the Pennsylvania's law-making bodies, and the bill only awaits the signature of the Governor to become effective.

This is a matter for which the Pittsburgh film men fought for a long time. The delay incident to the shipping of films to Philadelphia has spoiled many a good booking, and while the deputy will be stationed in Pittsburgh only for emergency purposes the convenience will be greatly appreciated by all concerned. Duplicate seals, which now have to come from Philadelphia, will be furnished by the local office when it is opened.

Berg Sells Interests in Belwin.

S. M. Berg, who has for the past ten years been actively demonstrating the necessity of appropriate musical interpretation for the picture, has sold his entire interests and stock holdings in Belwin, Inc., of which he was founder.

Moore With Community Picture Bureau.

C. H. Moore, general manager of film production for the Division of Educational Extension, Department of the Interior, has left the service of the Government and has become associated with the Community Motion Picture Bureau as its special representative.

How Manager Born Checks Up His Judgment on Films

CHARLES BORN, manager of the Elks Theatre, Prescott, Ariz., has evolved a unique method for checking up his advance judgment on the drawing power of productions he books for his theatre.

Mr. Born's system is similar to that used for checking up on winners in a horse race. He uses a copy of the house program to carry out his idea, but this is strictly for his private use, and not for circulation in any way.

Listed down the center of the program, on the inside page are the pictures with descriptive program stories, which are to be run for the coming week. A half-inch column at the left contains the date of each picture's showing. Within this half-inch column containing the date, Mr. Born indicates in what order he thinks the picture will finish—whether first, second, third, etc., in box office receipts. At the end of the week he enters next to these figures the actual order in which the pictures finished.

In this way Mr. Born is able to check up his advance judgment. Taking for instance his program for the week of April 13, he is found to have picked Tom Mix in "Treat 'Em Rough" as the best box-office attraction, or Number 1, and another comedy as the second best, or Number 2. The subsequent program entry shows his advance judgment on these to have been correct.

For the week of April 6 he picked "The Caillaux Case" to run behind Norma Talmadge in "The Ghosts of Yesterday," but "The Caillaux Case" ran ahead of the Talmadge production, while Theda Bara in "Cleopatra" finished in the high position predicted by Mr. Born.

Goldwyn Plans Publicity that Will Blanket America

SINCE the return of Samuel Goldwyn from the Culver City studios of Goldwyn to the New York offices, a new publicity policy has been worked out, aiming to reach every important publicity medium in America, in every corner of the country, with material on Goldwyn productions. The new system aims not only to blanket New York with Goldwyn publicity but also to touch every district served by Goldwyn exhibitors.

Two new publicity agents have been added to the Goldwyn staff since the recent engagement of Ralph Block as director of publicity and Kenneth Macgowan as director of advertising. Howard Dietz, known both as a newspaper writer and an advertising writer, is now with the Goldwyn organization. Miss Lucy Huffaker, former publicity writer for the Washington Square Players, and wife of Edward Goodman, their director, joins the Goldwyn publicity staff this week.

The new Goldwyn system contemplates a center of Goldwyn publicity serving every important distribution system in America. Present plans are for representatives in Philadelphia, Boston, Chicago, Denver, Kansas City and New Orleans, with the Pacific Coast served, as it is at present, from the publicity organization at the Culver City studios.

NEW ENGLAND DOING BIG BUSINESS

World Representative Makes Round of Boston Exchanges and Finds Heavy Bookings Reported

By Nat Bregstein

RUNNING around Boston film circles is as pleasant a job as can be imagined. When the writer hit the town of culture he visited the Georgian first. The Georgian is the place where all the boys go to eat and to listen to what the other boys have to say. And now that we have had our fill let's make a tour of the Boston exchanges.

First we'll drop in at the Paramount and have a chat with Harry L. Asher, New England district manager. We find him a very quiet chap. However, things move along at top speed; this is one of the best equipped exchanges in New England. Several of the old timers are Joseph A. McConville, branch manager, and Arnold F. Gilman, assistant manager. John P. McConville, publicity and service manager and also in charge of the accessory, sales and promotion end, says all productions are going big.

Rifkin Old State Rights Buyer.

Right around the corner from Paramount we find Herman Rifkin, of the Eastern Features Film Company, Inc. Mr. Rifkin is one of the oldest state rights buyers in New England. He has just purchased the New England rights to the Arrow Film Company's "When the Desert Smiles." This concern has four road men, and Miss Gallagher, formerly of General, has been added to the booking department.

Nearby is the American Feature Film Company, handling Metro productions. This concern is plugging Nazimova day and night and reports that her "Out of the Fog" is breaking box office records. Doc Golden, general manager, is elated over the business done at the Boston Theatre. Preparations are now under way for a big drive on "The Red Lantern," a booking on which has been reported from the smallest theatre in Waltham.

"Heart of Humanity" Road Show.

W. E. Furber, publicity man at the Gordon & Mayer office, states that "The Heart of Humanity" is being put over with six road companies. The plan is to have one company in each New England state. The office is soon to start a big publicity campaign on all of their stars. The old timers there are Tom Spry, manager; George Robinson, sales efficiency, and J. Dunn, sales department.

At the Goldwyn office William H. Jenne, manager, reports good business on "The Brand" and Geraldine Farrar's "The Stronger Vow." D. E. Carlton is setting the pace for the sales department.

Harry Campbell, manager of the Fox office, says "Salome" is no longer being booked as a legitimate attraction, but is now selling on a rental basis. Mr. Campbell is very optimistic on the business outlook in New England.

At 48-50 Piedmont street we have the Federal Feature Film Corporation, and in the same office Rolfe Productions, Inc., Premier Feature Film Corporation and Oliver Films, Inc. Joseph L. Roth is the general manager and reports big business on "The Calvert Case." This concern has just acquired the New England rights to "A Fool's Gold." In the same office is Sam Grant who, Mr. Roth says, is the big boss. Mr. Grant divides his time between New York and the Boston office.

World Branch Largest Exchange.

The Boston World branch is the largest exchange in New England and one of the best equipped in the country. George A. Fecke, manager, reports big business on "The Better 'Ole."

At the Triangle office, W. H. Gardner, manager, reports good business on Olive Thomas reissues.

F. F. Kimmerle, manager of the Mutual branch, states that Sessue Hayakawa's "Turn in the Road" is playing to big business.

Vitagraph office, C. W. Sawin, manager, is doing very well with a new star series, Big V, Special Semon comedies and the serial "Man of Might." It might be well here to recall that Mr. Sawin some tige ago received a loving cup for leading the Vitagraph exchanges throughout the country.

Henry J. Seagle, of Independent Clearing House, says "Wanted for Murder" is going big. Mr. Seagel is considering enlarging his offices very soon.

Pathe Reports Heavy Bookings.

Booking on "Common Clay," "Unknown Love" and the serial "The Tiger's Trail" is very heavy—record breaking, in fact—according to A. M. Hollah, manager of the Pathe exchange. Much new furniture has been added to the equipment of the office lately. Jack Jennings is still on the job as booker.

At the Major Film, Inc., E. J. Farrell is president and general manager. This concern handles all Frohman and Ivan Abramson productions. They also have purchased Elks Photoplay business.

Three Big Winners Here.

Boston Photoplay, through Mr. Murphy, reports good business on "Mickey," "The Unpardonable Sin," and "Hearts of Men."

The writer met Lewis J. Selznick at Select Pictures Corporation office. Mr. Selznick was in Boston on a visit from New York. Dave Selznick is manager of the Boston branch. The office certainly looks nifty. Morris Safier, sales manager, reports big business on all productions.

At the Universal office J. M. Mullen is the general manager. W. B. Morey, sales manager, reports "The Red Glove" is going big throughout New England.

Boston has two supply houses—United Theatre Equipment Corporation, 26-29 Piedmont street and the Simplex branch Boston Motion Picture Supply. R. D. Marson is manager of the former, and Mrs. Asher conducts the latter.

Gold Reports Thrilling Voyage.

A. E. Gold, cameraman of the Gaumont Company, reports a thrilling voyage from New York to Trepassey Bay, Newfoundland, on the "Prairie." The "Prairie" is one of the vessels which the Navy has assigned to the protection of the naval aviators who will pilot the three N-C seaplanes in their attempt to fly across the Atlantic.

Womankind Seems to Have Much Influence on "The Man Who Turned White" and "The Mints of Hell."
And H. B. Warner in the one and William Desmond in the other are glad of the fact in these two productions released by Robertson-Cole through Exhibitors Mutual.

FOREIGN DEMAND FOR ROBERTSON-COLE

Chester Beecroft, Back from Abroad, Predicts Big Business for American Films in Europe

AN unprecedented season of popularity for American films in Continental Europe is predicted by Chester Beecroft, who represents the Scandinavian Film Agency of Copenhagen in the United States. Mr. Beecroft has just returned from an eleven weeks' business trip abroad, where he went to confer with his firm regarding distribution of the Robertson-Cole pictures.

Before leaving for Europe, Mr. Beecroft, as representative of the Scandanavian Film Agency, purchased the entire Robertson-Cole motion picture production for 1918 and 1919 and in addition a large number of specials handled for foreign rights only by Robertson-Cole. This deal involves nearly a million dollars and was the biggest foreign transaction of the year.

"Every indication points to a record year for Robertson-Cole film," asserted Mr. Beecroft. "The type of production which thus far has been issued by Robertson-Cole fits in ideally with what the continental European motion picture enthusiast regards as the best screen plays.

Scandinavians Like Stars.

"Bessie Barriscale, Billie Rhodes, Alma Rubens, William Desmond, Henry B. Walthall, and Sessue Hayakawa have all met with the approval of the Scandinavians. H. B. Warner is still an unknown quantity, but there is not the slightest doubt but that he will prove the same popular screen hero that he has in the United States. All of the Robertson-Cole specials have been proved attractions of the first water.

"The Scandinavian Film Agency is the first firm to buy films for all of Continental Europe.

"On my trip abroad I visited England, Denmark, Sweden, Norway, Finland and France. The fact that exhibitors of these countries have become converted to an understanding of the drawing powers of certain individual players made it comparatively easy for me to dispose of the Robertson-Cole output.

"In addition to the star series already mentioned the Scandanavian Film Agency purchased the following specials for Continental Europe: 'Nine-Tenths of the Law,' with Mitchell Lewis; 'Her Man,' with Elaine Hammerstein; 'Men,' with Charlotte Walker; 'The Eleventh Commandment,' with Lucile Lee Stewart; 'Those Who Pay,' with Bessie Barriscale; 'Just a Woman,' with Charlotte Walker; 'The Prodigal Wife,' with Mary Boland; 'Devil's Playground,' with Vera Michelena; 'Where Love Is,' with Ann Murdock; 'The $15,000 Mystery,' with Detective William J. Burns, and 'The Pendleton Round-Up.'

"In addition to these the Scandanavian Film Agency bought fifty-two Billie Rhodes comedies, twenty-six Capital Comedies and eighteen of the super series of Jester comedies with Twede Dan."

Black to Build Theatre Seating 2300 in Portland

A. S. BLACK, of Portland, Me., who controls 20 theatres in northern New England, signed a lease last week for the site of a new theatre to accommodate 2,300 persons to be erected by next January on High street. The lot has an area of 13,000 square feet and includes an entrance on Congress street and two exits on High street. The new theatre will be one of the finest in New England, with a large modern stage, sufficient for the needs of any type of performance that may come to Portland.

The house will be used for moving pictures primarily, with some vaudeville. Plans have already been drawn by a prominent architect who specializes in theatre construction. Mr. Black also signed last week the lease of a theatre to be erected on Main street, Bangor, Me., at a cost of $100,000.

Kaufman to Write for Selznick.

It is announced at the offices of the Selznick Pictures Corporation that negotiations are under way for securing the services of S. J. Kaufman to write for the Selznick stars. Mr. Kaufman is one of the most widely known newspaper men in the country, gaining much of his prominence through his clever "Round the Town" column in the New York Globe.

Mr. Kaufman has already written one original scenario for Selznick, entitled "Love or Fame?" and which will be used for Elaine Hammerstein's first starring vehicle for Selznick.

Upstate Towns Fighting for Sunday Opening

PETITIONS bearing over 7,000 names of persons residing in Watertown, N. Y., who are anxious to see Sunday motion picture shows in the northern city, have been filed with the city clerk during the past week. The interest which the public is taking in the matter is apparent in the fact that this is the largest number of signers that has ever appeared on any petition circulated in that city.

The city of Cohoes, a few miles from here, through its board of aldermen, and without so much as a single dissenting vote, has signified itself as in favor of Sunday motion picture shows. Troy and Cohoes now have Sunday shows, paving the way to a campaign which will be instituted next fall for shows in the Capital City.

Dignitaries Visit L-Ko Studios.

On a recent Saturday afternoon the L-Ko Studios were the scene of a visit from various dignitaries from abroad. They came to see how comedy pictures are made and were escorted to the lot by Sak Behrend. Among the visitors were Gosta Erik Lagercrantz, the Acting Vice-Consul for Sweden, and C. H. Vogel, representing Mr. Sulzer, the Swiss Minister to the United States. In their party were Messrs. Walters and Ettenger, Directors of the California Theatre in San Francisco.

Lewis Is Convalescent.

W. W. Lewis, sales representative of the Nicholas Power Company, Inc., who has been ill for two weeks at the New York Hospital, is convalescent and will soon be about again.

Olive Thomas in "Upstairs and Down" Says That Life Holds Its Ups and Downs When You're Given Cave Woman Treatment.

Olive says the man's a brute because he didn't let her take her greyhounds, the six hat boxes and those four trunks in the Selznick feature released by Select.

WANT VANCOUVER CENSOR DISMISSED

War Veterans' Body Demand Removal of Hepburn, Alleging Remarks Harmful to Returned Soldiers

THE Great War Veterans' Association of Vancouver, B. C., has demanded the removal of Walter Hepburn of Vancouver from the position of moving picture censor for the Province of British Columbia. A resolution containing this demand was unanimously adopted at the May meeting of the Vancouver Veterans' Association, and the decision was forwarded to Attorney-General Farris at Victoria, the capital of the Province.

The meeting had before it a communication from Attorney-General Farris in which it was stated that the course of Censor Hepburn was open to criticism in his opinion but that Mr. Hepburn had been incensed at the action of the Moving Picture Operators' Local of Vancouver in having made an arrangement with the Invalided Soldiers' Commission, without his knowledge or consent, for the training of returned veterans as projection machine operators.

Summon Censor to Explain.

The differences between the operators and the censor were aired at the recent session of the Provincial legislature when Censor Hepburn was summoned to the Provincial Capital to explain his stand. Mr. Hepburn had issued a projection machine operator's license to a civilian and the censor is alleged to have made remarks derogatory to returned soldiers during the course of a conference with representatives of the operators' union.

An investigation was ordered by the Attorney-General and the inquiry was carried out by J. Macdonald of Vancouver, a lawyer. His report to the Attorney-General was rather non-committal in the estimation of the Attorney-General, and the Commissioner in charge of the investigation made no recommendation for any action in the matter. No action had been taken by Mr. Farris either, up to the time that the Great War Veterans' Association decided upon its resolution for dismissal of the censor.

Hepburn Comes in for Criticism.

Censor Hepburn was also warmly criticized on the floor of the legislature by several members because of the manner in which pictures were being censored in British Columbia by Mr. Hepburn. The latter has made no move to resign from his position.

Exhibitor Emulates De Mille; He Goes Up in Clouds, Too

NOT to be outdone by Cecil Be DeMille, who recently made ain airplane trip on the Pacific Coast, E. E. Marsh, proprietor of the State Theatre at Montevideo, Minn., took advantage of the first opportunity that came along to go up in the clouds, too.

His opportunity came when the "Flying Circus," composed of American army aviators, who have been touring the Northwest in behalf of the Victory Loan, visited Montevideo.

Marsh was a passenger in a machine piloted by William Anderson. He rose to a height of 1,000 feet, looped the loop twice and returned to mother earth after a hazardous nose spin.

Mr. Marsh said he didn't get sick or excited during the trip.

Toronto to Get 3,000-Seat Theatre Costing $1,000,000

TORONTO, Ontario, is to have still another great moving picture theatre in the downtown section of the city, according to an announcement made by N. L. Nathanson, managing director of Regal Films, Limited, and subsidiary companies, including the Paramount Theatres, Limited. The new theatre will represent an investment of $1,000,000, the site alone costing $600,000. It will be erected on Victoria street between Shuter and Dundas streets, and will have an entrance on Yonge street, the main thoroughfare of the city. To provide this arrangement, it was necessary to secure a permit from the city for the bridging of O'Keefe's Lane for the entrance.

The total frontage on Victoria street is 182 feet and the Yonge street entrance has a frontage of 25 feet. The latter was acquired by the purchase of the Britnell store at 263 Yonge street. The plans call for a beautiful promenade through the block from Yonge street and the theatre will accommodate upwards of 3,000, making it one of the largest houses in Canada.

The undertaking is being financed by Canadians with Canadian capital, among those behind the project being J. P. Bickell, a Toronto financier, J. B. Tudhope of Orillia, a member of the Canadian Parliament, and W. J. Sheppard, of Waubaushene.

The theatre will have two floors, and the equipment will include a huge concert organ. The work of building the theatre will be started immediately so that the house may be opened in the fall.

Harry Sherman to Produce "The Roundup" for Screen

HARRY SHERMAN spent several days in Minneapolis on his way to the Pacific Coast from New York and summarized his plans for entering film producing. While East he secured the film rights to "The Roundup" from Klaw and Erlanger and will produce it this summer. "The Roundup," with its wholesome story and outdoor scenes, should make a corking photoplay, he says.

Mr. Sherman is trying to secure Maclyn Arbuckle, the original sheriff, to play the same role in the film version. Sherman has disposed of the Lehrman comedies, twenty-four in number, to the First National Exhibitors' Circuit. He is building a new studio at Culver City, Cal., between the Triangle plant, now leased by the Goldwyn company, and the Ince studio, which has just been completed.

Shadows Pointing Like Fingers Across the Diamond—the Moment Tense; the Hurler and Hero, Charles Ray.
The popular Paramount star comes in a popular game in his forthcoming feature, "The Busher."

DETROIT DISTRICT DIVIDED ON VIEWS

World Correspondent Finds Variety of Preferences on Distribution Plans—Percentage Booking a Problem

WITH the various producers getting ready to formulate and announce their plans of distribution for the coming year, the Moving Picture World correspondent has been going the rounds of Detroit exhibitors asking which they prefer—program booking, star series or strictly open booking.

We find this condition, summing it up: in the smaller towns, where there is a daily change, they are satisfied to have program booking three or four days a week, because then they know just what to expect each week; others prefer to book on star series plan, but this certainly causes a constant changing of days because so many times the very days that the exhibitor wants days the exchange can't give them. As for open booking, this is favored by the first-run exhibitors in the larger cities because it makes every picture stand on its merits, while even the exhibitors in the smaller towns and the smaller houses like open booking—but not for every day in the week, inasmuch as they are not in a position to see personally every picture. They must rely on the company with whom they are doing business to turn out a consistent weekly product suitable for their patrons.

Percentage Booking a Problem.

Then there is the problem of percentage booking. So many exhibitors refuse to pay $50, $75, or $100 per day for a big special production, not caring to take a losing chance, yet the exchange will say, "all right, I'll play you percentage," and then walk away with $125 or $150 or considerably more than the rental price asked. This is happening every day. There is one exchange, the Arthur S. Hyman Attractions, who practically do all booking on percentage. A man goes right with the film, and in this way every picture is handled as a special, and there are no lost days nor lost film. Mr. Hyman believes that this is the best way to handle special productions, as it assures every picture the right kind of exploitation and there are no worries as to whether the film will arrive at the theatres on time. The fact that Mr. Hyman has built up an exchange employing 27 people within a period of 18 months shows that his policy of percentage booking has been successful.

Pennsylvania Has Bill to Protect Exhibitor Deposits

REPRESENTATIVE SOFFEL has introduced a bill in the Pennsylvania Legislature which would insure the safety of deposits made at present by exhibitors to film distributors as security for the faithful performance of contracts entered into between the two. The matter has been agitated by prominent exhibitors for some time as a result of the failure of some film concerns, in which case the exhibitor lost the amount of his deposit.

The bill would make the Pennsylvania State Board of Censors the custodians of the moneys thus placed on deposit, who in turn would be obliged to turn the same over to the State Treasurer. In the event of the failure of the film concern having the money on deposit, the exhibitor would have no trouble in having it refunded.

The bill is not retroactive, and would go into effect January 1, 1920. All moneys now on deposit before the law goes into effect would be subject to present conditions.

Some producers object to the proposition, while others agree that the law would be perfectly justifiable. These latter argue that the object of the deposit is simply to enforce the contract and the proposed law would strengthen the exchangeman's part in the controversy. In case an exhibitor made an attempt to violate his contract the exchangeman would simply refer the matter to the custodians of the deposit money.

Big "U" Continues Relation with Trans-Atlantic Film

IN the wake of the recent departure for Europe of John D. Tippett, it is announced from Universal headquarters that that company's product in Europe will continue to be distributed under the supervision of Mr. Tippett through the Trans-Atlantic Film Company of London, which has been the European distributing center for the entire Universal product for the past six years.

During his recent visit to America, as the result of a series of conferences between Mr. Tippett, Carl Laemmle, P. A. Powers, and R. H. Cochrane of the Universal Film Company, a satisfactory arrangement was entered into for the indefinite continuation and extension of their relations.

Mr. Tippett, before leaving for Europe, declared that American film product in Europe this year would enjoy greater vogue than ever, but that it would be necessary for American film producers to grant more recognition to London as a film centre than it has in the past.

Service Unit Works Out Combination Program Idea

MAKING use of experience gained during the war, the Service Unit of Boston has worked out a plan for combining in an organized unit program, mass or community singing, motion pictures of constructive or educational character, patriotic features, and civic or social information applicable to current public interests.

Service Unit Programs are for indoor or outdoor occasions when assistance may be given to municipal, industrial or community welfare organizations.

The Service Unit, like the Boston Park Shows which provided the foundation for them, is a civic welfare community service undertaking, and not for commercial or theatre purposes. There never has been any effort or desire to rival theatres, either in the use of films or as to the character of programs arranged. Service Unite Programs are for communities and organizations, and combine in acceptable form public information and profitable recreation, plus a plan and an organization for properly presenting programs. The aim is to render civic, industrial, educational and patriotic service through the medium of a specified type of complete organized programs which are "enjoyable as an entertainment, but always for a serious purpose."

Empey and Director Hurt in Making "Hell on Earth"

FOR three days Sergeant Arthur Guy Empey walked with the aid of a cane, while Assistant Director Phil Quinn nursed two stitches in his left cheek, as the result of a bit of real action during the filming of one of the scenes in Sergeant Empey's coming Select Pictures special attraction, "Hell on Earth."

The big scene in which more than 300 extras were employed, will be known in the finished product as the meeting in Harmony Hall. The action which takes place in the hall is supposed to be a meeting of workingmen. Sergeant Empey is cast in the role of one of the leaders. When he takes the platform to address his fellow workers he launches into an attack on Bolshevism and calls for support.

Ordered Pep and Got It.

At this point Director North megaphoned for pep. Some of the extras had guns which they were supposed to fire. One of them got excited and instead of firing the blank cartridges, he swung the gun around his head and let it go. It struck Assistant Director Quinn in the face. Somebody else threw a table. The table made a fair hit and Sergeant Empey went down under it.

Beach President of Authors' League.

Rex Beach, the Goldwyn author, was elected president of the Authors' League by the Council at their seventh annual meeting. Recently Mr. Beach has produced several thrilling dramas which have been released through the Goldwyn organization. His scenarios, "The Heart of the Sunset," "The Brand" and "The Crimson Gardenia," have increased the popularity of the novelist, who first won recognition with his fighting tales of Alaska.

At present, Mr. Beach is in his summer home at Ardsley-on-the-Hudson, where he is working on a novel and a new scenario which will be released through Goldwyn.

"Minnehaha" in Universal Films.

"Minnehaha," the Indian squaw of the films who is best known for her work in Mabel Normand's "Mic'ey," plays an important atmospheric role in support of Pete Morrison in one of his two-reel Western dramas, "Hate Everlastin'" for Universal. The picture has just been completed under the direction of George Holt.

Buys Foreign Rights to Calvert Films.

Bech, Van Siclen & Company, Inc., has just purchased the foreign rights to four pictures with Catherine Calvert, who has been engaged recently by the Famous Players as a star.

The pictures acquired are "Marriage," "Out of the Night," "Marriage for Convenience" and "Romance of the Underworld."

"SAHARA" TO BE A HODKINSON RELEASE

Colorful Picture of Desert with Louise Glaum Will Be Offered Exhibitors Under Open Booking

W. W. HODKINSON CORPORATION announces that it has obtained the complete North American distribution rights for J. Parker Read, Jr.'s special production, "Sahara," starring Louise Glaum and personally supervised by Allan Dwan, the story being the work of C. Gardiner Sullivan.

This is a production with rich and colorful scenes laid in Paris and Cairo and enveloped in the mystery of the Egyptian desert. It was recently given a New York trade presentation at the Rivoli Theatre under the personal direction of Hugo Reisenfeld, and enthused Mr. Reisenfeld to such a pitch that he wrote for it a musical score in keeping with the atmosphere and beauty of the story.

"Sahara" will be offered to exhibitors under the individual booking policy recently announced by the Hodkinson Corporation, and first pre-leases are scheduled in a dozen cities for June 1.

"'Sahara' represents Miss Glaum's power magnified to a degree that is indescribable until one has seen the picture," says Allan Dwan. "I have never had a theme take hold of me as 'Sahara' did, and with the aid of Mr. Sullivan and the star, and backed by the technical facilities of the studio that Mr. Read placed at my disposal, I am surer of this production than of any other picture I have ever made."

Thirty Changes of Gowns.

Louise Glaum has the best-gowned role of her screen career. She has, in the role of Mignon Stanley, thirty changes of gowns, and was never so beautiful and pictorial before in her life. Every gown is a modern one, and six of them come direct from Paquin in Paris.

"Sahara" is to be continuously exploited in the trade press and backed up with regional publicity in every motion picture zone in the United States and Canada. It is marketed by the W. W. Hodkinson Corporation with the same beautiful color inserts that appear in the trade press localized for use as advance programs or for distribution in advance of the presentations to audiences everywhere. Its lithographs and accessories are probably the most unusual poster aides that have been provided with any picture of the season. There are also provided special musical orchestrations for the benefit of exhibitors everywhere—one by Hugo Reisenfeld and the other by Victor Schertzinger.

Film Stars Aid Triumphant Tour of Veteran Battleship

WHILE a group of popular film stars sold Victory Bonds from the deck of the submarine H-8 and from the dock at San Pedro, Calif., the veteran battleship Oregon, which has been famous since 1898, closed it's triumphant tour along the Pacific Coast as the final feature of the drive for the fifth Victory Loan.

Citizens of the Harbor welcomed the battleship Oregon yesterday, on his Victory Loan journey down the Pacific Coast, and on what will probably be the last official cruise of the famous fighting ship, before the vessel is retired and the name Oregon is given to a new super-dreadnaught.

The submarine H-8, under command of Lieutenant J. B. Cooke, was also moored near the dock and Bobby Vernon, Dorothy DeVore and Ethel Lynne, Christie players, and Gloria Swanson, Lasky leading woman, sold $10,000 worth of Liberty Bonds to the crowd from the deck of the little fighter, after which visitors were admitted to the "Oregon."

Form Company in Seattle to Make Scenic Pictures

THE newly formed Adventures Pictures Company of Seattle has been launched by John Rantz, of Bremerton, H. H. Brownell, and J. G. Sill. The first named is president; Mr. Brownell is general manager and Mr. Sill is production manager. Work has already begun on scenic pictures in the Northwest.

J. G. Sill
Production manager of Adventures Pictures.

In order to join this company, Mr. Sill resigned his position as photographer of the Robert Bruce Scenics, which are released through the Educational Film Corporation of New York City.

Jack Rantz is one of the best known exhibitors in the Pacific Northwest, having opened his first theatre in Bremerton seven years ago. Two years ago he and his partner opened the new Rialto in the Puget Sound Navy Yard town. Mr. Rantz now controls the motion picture business in Bremerton with two theatres, the Rialto and the Dream.

H. H. Brownell resigned the management of the Seattle territory for Exhibitors Mutual in order to become affiliated with the Adventure company as general manager. He will take active part in the producing and photographing of the pictures of the new company. Mr. Brownell is well known on the Pacific Coast as a cameraman, having made several of the Pendleton Round-Ups in the last five years.

L. C. Wingham, former manager of the Portland branch of Exhibitors Mutual, is succeeding Mr. Brownell as manager of the Seattle office.

McClure Starts Production on "The Yellow Eel" Serial

PRODUCTION has been started on "The Yellow Eel," the three-part serial picture, which is being made by McClure Productions with the cooperation of the Government. The director, cast, and members of the McClure staff left early in the week for Bridgeport, Conn., where they are now at work upon the opening scenes of the picture, which is to be released under the subtitle of the "Silver Chevron Series."

"The Yellow Eel" is being directed by Charles H. France, who has done notable work with Selig, Edison, and Keystone productions. The scenario is by Marguerite Aspinwall, a member of the McClure editorial staff.

Alice Mann takes the leading part in the serial. She will be remembered for her appearance in many Paramount, Pathe, and Vitagraph pictures and in support of Taylor Holmes in "A Pair of Sixes." As the heroine of "The Yellow Eel," Miss Mann has the role of the idle daughter of a rich United States Senator who lives a life of indolent ease, until a sudden crisis plunges her into a wild career of adventure that tests her true mettle and enables her to render a valuable and dangerous service to her country.

Supporting her sister, Frances Mann plays the part of a woman secret service agent who assists in the fight against the mysterious "Yellow Eel," a character typical of the under-handed Bolshevistic forces at large in America. Frances Mann's previous appearances were in Vitagraph and Lubin productions and on the stage in "Upstairs and Down," the Hatton comedy that enjoyed an extensive run in New York City.

Henley To Start Soon.

Hobart Henley, Hobart Henley Productions, Inc., announces that he has engaged Warren Fromme, newspaper man, as assistant to him in connection with his executive work of production. Leon D. Britton will be Mr. Henley's assistant director. Phil Rosen is expected on from the Coast, next week, to take charge of Mr. Henley's camera work.

Mr. Henley expects to announce within the next week, the title of one of four stories by prominent screen writers, now under consideration. Following the selection of the story, Mr. Henley will start casting, and expects to start actual production work within the next two weeks.

Cameragraph for Bronx Theatre.

The big Victoria Theatre in the Bronx, New York, has been entirely refitted and remodelled. There have been installed 2 6B Cameragraphs.

SINCERITY THE KEYNOTE OF SUCCESS

That Is First Need in Exploiting Pictures, Says Manager Knotts of Los Angeles First National

"NEVER tell an exhibitor how to run his business," says W. E. Knotts, manager First National Exhibitors' Circuit Exchange, Los Angeles. "Never become extravagant in your praise of a picture unless you believe what you are saying. When you know your subject—when you are positive that what you are saying is the truth—then the exhibitor will unconsciously absorb your enthusiasm.

"As you continue to talk—just as you would around your own fireside, or at the club, or anywhere else when not trying to sell a contract—the exhibitor will soon decide that it is the part of wisdom to book the subject in hand.

"Then you have accomplished something. You have told the exhibitor about a picture and sold it to him without appearing to have done so. In other words you have told him how to run his business and at the same time you haven't.

"Having caught your enthusiasm he will begin an advertising campaign that will have a ring of sincerity and truth in every statement or every claim he makes for the picture and then the motion picture fans will 'feel' that what is being advertised is real stuff and no make-believe. They will imbibe the enthusiasm of the exhibitor and then go to see the picture.

Sincerity in Advertising.

"What am I driving at? Sincerity in advertising. Honesty in dealing with the exhibitor and the motion picture fan.

"I believe that an exhibitor should be enthusiastic about every subject he exhibits. There are others who may refute this argument, because they tell you there are pictures that some people like that are not liked by others. I answer this by saying that a good story, good direction and a good star comprising the film, exhibited properly with all the trappings to match, will get over every time and will be universally enjoyed.

"There are pictures, of course, that please some and do not please others. There are classics, there are problem plays, there are comedy dramas—there are many kinds and varieties of productions—all of them built to please somebody. It's up to the exhibitor to make his choice when selecting from such plays.

"I am dealing with the subject of good stories, good direction and a star of acknowledged popularity. It is with such subjects that I advise the exchange manager or the exhibitor deal with frankness and sincerity."

H. Thompson Likes Picture Work More Than the Stage

HUGH THOMPSON, the widely known screen player, who has appeared in many big productions as leading man for Theda Bara, Virginia Pearson, Annette Kellerman, Florence Reed, Emmy Wehlen, Olive Tell, Doris Kenyon and others, who has just completed work as leading man in the five reel picture issued in S. L. Rothapfel's first Unit Program, has been engaged by World Pictures as leading man for Evelyn Greeley in "Phil-for-Short," the first World picture to be produced with Miss Greeley as the sole star. Oscar Apfel is directing this production.

Mr. Thompson, who is one of the screen players with a real purpose and enthusiasm in his work, has had a remarkable career. He has been in pictures for about four years and previous to that time served an exacting apprenticeship in stock company work.

"Motion picture acting," he declares, "is extremely exacting. It is hard work and yet I love it. I love the effort and technique it requires. I like tremendously the brain work and skill involved in playing a big scene the way it should be played so that it will have the punch and effectiveness of real life and register with an audience the way it should. I like motion pictures much more than the stage. On the stage any man who has a good voice, looks and who is only a passable actor, can get by."

Lieut. Stuart Has Relapse.

Lieut. Leslie Stuart, late of the Royal Field Artillery, the son of the composer of "Florodora," who is playing an important part in Tom Moore's production at the Goldwyn Studios, has suffered a relapse from his shrapnel wound, received some months ago, and is at present in a local hospital. Lieut. Stuart only recently joined the Goldwyn forces, coming direct from a British convalescent hospital. His wound was received at Cambrai. The actor may have to undergo a slight operation for the removal of the slug.

Butterfly Bedecked Beauty Beckons Handsome Harry Ham.
Harry registers indecision while the other beauty holds his hand in the Christie comedy, "Too Many Wives."

Pathe News Is First Film Sent by Air in Canada

PATHE NEWS was the first exhibition film to be transported by aeroplane in the United States and now it has established the same precedent in Canada.

George Swanwick, manager of the Princess Theatre, Hamilton, failed to receive his British-Canadian Pathe News in time for exhibition. He then got Sydney Taubc, of Pathe's Toronto exchange on the phone.

The next train to Hamilton was late in the afternoon—too late—and Taube grasped the idea of utilizing an aeroplane to carry the film. He faithfully promised Mr. Swanwick that Pathe News would be there for showing at the afternoon performance.

Arrangements were made to have a plane ready for the flight, and Blain Irish, Pathe cameraman was hustled into a machine with all of his paraphernalia and rushed to the aviation grounds.

From the time the machine left the ground until it reached Hamilton, just 31 minutes elapsed. Mr. Swanwick had a motor car waiting in the suburbs of Hamilton to receive the film and rush it to the theatre.

Sid Grauman Crowds House with Auto Assembling Act

SID GRAUMAN staged an act at Grauman's Million Dollar Theatre, Los Angeles, in connection with his feature photoplay and program that will no doubt be interesting to other exhibitors. The foundation for the stage presentation was the Ford automobile—the assembling of two Ford cars on the stage of the theatre by two picked factory teams.

Fifth on the bill the Ford act was presented. On one side of the stage appeared a blue team of six men and on the other a red team of as many brawny toilers; on either side of the stage also was an unassembled Ford. On a signal the two teams started. No faster work has ever been seen.

The symphony orchestra assisted matters by affording rapidly moving music, increasing the tempo as the two "tin lizzies" were put together. The hurried actions of the workmen, the fast music and the general state of excitement completely enwrapped the audiences until finally when the task of assembling the two Ford cars was completed they burst forth in enthusiastic applause.

Dedicate Song to Evelyn Nesbit.

Exhibitors who show Evelyn Nesbit's coming William Fox picture, "A Fallen Idol," will have good advertising material in a song which has just been written and dedicated to Miss Nesbit. The title of the song is "Fallen Idols," and it is now in course of publication by a well-known Broadway music house.

CO-OPERATIVE EXCHANGE IN TORONTO

First Annual Convention of Canadian Exhibitors Brings About Birth of Protective Association

THE first annual convention of Canadian exhibitors was held under the auspices of the Motion Picture Exhibitors' Protective Association of Ontario, at Toronto, on May 5 and 6. It drew an attendance of one hundred and ninety-four men, the majority of whom were from Toronto and Ontario points. The total membership of the Ontario organization is over the two hundred mark, so that the active supporters of the Ontario body were well represented at the gathering.

The main purpose of the conference was to launch the new Canadian Exhibitors' Exchange Company, Limited, which was recently incorporated with a capital of $100,000. This has been organized at the instance of the Ontario association as a co-operative company to meet the competition of distributing companies which are establishing chains of theatres throughout the country on their own account. Announcement was made at the convention that more than half of the capital stock of the new concern had been subscribed.

Shareholders Meet Second Day.

A meeting of the shareholders of the company was held on the second day, when the permanent directors of the company were selected by secret vote. The ballot resulted in the appointment of J. C. Brady, of Toronto, president; Thomas Scott, secretary; H. Alexander, Dr. R. J. Richardson, L. Ludwig, barristers, all of Toronto; H. P. Redway, A. A. Cooper, Huntsville, Ontario, and J. S. Smart, Port Hope. The ballots were scrutinized by Messrs. Brady and Ludwig.

A prominent visitor at the convention was Y. M. Franklin, of Halifax, representing the Maritime Motion Picture exhibitors' Protective Association. He announced that every member of that association had resolved not to book pictures from exchange companies which were operating theatres in opposition to the independent exhibitor and that the members of the Maritime body had stuck to this resolution. The members of the Eastern organization had also resolved not to book films under a contract which did not contain a thirty-day cancellation clause.

Speakers Tell of Concessions.

The speakers at the business session told of the concessions gained from the Ontario Government, as a result of co-operative efforts. One of these concessions is the new law which permits the admission of children without parents or guardians to theatres on Saturdays and holidays. The declaration was made that an effort had been aimed at the Federal Government for the removal of the reel tax, but no action had yet been taken by the Canadian Parliament.

One of the features of the convention was a big banquet at the King Edward Hotel, Toronto, on Monday evening, May 5 with more than one hundred exhibitors and guests in attendance. Music was supplied by two orchestras and the best artists in Toronto provided the vocal program. The dinner speakers included J. C. Brady, Dr. R. J. Richardson, of Toronto; Y. M. Franklin, of Halifax, and Mr. Ludwig, the legal adviser of the Ontario association.

"Auction of Souls" Great Help to Near East Fund

THE beginning of a remarkable public support of a feature attraction is seen in the voluntary advertising of "Auction of Souls," the First National picture which has been started by the Committee for the Relief of the Near East (Armenian Branch) of North Texas. As soon as he had seen "Auction of Souls," C. P. Sites, of Dallas, director of this relief work, sent out several thousand personal letters to influential persons in his district urging them to see the picture.

His letter was a declaration of sponsorship for this film which, under the name of "Ravished Armenia," was seen by the foremost citizens of a number of the largest American cities at $10 a seat, the proceeds being added to the $30,000,000 fund which was raised nationally to send food, medical attention, and other necessaries to the millions perishing in the Near East.

Similar support is to be given the production everywhere by local committees of the Committee for the Relief of the Near East. Mr. Sites has forwarded to the headquarters of this body, in New York, his recommendation that all interested in the Armenians, the Greeks, Syrians, Persians—and all others who have been crushed during the war period by the "infamous Turk"—see "Auction of Souls" and have others do so, realizing what a big piece of publicity the showing of the picture will be.

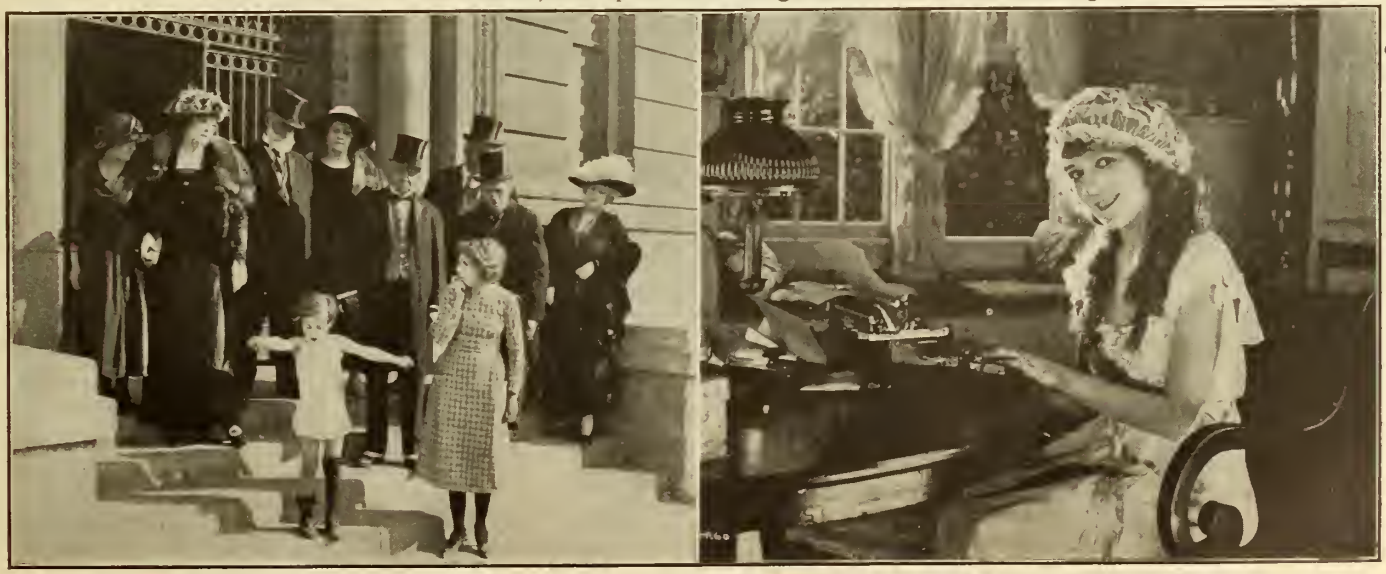
Stella Talbot Appearing in Six Southern Cities

PERSONAL appearances in six Southern cities within the next three weeks will be made by Stella K. Talbot, star of "The Price of Innocence," as a feature of its first run presentations after unusually successful openings with week stands in Detroit and New Orleans.

Miss Talbot left New York for Richmond, Va., on Monday, May 12, accompanied by George H. Hamilton, sales manager for the Buffalo Motion Picture Corporation. She will make a personal appearance at every showing of "The Price of Innocence" during the four days it will play at the Broadway Theatre, in Richmond.

The next stop on the itinerary will be Danville, Va., where she will remain for two days, appearing at the Broadway Theatre there. Following this, there will be engagements of two days each in Charlotte, N. C., Durham, N. C., and Petersburg, Va. From this latter city Miss Talbot will go to Baltimore to make personal appearances during a week's run of the initial production of the Buffalo concern. Mr. Louis Bache, of the Electric Theatre Supply Company of Philadelphia, is now completing arrangements for the Baltimore showing.

Miss Talbot also will be present at the ball to be given in Philadelphia on May 28 by the Motion Picture Exhibitors' League.



What Would You Do If You'd Been Mending a Kiddo's Trousers and the Kiddo Had Run Away?

Especially if he'd bumped bang into the committee investigating the orphanage. But you wouldn't mind if you later became an authoress, as Mary Pickford does in her initial First National, "Daddy Long Legs."

MAKE LENSES BETTER THAN GERMANS

Bausch & Lomb Optical Company Now Produces Glass That Excels the Boche Jena Product

TO Rochester is accorded the honor of emancipating America from the dependence upon Germany for its optical glass. This most precious material, an important factor in the motion picture industry, is now and has been for some time being made in Rochester by the Bausch and Lomb Optical Company.

The lenses which make possible motion picture photography and projection, have until recently all been made from optical glass imported from Europe. The glass for the cameras being made in America is now being turned out by the Bosch and Lomb plant, among the largest customers of the company being the Eastman Kodak Company, who buy all of their lenses from Bausch and Lomb.

German Glass No Longer Necessary.

Optical glass was until recently regarded as one of the exclusive hereditary monopolies of European countries, most of it being made in Germany. It was one of the closely controlled industries, whose secrets are guarded even more carefully than are the workers in the gold and diamond mines, and in which the only condition upon which the trade was taught to a new man was that his father and grandfather had been masters of it, even as he expected his sons to be.

John J. Bausch came to Rochester in 1856 and hung a a few pair of spectacles in a window in Reynolds Arcade. His business grew steadily, all of his glasses being fitted with lenses imported from Germany. Some of these were so unsatisfactory to Bausch that he invented the first lens grinding machine in America and began to grind his own by hand. With the growth of his sons his business grew, but always depending on Europe for the rough glass.

Bausch Experimented Successfully.

One of these sons, William Bausch, began to experiment in 1903 in the manufacture of optical glass, but after long and secret effort was only able to produce a very green-colored glass, instead of the perfectly colorless crystal-like glass needed. In 1912, owing to the acute shortage of glass, due to the war, and the consequent high prices, experiments were again started in a small shed behind the factory on the river flats.

In 1916-17 the company for the first time produced a glass which was used in the manufacture of anastigmat photographic lenses. Owing to the precision which these lenses called for, only the highest and most costly of the so-called Jena glass had previously been used. When the country entered the war the United States Government immediately became deeply interested in the Bausch and Lomb plant, establishing a research laboratory there.

Prisoners' Plea to See "Humanity" Film Gratified

REQUESTS of prisoners to see a certain picture at a certain time were granted for the first time in the history of the state penitentiary at Sillwater, Minn., recently.

C. S. Reed, warden of the state prison, consented to allow 1,000 prisoners a "morning off" to see "The Heart of Humanity."

Fred Bell, manager of the Hill Top and Majestic theatres, of Stillwater, said that the prisoners were delighted with the showing. He said that while the prisoners had frequently been permitted to see "movies" in the afternoons, this was the first time a photoplay had impelled the officials to satisfy the desire of inmates with a morning presentation.

Cincinnati League Holds Meeting.

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce held a meeting Wednesday, May 6, and matters relating to the summer season at the local houses were discussed. Plans were made for taking care of the enormous business expected, and it is generally believed by the exhibitors that the next few months will see the greatest prosperity the motion picture theatres of Cincinnati have ever enjoyed.

World to Erect Building for Pittsburgh Exchange

WORLD PICTURES announces that contracts have been let for the construction of a five-story building in Pittsburgh, which will be used by this company as its exchange in that city. This is following the policy of the company to own its own buildings in the different cities in the United States where branch offices are maintained.

Boston and Philadelphia are already represented by buildings belonging to the World Film Corporation. It is expected that within the next four weeks a piece of property will be purchased in Seattle on which will be constructed a building for the use of the Seattle Exchange. Thus, World Pictures again demonstrates that it is a distributing organization of permanency.

Picture Impresses National Press Club.

Washington correspondents, members of displomatic staffs, and governmental attaches were among the 800 men who saw "Whom the Gods Would Destroy," a First National attraction, which was shown at the National Press Club, Washington, D. C., on May 9, and which is about to be released. Those who saw the film were impressed with the subtle way in which it portrays the failure and final end of the great German plot to dominate the world.

Select Pictures on Presidential Ship.

When the George Washington brings President Wilson back home the President will be entertained by Constance Talmadge in two of her latest Select Pictures, "A Lady's Name" and "Mrs. Leffingwell's Boots," in both of which she is presented by Lewis J. Selznick. One other Select Picture which will contribute toward the President's entertainment will be Anna Case in "The Hidden Truth."

"The Westerners" Is Full of Tragedy One M oment and the Next It Breaks Out in Smiles.

Roy Stewart and Mildred Manning aren't at all worried over the tragedy in Great Authors' picturization of Stewart Edward White's novel, distributed by Hodkinson.

BOSTON SELECT EXCHANGE CELEBRATES

Officials from Home Office Extend Welcome to Many Visiting Exhibitors at Enlarged Quarters

OFFICIALS from Select's home office and several hundred exhibitors in the New England district were the guests of New England Manager David J. Selznick Monday, May 5, in celebrating the opening of the enlarged quarters of the New England exchange in Boston. The officials from Select's home office who were present were General Manager Sam E. Morris and Director of Sales Charles R. Rogers. Owing to the urgent need of his presence in New York, Lewis J. Selznick, president of Select, was unable to attend.

The location of the new New England exchange remains at the same address, 69 Church street, but the quarters have been enlarged to twice their former size. The building next door to the old exchange has been taken over, and together the two buildings have been remodeled and decorated so that from the inside it gives the appearance of one large building.

Enlarged Twice Within a Year.

This is the second time within a year that the quarters of the New England exchange have been enlarged. Several months ago when Director of Sales Charles R. Rogers was New England manager considerable new floor space was annexed. Since that time, however, the New England business has steadily increased, and about a month ago it was realized that even more space was needed.

Charles R. Rogers, under whose supervision as New England manager the Boston quarters were first enlarged, went to Boston to assist New England Manager Selznick with the arrangements for the celebration.

The events for the day were arranged in the form of a running program, and consisted chiefly in the projection of the latest Select pictures, including The Star Series attractions and the Specials. Refreshments were served throughout the day.

Leah Baird Orders Aeroplane.

Leah Baird has ordered for her personal use a Sopwith monoplane of the so-called "Gadfly" type, with a 35-foot wingspread and all-metal parts, capable of carrying two persons and attaining a maximum speed of 90 miles an hour.

Miss Baird, who is starred in "As a Man Thinks," a new Four Star Photodrama produced by Harry Raver under the direction of George Irving, the play being based on Augustus Thomas' famous speaking stage success of the same name, is now enacting the role of "Ruth" in a new Thomas socio-industrial picture play that has been in work for some time in the Biograph studio.

Beatrice Burnham Signs with Universal.

Beatrice Burnham, who was in Adda Gleason's support in "Ramona," and who for several seasons has been in a series of light comedies produced by the LaSalle Company, of Chicago, has signed up with the Universal. She will be seen opposite Eddie Polo in several of the Western dramas now being made at Universal cities. Miss Burnham is not new to the screen, having carried leading parts in support of Vivian Martin, George Walsh, Gladys Brockwell, and as a leading woman with the Lyons-Moran comedies.

Bandes Transferred to New York.

Thomas Bandes, for two years booker at the Buffalo exchange of Select Pictures, has been transferred to the more important post of booker of Select's New York exchange under the direction of Branch Manager Henry Siegel. Mr. Bandes has been associated with Select since the organization of that concern. Previously he had been connected with Selznick Pictures.

Exchange Board Elects Thompson.

C. A. Thompson, manager of the Cleveland branch of the World Film

C. A. Thompson.

Corporation, has been elected president of the Board of Film Exchange Managers, Chamber of Commerce, succeeding S. E. Morris, who resigned when he left Cleveland to become general manager for Lewis J. Selznick.

Mr. Thompson is very popular among the exhibitors and exchangemen.

Conant Is Select's Cincinnati Head.

J. A. Conant, former branch manager of General Film Exchange in Cleveland, has been made manager of Select Pictures Exchange in Cincinnati. Mr. Conant began his career in the picture industry with the Vitagraph company a number of years ago.

Washington Managers Plan Ball.

President Smeltzer, of the Washington (D. C.) Exchange Managers' Association, is soon to call a meeting of that organization for the discussion of plans for an elaborate motion picture ball to be held this fall. The managers seem unanimous in the belief that such a ball would be a good advertising proposition for the business locally. They want to secure the presence of stars from each of the companies represented by the membership in the organization. Committees will be appointed to take charge of the various details, for if it is really decided that a ball is "the thing," the managers are not going to take any chances on its being a fizzle.

Makes Picture on Stage as Advertising Stunt

JOSEPH ERBER, proprietor of Erber's Theatre, East St. Louis, is circulating a herald which contains a project believed to be unique. Mr. Erber on May 19 will begin the filming of a photoplay on his stage in full view of the audience. He presents this novelty under the title of "Making Movies." Local aspirants, singly or in groups, who desire to participate will be given opportunity to display their ability before the camera.

A complete motion picture studio will be assembled on the stage. Different scenes will be made at every performance. These, when assembled, will form, according to Mr. Erber, a photoplay of genuine merit. The completed picture will be shown on the screen of Erber's Theatre the entire week of June 2.

Mr. Erber is a strong supporter of Fox stars and Fox films.

Petrova Aids Victory Loan.

One of the best speeches that Olga Petrova ever delivered in her career was that given by her at the Fifth Regiment Armory, Baltimore, in the interests of the Victory Loan on Wednesday night, May 7, when she made an appeal for subscriptions before an audience of nearly 4,500. The meeting was held under the auspices of the Retail Merchants' Victory Loan Association and when it was over the total sum subscribed totaled $2,003,850.

Petrova was appearing at the Maryland Theatre in a vaudeville act during the week.

New Producing Firm in Wheeling.

A new moving picture producing company has been formed in Wheeling, W. Va., and will be known as the Semore Photoplay Company. B. W. Lewis, and H. M. Prager are the principle factors of the new company.

H. M. Prager is a cameraman who has had much experience in shooting pictures. It is the intention of the company to specialize in dramas, and the first picture of the new company will be a five reel subject.

Rogers Visits Cincinnati for Select.

Charles R. Rogers, director of sales of Select Pictures, made a trip to Cincinnati last week. Mr. Rogers' business, as chronicled elsewhere, was in the interest of Select's Cincinnati Exchange and the installation of Select's new Cincinnati branch manager, J. A. Conant. He reports that the outlook for increased activity in the Cincinnati district is very promising.

EXHIBITOR IS "GOAT" FOR EXCHANGES

So Says Melton Phelos, of Elyria, Ohio, in Letter Flaying Advance Deposit, C. O. D. and Other Rules

That the exhibitor—especially the small exhibitor—is the victim of unfair practices on the part of exchanges is the belief of Melton Phelos, of the Elyria Theatres Company, Inc., Elyria, Ohio, which operates the American, Dreamland, Strand and Rialto in that city. Mr. Phelos writes:

IN my past fourteen years' experience in the motion picture industry I never can remember the day when the exhibitor was the "goat" to the film exchanges as much as he is today.

It doesn't matter what happens in the industry, the exhibitor is always the "goat." For instance: some time ago, the exchanges in Cleveland and throughout the country put their heads together and passed rules among themselves to the effect that each and every picture booked would require one picture deposit; which meant that if the exhibitor had three or four theatres he would have to invest $3,000 or $4,000 among the different exchanges without receiving a penny interest.

Later, they made another rule, which required that the exhibitor pay for all films in advance of date played—if not, they would ship the film C. O. D.

That was all good enough, said and done. The exhibitor had to like it.

Exchanges Pass Further Rules.

Now, in the past three or four weeks, the exchanges in Cleveland got their heads together and passed a rule that not only requiring a deposit for pictures booked from them; not only asks you to pay them in advance for pictures booked for your theatres; but also that "if the check is not in the office prior to the date played they will not ship any films out C. O. D." (because, perhaps, through the exhibitor's error or the exchange's error some exhibitor refused to lift the C. O. D.) Now if by mistake, an exhibitor fails to send a check previous to the day the picture is shown, he will have to close up his theatre until the exchange is abolutely guaranteed of his money.

That looks like a good way of doing business, but for the benefit of the exchanges only, not the exhibitors.

Exhibitor Has No Guarantee.

What guarantee and what damages are exchanges willing to pay to exhibitors when a film booked for a certain day is paid in advance and, through the error of the booker or express, the exhibitor does not receive the picture, having spent money in newspapers, bill posting, etc? If you call up the exchange and ask them why they didn't send the film, their answer is, "Very sorry, but it was the booker's fault or some one else, but we will send it to you later."

Did the exchange stop and think what this disappointment meant not only to the exhibitor, but to the public in general? Did the exchange stop and think how much money the exhibitor lost that day? But why should the exchange manager worry? For he has a deposit, pictures paid in advance, and if the picture fails to show up at the theatre he is sorry, but it was a mistake.

Exhibitors' Time Will Come.

The time will come when the exhibitor will realize and open his eyes to the fact that he is being the "goat" all the time.

What chance has a small exhibitor to run decent pictures without investing all his capital for deposits? What chance has a small exhibitor to exist in the motion picture industry if some time through his error or sickness he fails to send his check in to the exchange for the picture? And after he has advertised heavily, not only does he disappoint his patrons, but he also loses his bread and butter.

Melton Phelos

Elyria Theatres Company, Elyria, Ohio.

I hope the time comes when exchanges will realize that the exhibitors' bread and butter is just as good as the exchange men's bread and butter.

MELTON PHELOS.

Rainbow Band to Play at the Minneapolis Palace

ONE of the most interesting theatrical announcements in Minneapolis in weeks is that of Ruben & Finkelstein that the band of the 151st Field Artillery, Rainbow Division, which has just returned to American soil, will play a special week's engagement at the Minneapolis New Palace, beginning Sunday, May 25.

I. H. Ruben concluded negotiations for the engagement through Colonel William H. Donahue, of Minneapolis, immediately on Colonel Donahue's return from meeting the 151st in New York. The negotiations for the engagement were originally opened by cable, while the 151st band was still in France. Colonel Donahue went to New York fully empowered to complete an agreement that was satisfactory to Lieutenant Michael Jalma, leader of the 151st band, and members. He met Lieutenant Jalma when the latter stepped from the transport. The appearance of the band for a week's engagement in Minneapolis was immediately taken up. Within one day arrangements for the engagement had been completed and all that remained was the signing of contracts, which was done in Minneapolis.

The 151st band is composed of Lieutenant Michael Jalma, director, two soloists and 32 musicians. With the celebrated Rainbow Division, the band went to France in October, 1917. All of the band members wear three service stripes.

Famous Players to Release Drew Films as Per Contract

WALTER E. GREENE, vice-president of the Famous Players-Lasky Corporation in charge of distribution, has just announced that in accordance with the original schedule, there will be seven Paramount-Drew comedies during the current season.

Following the death of Mr. Drew, considerable speculation has been evident among exhibitors, particularly those who have contracted for the entire series of Paramount-Drew comedies, as to whether or not the Famous Players-Lasky Corporation would be able to deliver seven subjects. Mr. and Mrs. Sidney Drew together made five comedies for Paramount release in the following order: "Romance and Rings," "Once a Mason," "The Amateur Liar," "Harold, the Last of the Saxons," just released, and "Squared," to be released June 15.

Dick Barthelmess in New York.

The many friends of Dick Barthelmess, formerly of Broadway, New York, but now of Broadway, Los Angeles, are welcoming him back during his short leave from studio work, which has been granted him by D. W. Griffith for the purpose of attending the opening of "Broken Blossoms" at the Cohan Theatre. In this production Barthelmess has a featured place with Lillian Gish and Donald Crisp.

Unlike the roles in which he has achieved notable success in recent Griffith-Artcrafts, Barthelmess' part in "Broken Blossoms" places him as a character artist. He appears as Cheng Huan, "the Yellow Man," a poetic delineation quite different from the modern types of American youth with which he has been lately associated.

Syracuse Manager Visits New York.

Edgar Weill, manager of the Strand Theatre, Syracuse, N. Y., arrived on Broadway this week with Mrs. Weill to enjoy a little vacation and "look over the field" as it were. The first visit paid by Mr. Weill in the big city was made at the Famous Players-Lasky home office where he said hello to everyone, from Mr. Zukor to the office girl.

Jack Gilbert with Universal.

Jack Gilbert, formerly leading man with the Thomas Ince productions, and who has more recently been seen in support of Sessue Hayakawa, the Japanese star, has joined the Universal forces to play an important role in the screen production of the Joseph Medill Patterson novel, "A Little Brother of the Rich," which is being picturized at Universal City.

WORTH WHILE EDUCATIONALS SHOWN

Hawaii in Color, Slow Motion Juggling, Wild Geese in Native Haunts, Swordmanship and Scenic Bits

AMONG recent educational releases are subjects of divergent interests. Some of these appear in film magazines and others in the usual one-reel form, to be used as a distinctive number of a program. The following are among the worth while educationals of recent release.

"Hawaii."

The Prizma travel picture, "Hawaii," is a pleasing study of people and things in the Hawaiian Islands, made more attractive by way of the natural color method. One of the features of the picture is the cultivation of the coffee bean with closeups of the heavily laden branches of the trees. Then there is the real Hula Hula dance, such as Broadway has never seen, and religious ceremonies with impressive rites. The growing of gourds and their use as musical instruments, the making of mats from palm leaves, the fishing industry in Hawaii, interesting closeups of Hawaiian types, and various other scenes characteristic of these islands of the South Pacific.

"The Pale Pack Train."

One of the Robert C. Bruce scenic pictures in which five white horses form the foundation of the pack train. Fastened to each other's tails they climb and climb, sometimes with their masters on their backs, and sometimes having plenty to do in making the ascent of some western mountain with only their pack saddles. The usual beauty of the western mountains is present in the picture, where from time to time the spectator is treated to glimpses of a deep gully or a smiling lake, shifting onward and upward to fields of snow, outdoing in purity of aspect the white array of the "pale pack train."

"Swordsmanship."

The Paramount-Bray Pictograph No. 6115 contains an illustration of the best American work with rapiers and broadswords. The picture proves an excellent lesson in the use of these weapons of war, with individual champions of the country and intercollegiate championship teams displaying their skill. A unique feature of this subject is an illustration showing that skill in swordsmanship is not confined to male champions, but that women also come in for a share of the laurels.

"Climbing the Cascade Mountains."

One of the attractive subjects of No. 6115 of the Paramount-Bray Pictograph. The glistening blue of mountain ice, and the majestic wonders of snow-flanked peaks fascinate the eye as it follows the course of a party of mountain climbers in the famous western mountains. The picture possesses the thrilling quality attendant on scenes of this kind. And when the party has at last reached the snow-capped mountain top, there is still left the tobogganing fun of a swift descent.

"The Wolf of the Tetons."

One of the most attractive of the latest series of Bruce Scenics is "The Wolf of the Tetons," in which a lone wolf is made the centre of attraction. He wanders over the mountains, after making his escape from his sorrowing mother, and finds new joys in the big world that beckons him beyond each rising peak. The picture is a delightful series of scenic beauties which add their quota to the attractiveness of the story of the runaway wolf, who after traveling far from home finally meets with a couple of dogs with whom he makes friends. The scenes of the picture were photographed on the rim of Jackson Hole, Wyoming.

"A Wild Goose Chase."

The story of the wild goose as it migrates from south to north, and vice versa, is covered in the Ford-Goldwyn Educational Weekly, "The Wild Goose Chase." The feature of the picture is the farm of Jack Miner, at Kingsville, Ontario, where for years he has been feeding the wild geese as they journey back and forth, until now in the migratory season the lake on his farm is the stopping place for thousands of these wild fowl. They have learned that there is no shooting on the Miner farm, and also that there is plenty of good food to be had. A wild goose hatching her young in captivity is also a feature of the picture.

M. I. MACDONALD.

Rapidly Renovates Airdome to Show Liberty Loan Film

GUY STUBBS, manager of the Airdome, Monroe, La., was recently in New Orleans, arranging his program for the opening of his theatre for the summer months. He is a farmer by profession, and a motion picture exhibitor by occupation for a greater part of the year. During the fifth Victory Loan drive the propaganda film "Fighting For Peace" was sent to Monroe for exhibition. For some reason the committee was unable to secure its exhibition at the theatres then in operation.

Appeal was made to Manager Stubbs. He pointed out that his airdome was practically dismantled, the machines packed away, the wiring not in order and the theatre sadly in need of renovation. In a few days appeal was again made to Manager Stubbs to relieve the situation.

Being informed that it was desired that the picture be shown on Friday, Mr. Stubbs sent to his farm and brought in all of the available laborers. He secured five electricians and other expert workmen. A force of twenty men was turned loose on the theatre.

In three days the Airdome was made ready for the proper showing of the picture, and the whole institution was clean and inviting. On Friday night it looked as if the entire population of the city had congregated at the theatre. The picture was enthusiastically received.

Griffin Expected Back Soon.

Herbert Griffin, sales representative of the Nicholas Power Company, Inc., who has been doing secretarial work with the Y. M. C. A. at Vladivostock, is expected home before many weeks. He will find his old job waiting for him with the Power's company.

Here's a Pair of Peppy Metro Smiles Peppily and Smilingly Portrayed by Hale Hamilton and Bert Lytell.
Hale's coming in "Full o' Pep," while Bert will be seen soon in "The Lion's Den." To match his smile Bert put smilax in his buttonhole.

James L. Mendelson
Special representative of Bulls Eye.

James L. Mendelson Made Bulls Eye Representative

MILTON L. COHEN, in announcing the appointment of James L. Mendelson as special representative of the Bulls Eye Film Corporation, gives a practical explanation for the rapid growth of his organization. Merit is quickly recognized and rewarded.

Mr. Mendelson undertakes his new duties after twelve months' association in various capacities with the New York selling office. He will tour the country in line with his firm's policy of increased activity, bringing to the Bulls Eye and Gale Henry Comedy distributors material co-operation from the producing office.

Mr. Mendelson holds a Bachelor of Science degree from the College of the City of New York, 1917, and was recently mustered out of the U. S. Naval Aviation Service.

Moreno's Contract with Vitagraph Is Extended

NEWS comes from the West Coast studios of Vitagraph that Antonio Moreno has just signed a new contract insuring two more years of starring activities in Vitagraph serials.

The contract was signed a few days ago under circumstances which speak well for the complete harmony existing between producer and player in the Vitagraph organization. Undoubtedly, a factor in Mr. Moreno's ready acceptance to serve Vitagraph further was his realization that this organization has spent much money to bring his talents for the delineation of screen characterization before the public.

Fox Films to Entertain President.

President Wilson on his return from the Peace Conference aboard the George Washington will be entertained by a number of Fox Productions. The selection includes "Salome," "Cleopatra," "A Tale of Two Cities," "The Bondman," and a number of Sunshine Comedies.

Rochester Lawyer Speaks for Sunday Opening

DECLARING that the smallness of the opposition of some ministers to Sunday amusements and the uncompromising attitude assumed by some churches in matters pertaining to the welfare of the masses were responsible for the waning influence of the church, Attorney John J. McInerney electrified his hearers at a hearing on the Sunday question in Rochester.

The hearing had been called by the city authorities to get the voice of the people on an ordinance introduced in the Common Council, and which had the support of a great many people, as attested by long petitions, but which was violently opposed from the pulpits as a desecration of the Sabbath. Delegations of citizens representing various organizations spoke in favor of the measure and at every turn they were met with counter arguments, threats, pleadings and prayers from the ministerial gentry.

Finally, Mr. McInerney, representing the Recreational League, and who was counsel for the picture interests in the legislative fight at Albany, arose and literally raked the churchmen fore and aft. His remarks were greeted with a spontaneous burst of applause, evidently touching a responsive chord among the assembled crowd.

Honest Reviews Help "Little Fellows" Side-Step "Lemons"

The Palm Theatre,
Herbes & Backes, Proprietors,
Lindsay, Nebraska.
May 5, 1919.

Moving Picture World:

Gentlemen:

ENCLOSED find check for $3 to extend my subscription for another year. The reason this has not been sent sooner is that we had to close up last fall on account of the "flu" and did not reopen until Easter.

However, we are in a fine new building and business is going fine. We couldn't do business without the World—your critical reviews are splendid and have saved us from many a "lemon."

Walter J. Herbes, Manager.

Philipp Film Corporation Organized.

The Adolf Philipp Film Corporation, which was organized a few weeks ago with the well-known author, producer and composer at the head of the concern, have opened offices and studios at 11 East Fourteenth street, New York, formerly occupied by Prizma.

The studos are being entirely renovated and modernized and are being equipped with an entirely new electric light plant.

Kashin to Produce Series.

M. Kashin has conceived the idea of applying his showmanship to the production of a single reel, which will soon be ready for release. At present Mr. Kashin is not in a position to divulge the main title of the series, but in speaking of the picture he calls it "The Greatest Little Feature in Filmdom."

Jack Cohn, who is producing these pictures, is enthusiastic of their possibilities.

Minta Durfee
Mrs. Roscoe ("Fatty") Arbuckle, who will appear in comedies.

Mrs. Fatty Arbuckle to Appear in Comedies

MINTA DURFEE (Mrs. Fatty Roscoe Arbuckle) is one of the few leading women who is going to return to the screen, after a two years' absence, and who is going to star besides. Miss Durfee is coming back with beauty, health, vitality, and personality. Besides being a clever actress Miss Durfee is a scenario writer, and has finished several comedies which will be produced by the company with which she is now negotiating.

Goldwyn Buys Five Plays for Production in Future

SAMUEL GOLDWYN announces five new plays that the Goldwyn Pictures Corporation has purchased for production in the near future.

"The Wrong Door" by Jesse Lynch Williams, will star Madge Kennedy; and Mabel Normand has an unparalleled opportunity to be funny in "Up-Stairs," a picturization of the novel by Perley Poore Sheehan, author of "White Tigers," "The Whispering Chorus," "God's Messenger," etc.

"Heartsease" is another play that Goldwyn will put into the hands of the directors shortly. It is the work of Charles E. Klein. The cast for this play has not yet been definitely decided on.

"Lord and Lady Algy" is the all-star play by R. C. Carton that gave William Faversham an extra triumph last year. Tom Moore will play in the picture for Goldwyn. Indeed, work on this at the Culver City studios has already been begun. Naomi Childers will play Lady to Moore's Lord.

The fifth picture that Goldwyn has contracted for is a big new Rex Beach production, entitled "The Girl from Outside." Reginald Barker, director of the Rex Beach photoplays is working on the new vehicle now.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

RALPH RUFFNER writes that no one told him about the American Theatre advertising. He passed a man on the street carrying a zinc cut "too large for other than a full page," and he figured that the prices would be shoved up, so he took a chance. He had had a page prepared for the Paramount stars, but first the flu and then the strikes made it expedient to hold it back, so he shot it over and waited. If there had been no raise in the American prices he would have been up in the air, but he took a chance and won. That's Ruff. He is on the job and gets things over on that account. We still do not see any reason why the American should not have run up the rate. Either this must be done or some good pictures will not be seen, but Ruff clears the newspaper men of unethical conduct. He just happened to run into that man with a cut and the rest followed in the natural order.

Playing It Up.

Here is a half page from a Baltimore paper for "The Heart of Humanity." Baltimore rates are rather high, compared with other cities, and a half page represents no small outlay. The display is a solid cut, mortised to let in the displays, and to this extent the artist has done well, but a further expenditure of two or

A Half Page Cut in Which Routing Out the Dead Space Would Have Doubled the Value of the Display.

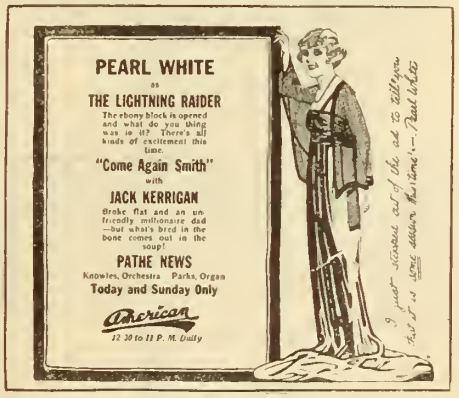
three dollars to rout out the background of the cut would have made a wonderful difference in the value of the display, not only pictorially, but in attraction. The color value of the face and the background is so nearly equal that the cut sinks into the space. Throwing the figure against white space would have meant a very great deal to the announcement. These little things seem to escape the average showman. He does not seem to stop to consider the eventual average result. If the drawing looks all right he passes it. He does not stop to consider how the newspaper reproduction will appear, and yet he alone sees the drawing. The thousands of readers see only the reproduction. As a matter of safety it would be wise to rout out **all** portraits when used in reverse frames, merely for the added value of the display and without considering the artistic effect. Here the artistic effect would also have been enhanced.

From Mr. Raleigh.

A. C. Raleigh, of the American, Butte, Mont., sends in a batch of stuff done by himself. He writes that he has such trouble getting material that now he makes a practice of saving illustrative matter from the trade papers, which he can work up into line drawings when he gets no stills from the exchange, and he seems to have no more luck with the exchanges than the rest of the exhibitors. With a supply of trade paper stuff, he can go to work without waiting to see if the exchange comes across at the eleventh hour and fifty-ninth minute. A four elevens for "The Light of Western

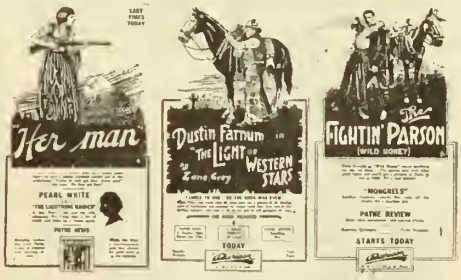
A Four Elevens from the American, Butte.

Stars" shows up all right because the stuff comes out black. If the ink happens to go wrong or the paper is not just right, it is 44 column inches gone to perdition; but this time it seems to have been a safe play. All the same, those reverse cuts are apt to be loaded, and we would leave them severly alone. It does not pay to trust everything on the ink being stiff enough or the paper not too soft. It is just as easy to get out something that will be fool proof on the press, and often it is easier. Take for example this four eights with its type announcement. This works just as well


PEARL WHITE
in
THE LIGHTNING RAIDER
The ebony block is opened and what do you thing was in it? There's all kinds of excitement this time.
"Come Again Smith"
with
JACK KERRIGAN
Broke flat and an unfriendly millionaire dad—but what's bred in the bone comes out in the soup!
PATHE NEWS
Knowles, Orchestra Parks, Organ
Today and Sunday Only
American
12 30 to 11 P. M. Daily
I just stepped out of the ad to tell you that it is some session this time.—Pearl White.

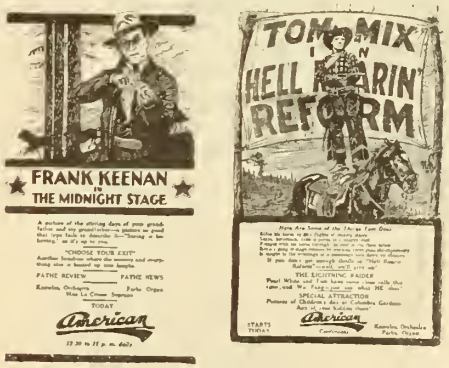
A Four Eights That Will Always Come Up Better Than a Reverse Cut.

and the stuff will show even if the paper is too absorbent. The script message off to the right is excess baggage. If you twist to read it you will find, "I just stepped out of the ad to tell you that it is some session this time. Pearl White." It serves some purpose in telling that the sketch is supposed to be of Miss White, but it would have been better had it been written so that it might be read without doing a contortion act. The humor of the text is a trifle clumsy in that it does not strike in. It seems to be an effort to work along the Ruffner lines without having the Ruffner jazz. The third display shows three designs pretty much alike in that they carry silhouetted figures with the title and star in white against black. That may be all right, but



A Trio of Three Twelves Built Along the Same General Lines.

it is taking an awful chance. Mr. Raleigh seems to be going in strong for the reverse stuff lately, but he will get bumped in time and change his mind. The stuff is effective if it comes out all right, but it is not always certain to come out all right. Mr. Raleigh is planning to sell his cuts to exhibitors, and he will not give general satisfaction with those solid blacks. The last example shows a pair of three column spaces, one ten and the other eleven inches deep. These are better because they will print on almost any sort of paper and give reasonably good results, though the Mix display will require a duplication of the title to get it over. In a good display the title should



Three Tens and Three Elevens With Good Line Cut Attractors.

always be in type to get the best results, even where the title is included in the design. In such a case there should be a mortise for the type, but it should be type, and it should be so prominent that the person who barely glances at the space comes away with the suggestion of the title. Another of Mr. Raleigh's spaces gives a type mortise to Tom Mix jumping his horse from a second story balcony, but the enveloping cut shows him climbing the side of a cliff, though nothing is said in the text about the cliff. Here

the chance to clinch the big jump is lost, and nothing is gained through the drawing used, since it is not connected up with the text. Where possible the text should refer to the attractor or the drawing should amplify the text.

Needs Cuts, Too.

Harry J. Wendland, who used to be with Ralph Ruffner in Portland, writes that since he was discharged from the service he has been with the T. & D. Theatre, in Sacramento. He sends in some of his displays, adding that often he has little to work with other than "the thin blue air about me." At times this seems to help, for the self-reliant man, thrown upon his own resources, is often able to turn out better work than he would did he have cut material at his command. Take these two displays, for example.

T&D THEATRE
GO WHERE THE CROWDS GO
A BIG PROGRAM OF DRAMA, COMEDY AND SINGING
Commencing To-day—Four Days
Gaby Deslys
in
"Infatuation"
May Allison
in a play of dancing sunlight
'Infor Thirty Days'
Sailor Spaulding
SINGS—DON'T MISS THIS TREAT
A VITALLY INTERESTING FOOD WEEKLY, TOO
T&D THEATRE
GO WHERE THE CROWDS GO
—"Just like a man"
Now New York Society is Not an Adamless Eden—You Should See
"Virtuous Wives"
Anita Stewart
It's the Film Sensation of the Year — Everywhere
"FAITH" with Bert Lytell
Maurice K. C. Smith at the Organ

A Pair of Two Tens in which the Attractor Cut Does Not Equal the Straight Display.

That on the right, for "Infatuation" was made up with what the newspaper was able to give him. He had a cut for the other, yet we think that the "Infatuation" display is the better of the two. There is more strength to the stock circle than to the triple cut. The cut means nothing in particular, and it does not catch the eye as does the circle, while we like the manner in which the arrow dash connects the name with the title. There is less type in this display, so the argument is more strongly presented. The display on the right is somewhat

T&D THEATRE
GO WHERE THE CROWDS GO
TODAY
MONDAY
TUESDAY
A PROGRAM OF EXTRAORDINARY EXCELLENCE
GAIL KANE
"WHEN MEN BETRAY"
On account of this unusual attraction we advise coming early.
AFTERNOON SOLOIST EVENING
Enrico Aresoni
FAVORITE GRAND OPERA SELECTIONS
Although this is a big show the price remains the same. Mat. 10c. Eve 15c. Plus tax.
Mary Miles Minter
"ROSEMARY CLIMBS THE HEIGHTS"
For Laughing Purposes—A Comedy—Vivacious—Vivid—Varied.
DOORS OPEN 11 A M

A Three Sixes in which the Main Title Is Blanketed.

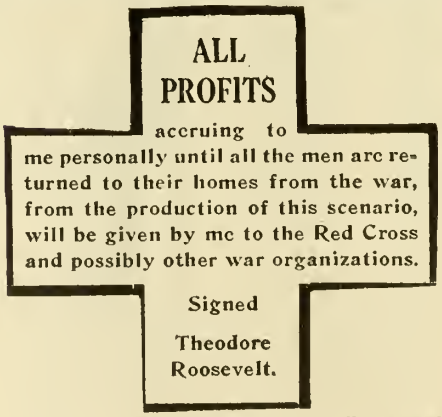
diluted by the descriptive matter, which may help sell the story, but which could have been pulled in a little to get a larger display for the name and title. All that follows "Just like a man" could have been put in an eight point, set eighteen or twenty ems, without losing its chance of being read. The "Just like a man" will assure that. The rest can run smaller. This is a point to be remembered in selling talk. If you can get interest with a striking line, the rest does not have to be displayed largely. Another display without a cut is a three sixes. Here the box for the soloist robs the title of the major part of its display value. We think that a box half that

A Pair of Two Sixes in Which Reverse Cuts Show Well.

size would have worked as well and would have let the main title in with a larger letter. And the title has some selling value of its own. Doubtless the box was used to separate the two titles of a double show, but if this is so, the main purpose would have been as well served with a smaller display. As it is, "When Men Betray" is lost between the name of the star and the panel. There should have been white space above and below the line to isolate it. In the upright rule work we think we should have used a heavier rule for the outside; about a three point. This would have enclosed the space better. The last display shows a pair of two sixes with the reverse cut coming out better than usual. The clippings are from the actual page and not from specially pulled proofs, and yet the black is a dead black, which brings up the white lettering. Very few daily papers give as good presswork as this, and give it so regularly. Here the reverse cut works better than does the portrait, but in a majority of instances the reverse would be true. Mr. Wendland also gets out the publicity for the Strand. On one space he comments, "I haven't much heart for old plays." The old play is one of the Paramount reissues, and we think that it would pay to get interested in them, since most of them represent the cream of former production and should pull hard with those who remember pleasantly their first showing. A good advertising man does not play favorites.

Made It a Cross.

The Apollo Theatre, Kansas City, Mo., made a special play on "Our Teddy" with the Red Cross angle, and all of the advertising carried the Red Cross provision

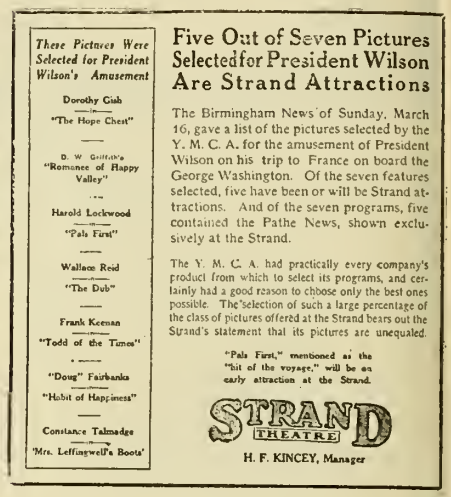

ALL PROFITS
accruing to
me personally until all the men are returned to their homes from the war, from the production of this scenario, will be given by me to the Red Cross and possibly other war organizations.
Signed
Theodore Roosevelt.

A Red Cross Form for the Roosevelt Dedication.

set in a cross of rule work to further emphasize this angle. It makes a good eye-catcher and forms a hook up with the Red Cross without too much seeming effort.

Hooking Up.

The Strand Theatre, Birmingham, Ala., did a neat bit of hook-up work recently when it picked from the news columns the list of pictures showing President Wilson on his last trip to France and


These Pictures Were Selected for President Wilson's Amusement
Dorothy Gish
"The Hope Chest"
D. W. Griffith's
"Romance of Happy Valley"
Harold Lockwood
"Pals First"
Wallace Reid
"The Dub"
Frank Keenan
"Todd of the Times"
"Doug" Fairbanks
"Habit of Happiness"
Constance Talmadge
'Mrs. Leffingwell's Boots'
Five Out of Seven Pictures Selected for President Wilson Are Strand Attractions
The Birmingham News of Sunday, March 16, gave a list of the pictures selected by the Y. M. C. A. for the amusement of President Wilson on his trip to France on board the George Washington. Of the seven features selected, five have been or will be Strand attractions. And of the seven programs, five contained the Pathe News, shown exclusively at the Strand.
The Y. M. C. A. had practically every company's product from which to select its programs, and certainly had a good reason to choose only the best ones possible. The selection of such a large percentage of the class of pictures offered at the Strand bears out the Strand's statement that its pictures are unequaled.
"Pals First," mentioned as the "hit of the voyage," will be an early attraction at the Strand.
STRAND THEATRE
H. F. KINCEY, Manager

A Three Sevens Hooking the Strand, Birmingham, with a News Dispatch.

told that five of the seven selected stories were to be seen at the Strand. This was a general news dispatch, but the Strand was on the lookout and saw the advertisement which lay behind the story and picked it right up. It took the cue promptly, and the text tells the argument forcefully. Presumably the best seven

"They Thought They Were Women Haters"
The Darling of Three Screen
MARGUERITE CLARK
In Her new Paramount Production
"Three Men and A Girl"
From the famous play by Edward Childs Carpenter, "The Three Bears."
"Big V" Comedy
Pathe News
MONDAY — TUESDAY — WEDNESDAY
10¢ STRAND THEATRE 20¢
Thursday — Friday — Saturday
WILLIAM S. HART
In His New Production — The Best Yet —
"The Poppy Girl's Husband"

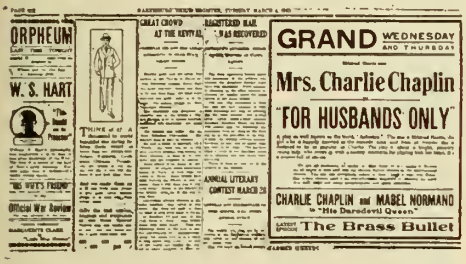
A Three Tens in Which Type and Art Work Are Combined.

pictures of recent release were selected for the use of the President, and the Strand had five of the seven booked, which argues that it offers its patrons about the best to be had. The second space is a three tens giving an idea of their general advertising; a combination of art work and type. The break between the cut and the text is a bit severe. A better design would have given a drop on the sides to work the cut into the type space,

but the artist carries out the idea very well, and the cut will help sell the picture—which is the real test. We do not admire the use of a script for the main title. This is one point where the clearest possible type should have been employed, but instead a rather difficult script has been used. It would be both cheaper and more effective to work all of the lettering in type and leave the design to the artist. Type is merely the clearest possible letter, and unless the hand lettering approximates the type its use is costly, and if it does its use is a needless expense. It does not seem to belong in either case.

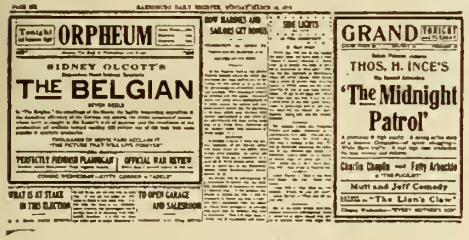
Quiet in Harrisburg.

Things have been quiet down in Harrisburg, Ill., lately. Steve Farrar has been resting up his opposition, and they have not had a decent scrap for a couple of weeks. Steve even dropped to a single eight for one issue to the other house's three eights. It was his last day with a



A One Eight Against a Three Eights from Harrisburg, Ill.

reissued Hart, and they were coming pretty well, so he dropped down to a single and let the Grand have most of the space. Steve has started to run a Hart series, and he makes it plain that it is reissued and not a new play. It is just as good a play reissued, but he states in all his advertising that this is its second time, and leaves no loophole for a comeback. On the other hand, the Grand is using reissued comedies without qualifying them as reissues, as the Chaplin-Normand comedy shows in the space. But



A Three Sixes in Opposition to Two Sevens in Which the Additional Four Inches Makes the Space Look Much Larger.

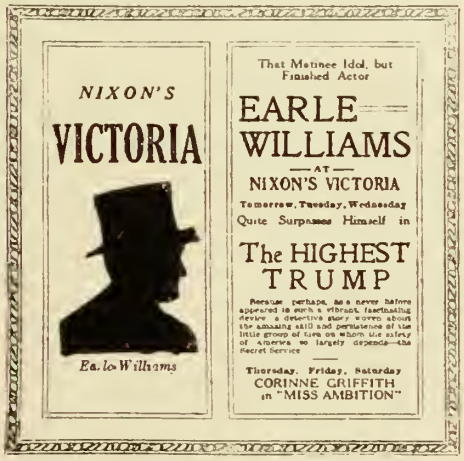
Steve does not always let the Grand have it all. The second example shows his three sixes against the Grand's two sevens. He had something he wanted to

Where Three Sixes Are Dwarfed by Three Tens.

tell about, so he took more space, but he did not splurge. He gets a very good straight make-up, and by going across three columns he gets a much larger showing than the additional four inches would suggest. As a general thing width in an advertisement suggests size rather than length. Always it gives a better display to the main title, unless the title is one short word, and the only objection lies in the length of the small type lines. An eight-point three columns wide is a little too wide. It would be better to make two matched banks of a column and a half each. In the last example, Steve takes the small end again with three sizes against the Grand's three tens, but the Grand advertises two bills in the single space to use up all of the room. Steve does not even use an underline for his following bill. He just rides tight. We don't know what the local editor thinks. He was getting rich off the theatres not long ago.

Very Neat.

Here is a pretty space from a recent issue of the Baltimore Sun. It drops only 4¼ inches across two columns, yet it gives ample display, a lot of selling talk and the name of star and play in large type.



A Double Four and a Quarter Which Looms Large on the Page.

More than that, it stands up well on the page because there is plenty of white space in addition to the text. The composition is unusually good, and it is passed along as a suggestion to others. A stock

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

border can be used in place of this specially drawn frame. The essential is the double panel.

Good Revenue.

Some of those towns in southern Illnois must be good places for editors. The Mt. Vernon daily in a recent issue carries 106 column inches for picture theatres and 26 inches additional for a touring show and a basketball event, nearly the entire page being given over to amusements.

A Page from a Southern Illinois Paper Which Is Almost Wholly Given Over to Amusement Advertising.

This is above the average, but the regular daily use of from 20 to 30 inches is not uncommon. The motion picture has been a life-saver to some of the small towns, which in earlier days was fortunate if it got a few inches weekly from the touring combinations. And they are getting a dollar top for "Hearts of the World." Just think of that!

Here's an Idea.

This three sevens from an Indianapolis paper is for a vaudeville house, but the idea can be made just as good if taken on for pictures. The black cut throws

An Advertising Layout That Gives Special Prominence to the Announcement.

the single column white into such relief that it shows better than would the same space taken for type alone. The two parts of the reverse cut can be held over and used more than once, if desired, with the copy changed in the middle space.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

As to Increased Amperage and Screen Illumination.

Recently we discussed, at some length, a statement by Wm. Roy Mott, Research Laboratories National Carbon Co., to the effect that increased amperage stabilized the bright spot of the crater and thus increased the screen illumination, although back testing seemed to prove that no further illumination could be had through increase of crater size.

Mr. Mott replies with the following: "Dear Mr. Richardson: You have done me the honor to ascribe to me, in your Feb. 22 issue of the Moving Picture World, a discussion of the reason for increase in light with amperage when crater area exceeds the capacity of the lens system as determined by back testing. The explanation ascribed to yours truly was that 'the brightest portion of the crater becomes more stationary as the current is increased, whereas it wanders considerably at lower amperages.' This explanation is quite right, both as regards slow movements of the arc, but more especially as regards a rotatory movement of the direct current arc with a frequency of two hundred to four hundred times a second. This movement is so rapid that it entirely escapes the eye and can not be seen at all on the screen, as you truly say that at, say, 'eighty amperes the screen brilliancy is, so far as the eye can discern, absolutely constant, yet if we increase the amperage to 100 there is a very decided gain in screen brilliancy.' On this point of increased light with increased current, we have obtained the following data, using our small Silvertip negative lower in the usual sizes recommended for the currents used. Columbia cored uppers were used with the carbons at 25° angle upper and lower. The usual standard lens system was used consisting of 6½" 7½" condensers with one fourth size objective lens.

"The screen candle power was determined with a Scharpe Miller Photometer Lamp standardized by the Bureau of Standards at Washington. The screen was a 7x9 ft. with a 67 ft. throw. The entire purpose was to obtain the per cent. gain in candle power with increase in amperage, using proper size trims corresponding to the amperage.

"Currents increased:

30 to 50 amperes gave 160 per cent. gain in screen candle power.
50 to 70 amperes gave 46 per cent. gain in screen candle power.
70 to 90 amperes gave 18 per cent. gain in screen candle power.
90 to 110 amperes gave 15 per cent. gain in screen candle power.
110 to 130 amperes gave 12.5 per cent. gain in screen candle power.

"This data proves that at high amperages there is a considerable gain in candle power, although by back testing a flat curve would be expected. The reasons for the considerable gain beyond the theoretical is probably, as you say, due to the lens system having a slight additional capacity, although it is my impression that back-testing with a lighted screen source would give a rather flat curve. This leaves the need for accounting for a considerable candle power gain and brings us back to the peculiar nature of the arc and the positive crater in showing on direct current, a steady large power absorption at the positive and a very steady light in regard to crater brilliancy and in regard to a steady white color. This steadiness is so great that several scientists have proposed it as a standard for light intensity and color. However, while the very brightest part of the arc reaches a "maximum brilliancy of the crater which is independent of the current flowing in the arc, yet the average brilliancy of the incandescent portions increased both with the intensity and density of the current, until the crater was well saturated." This condition has been investigated by Blondel, Silvanus P. Thompson and Trotter and many other brilliant scientists. Thompson says (see Cantor Lectures—The Arc Light—page 31, of book published in 1895, London, by William Trounce, 10, Gough Square, Fleet street, E. C.): 'When you project upon the screen by means of a good achromatic lens (such as a camera lens) an image of the arc, and adjust it so as to get a good view of the crater, a little care will enable you to discern, as often as not, somewhere in the middle of the luminous crater, not always exactly in the center—a nebulous patch, sometimes extending in different directions. This patch is more luminous than the surrounding surface of the crater.'

"By a rotating slotted disk at 200 to 400 frequency per second, there is observed a bright spot whirling on the positive crater. This is the important arc phenomenon discovered by Mr. Trotter. (See The Electrician, London, vol. 28, page 607, vol. 29, page 11, vol. 33, page 297).

"In searchlight work, it is found that by crowding current on a small carbon a saturation of brightness of the positive crater takes place. In the same way a projector carbon gives most and best light for projection when the carbon is operating at a current as high as possible, but avoiding bad penciling (spindling) due to excessive heating back. A projector carbon size should be selected, with say 5 amperes clearance on spindling. Spindling is very small on Columbia carbons. By using Silvertip negatives on direct current a marked gain is obtained in arc steadiness, and this in turn aids a high saturation brightness of the crater surface. The brightest part of the crater surface corresponds to the sublimation point of carbon at atmospheric pressure. This has a temperature of about 3,700 to 4,100° C. depending on what scientist is taken as an authority on the temperature of a positive carbon arc. The sublimation point corresponds to the boiling point and applies to those materials that do not liquify when they vaporize. Carbon does not liquify at arc temperatures. Like the boiling point of water, the temperature of the positive crater reaches a maximum limit which is fixed by the sublimation temperature of carbon. The best way of increasing the intrinsic brightness of a pure carbon crater is to put the arc under great pressure. This has been done by Lummer and he found that the brightness of a positive crater of a carbon arc could be increased eighteen times by operating at 22 atmospheres, the brightness reached was close to the intrinsic brightness of the sun and a temperature of about 6,000° C. instead of 3,700° C. to 4,100° C. of the ordinary carbon arc. These results could easily be predicted because increase in atmospheric pressure raises the temperature of boiling points and sublimation points. Now, if we turn our attention to alternating current, we have a period during which the positive crater is changed to negative crater sixty times a second on alternating current of 60 cycle frequency. The result is that the crater is of smaller size and cooler on the average with alternating current and gives a yellower light.

"The defects of alternating current in wave form and color of light are enormously improved by the use of white A. C. special carbons, which have a bright light giving arc stream adding to the candle power of the crater light. This also improves the arc so that it becomes very steady with very little noise. The flame material allows of the arc starting quicker when the current passes through zero on the instantaneous path of the alternating current. The arc voltage breaks through much quicker because flame material allows the arc to start at a lower arc voltage. All this makes the light of a white A. C. special projector wonderfully better than the neutral old A. C. carbons. The light production of arc stream of a flame arc is illustrated by fig. 2 taken from Child's beautiful work on the instantaneous arc phenomenon when with rotating disks, enabling the arc to be studied in sections corresponding to one hundred thousandth part of a second.

"In regard to the promised articles, we apologize for our delays. Our only excuse is that we were very busy on war work which we believed helped lick the Kaiser. We thank you most kindly in inviting and in commanding us to contribute to your interesting columns. We plan to send you more later.

Yours sincerely,

WM. ROY MOTT,
Research Laboratories,
National Carbon Co., Inc."

Freely granting the truth of all neighbor Mott says, we do not see that it alters the truth of our remarks with

regard to this matter. Mr. Mott's letter is both enlightening and interesting. He is an able man in his field, and you may take it from me, there are still much good work to be performed in that field before the projection crater reaches its maximum efficiency. The Sun-lite arc produces a wonderful imitation of sun light. We don't see why the chemicalizing which produces that result in the sun-lite arc cannot be adapted to the projection arc. We have repeatedly said, and do now again say, that it is our opinion that chemicalizing of the carbons has great possibilities. We said this more than six years ago and were promptly sat down on (as nearly as they could perform that function) by the carbon folks. Yet lo and behold, they now have chemicalized their A. C. carbons in such a way as to secure really wonderful results. Let the good work go on, brother Mott. Get busy on the D. C. carbon. There's a g-r-e-a-t B*I*G possibility there.

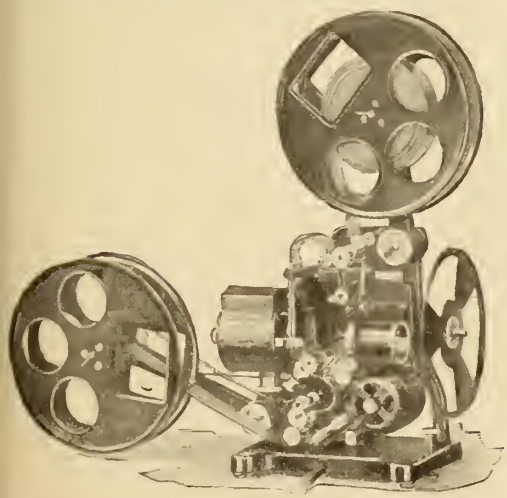
But to get back to our subject. We believe that between our February publication and the receipt of Mr. Mott's present communication, Brother John Griffith has solved the whole problem, as per recent publication in this department. But it was Mott's letter which brought forth Griffith's solution, so there was no lost motion. And verily we are learning very fast—all of us—regarding what actually takes place in the optics of the projector. Yea, verily are we, but there is still very much to learn. Let the good work proceed. Glad to have your contributions, Brother Mott. They are full of meat, even though we feel constrained to take issue with your conclusions occasionally.

New Portable Projector.

The Peerless Projector Co., New York City, is placing on the market a mighty clever little portable mechanism for projecting standard film.

This little projector, when equipped with plain reel arms, as illustrated, (instead of magazines) and folded up for transportation, occupies a space of less than 1 cu. ft. To be exact, its size is thirteen inches long, thirteen inches high, and eight inches wide, and weighs only twenty-three lbs. Within this space is contained the lamphouse, the reel arms, the motor, the revolving shutter, rheostat, current wiring, and all the mechanism. When equipped with detachable magazines, it is about two and a half feet high.

The machine uses either a 14-volt 2-ampere, or 14-volt 4-ampere special argon gas-filled Mazda lamp. The shutter is a three winger, having three equal 45° blades, passing 62½ per cent. of the light.



The intermittent is of the eccentric star and cam type, for which the makers claim very great advantage. The machine equipped with enclosed magazines weighs about twenty-seven lbs. It is capable of projecting upon a modern semi-reflecting screen, an acceptable picture ten feet wide in a dark room. The machine is mechanically well built, and in addition to its utility in the portable projector field, it has great possibilities for film editors.

In the illustration, we see the machine equipped with plain reel arms instead of the magazine reel arms. By unbelting the motor and attaching the crank, the film editor may project his film at very considerable less than normal speed without objectionable flicker, and cut or edit his film with almost the same convenience as on the rewind table.

We would recommend to film editors that they examine into the possibilities of this little projector. In our opinion, they will find that they "need it in their business."

It may be remarked in passing, that by using the 2-ampere lamp consuming only 30 watts, the heat is so slight that the film can be run very slowly indeed, or can even be stopped in the full light, providing the stoppage be of reasonable duration. This is, of course, a very advantageous feature to the film editor.

Another From Vancouver.

R. G. Pollock, Vancouver, sends his views on the point of greatest concentration, as follows:

"Dear Old Friend: In February 22 issue you ask us to sit in on the Kellner-Griffith discussion re proper place to focus image of crater. Thanks, Brother Richardson, for stirring me up. Here am I who have been a consistent reader of the department for six years past and never got shaken out of my hard shell until now. Enclosed find diagram which is, I think, almost self-explanatory. Will, however, add just a few words to make the meaning still more clear. Will try to avoid unnecessary repetition of data already published. Since there is no place at which the crater could be in exact focus, "image of crater" must be taken to mean that plane or position where it is most nearly in focus, which same is shown in diagram at E-F.

"There being two separate optical systems in use, the first being the condenser, with the crater for a light source, which same the condenser projects to the film, and the second the projection lens which uses the film (illuminated by the first light source) as its source of light, which same is projected to the screen. Now the film and screen being at exact conjugate foci points of the second optical system, it follows that whatever conditions obtain at the film must and will be faithfully reproduced at the screen. It therefore becomes of paramount importance that the film be placed at that plane of the condenser light beam where it will receive the greatest amount of evenly distributed, clear, white light, which condition we find to obtain within the boundaries of the rhomboid A B C D in the drawing. The widest part of this cone of white light will be found at line G H (I should have said the vertical section having the greatest area), it therefore follows that at line G H we would not only have the point where we get the purest white light, but also at the point where we can utilize the greates proportion of it, hence get it at the lowest possible cost. If the image of the crater were focused in the objective, or on the back lens of it, to get clear white illumination on the film, hence on the screen, it would be necessary to have a very large, hence extremely wasteful spot at the aperture, without any gain sufficient to compensate for the loss. Glad to see by last World that you are back on the job. Don't cash in your mortal checks until you've paid us at least another visit."

Don't know about the visit thing, friend Pollock, but I'm not going to muss up the inside of a hole in the ground yet awhile. Don't know just how you arrived at the angle of line E F, but it impresses me as being just about the

angle the image of a properly trained, well behaved crater would have to the film. But it seems to me the crater image would then be in focus along line E-F. Just how do you get your rhomboid of white light extending from A to C? I'm not disputing, mind you—I'm after information.

There is one feature you all seem to be overlooking, however, viz., the fact that with the crater in exact focus at the film, there is apt to be a white ghost in center of screen, same being the core. It is for that reason I have always advised focusing a bit behind (on condenser side) of the aperture. It seems to me we may safely assume that the point of greatest concentration is where the core of the carbon is in focus, and if that is true, then I would say the point of greatest concentration should be located perhaps one inch back of the film —condenser side.

Unions and Knowledge.

A New York projectionist sends in some verses, clipped from current issue of I. A. Journal and asks: What do you think of this, brother Richardson? The verses read as follows:

A CHANGE OF PLAN.

By Berton Braley.

He'd read all the dope on attending to work,
And toiling to suit your employer;
He knew that to loaf or to laze or to shirk
Was quite an ambition destroyer;
So he plunged into work with a zest and a vim,
And he did more than double his share of it;
He needed a raise, for his wages were slim,
But he knew that the boss would take care of it.

For hadn't the books made this simple and plain—
That people would recognize talent;
That if you would work with your might and main
The boss, with a manner most gallant,
Would give you a raise, though you said not a word,
To show you were worthy of credit;
So he toiled and he sweated, but nothing occurred.
And life didn't go as he read it.

The boss was aware of his merit, all right,
But he said, "Why the deuce should I raise him,
So long as he's willing to work day and night
For what his position now pays him?"
But, weary with waiting, the worker grew wise,
He said to himself, "Why, dod rot it!
These books on success are a bundle of lies"—
So he struck for a raise—and he got it!

As to the "poetry," why I was chiefly surprised that the editor of our journal allowed it space, not that there really is anything wrong with the verses, as such, or with what is probably their real meaning. The trouble lies in the fact that the average, unthinking man will draw the conclusion that faithful service has no value, that knowledge is of no value, and with the further fact that this idea has the indorsement of the Journal editor.

I very much doubt if Braley, writer of the verses, really himself intended to convey the idea that the acquirement of knowledge of one's profession, or trade and the giving of faithful service are undesirable things, and I very well know the Journal editor holds no such views. But that, nevertheless, is exactly the meaning very many will read into those verses, hence their publication in the official journal is decidedly unfortunate.

This department has, times almost without number, advocated faithful service in return for fair recompense, and for that matter, faithful service in any event, because the public and the motion picture industry should not be made to suffer because the projectionist is not paid a fair salary. This department also has, times without number, advocated organization and the adoption of a minimum scale—union scale. It has itself been instrumental in the formation of several unions, and has certainly done its full share in the organization of the men. I. A. organizers have told us the work of the projection department has aided them immensely, making organization very much more easy. We believe thoroughly and completely in organization. We believe in the union minimum (not "wage") scale. We believe firmly and absolutely in forcing exhibitors, if necessary to pay the union minimum scale, which is, however, only to be regarded as a MINIMUM, to be paid to the men of mediocre ability. We believe thoroughly in the projectionist giving efficient, faithful, 24 carat work while he is on the job. We believe absolutely in the projectionist acquiring thorough knowledge of the technical end of his profession, and that increasingly the boss will and DOES recognize talent. If he doesn't, why is it that pretty well all over the country we find a liberal sprinkling of projectionists who receive MORE THAN THE UNION MINIMUM SCALE? Answer me that, Mr. Braley! We have quite some of them right here in New York City. True there is not the recognition to ability there should be, but that is very largely the fault of the various unions themselves, which harp upon the union scale as the beginning and end of everything. Unions deliberately drill into the exhibitor the proposition that the union scale is all that the projectionist wants, instead of letting it be known that it is merely a minimum, and that high class men ought to be paid more.

And do you know the result of this foolish course? Well, I'll tell you. The average man who has ability and brains, studies his business and becomes a high class projectionist, soon finds he is up against a false barrier raised in the mind of exhibitors as regards the union scale. He finds that whereas the scale acts splendidly in raising the men to a certain point, which is far above what they would ever, except in very isolated instances, have gotten without the union, beyond the level of the scale the exhibitor just simply cannot see, because he has had "union scale" drilled into him as a dead level proposition. He finds advancement beyond the scale so difficult that he seeks other, better avenues of money making, and thus the profession is continually bled of its very best men.

High class projectionists in large theatres should, and I firmly believe one day will receive at least $5,000 a year. One hundred dollars a week is indeed small pay for the responsibility of such a position. But you may take it from me as an accepted fact that no such salaries will be paid unless the men make themselves worth that money and then insist on receiving it. Mr. Braley is right in his "Why in the deuce should I raise him, etc.," but the union, while it accomplishes a meagre wage scale, cannot and probably never will accomplish real salaries. That is up to the man himself.

From Denver

Old timers everywhere, and all New York City projectionists will recognize the accompanying picture. Costello is one of the old guard. For years he was active in union affairs in New York City, but poor health finally drove him to the mountains—Denver, where we bespoke for him that which he tells me he received, viz., a cordial reception from the Denver men. For Tom is a good projectionist, and as fine a fellow personally as you will meet anywhere. One of those we love to call "real guys." He is recovered in health, praise be! Wonderful what that old Denver thing does for a feller after the eastern M.D.'s have given a clear ticket to the Hereafter. Instead of dying, according to directions, the darned chumps go to Colorado and—get well. Tom writes interestingly:

Tom Costello.

"Local 230 presented a new wage scale to Denver managers recently. It was to become effective March 22. Friend Manager, of course, considered this an outrageous thing to do, and trotted out the usual line of somewhat shopworn, but still serviceable arguments. The scale is now in effect. Nuff sed. It calls for 35 beans for Chief Projectionist, and 30 seeds to the second man, with a six and one-half hour day, seven days constituting a week. The members of 230 surely deserve the advance, for they are a progressive bunch, having installed an educational department which is second to none in these United States. The equipment consists of a Power's 6-B, a Simplex, Type S and a Motiograph De Luxe. There is a motor generator set and other electrical appliances. The class in motor and generator repair and maintainance will have brother Lunnon, who holds a responsible position with the Mid West Electric Company, as instructor, assisted by brother Gay White, Chief projectionist of the Rialto and Princess theatres. Brother Ed Shields has mounted the working parts of each machine on a board and will supervise a class in repair work, assisted by brother Kitzman. The latest books on electricity will be found in our well equipped library; also copies of the Moving Picture World, and, of course, Richardson's Handbook, without which it would not be complete. We also intend to get all the questions and answers which have appeared in the Department during the past year. The department will be self-supporting, as a majority of the film concerns will have their films projected at our room. We will also have a film renovating machine and, for the boys' amusement, a pool table. Brother Ed Shields has been appointed by the Colorado State Federation of Labor as an organizer. Realizing that the managers (the real ones, at least) read the department, I cannot, without spilling the beans, say what lines he will follow. Jimmy Dooley, our President, is another live one. He received a wire that Cheyenne had to be re-organized, as the draft had blown all the union men into the military. So Dooley grabbed his toothbrush, took the first train to that city and in one day organized its new bunch of men 100%. And did that satisfy our Jimmy? It did **not.** He went before the Cheyenne Trades and Labor Assembly that evening and presented to that body a resolution demanding the passage of a city ordinance licensing projectionists, suggesting the City Electrician, the Fire Marshal and one practical projectionist as the examining board. He is since in receipt of advices that the ordinance is on its way to enactment. We also have a boy here who is as well liked by the managers as is Mr. Wm. Hohenzollern by the Yankee Dough Boy, viz., our Business Representative, Bud Graham, who is on the job something less than 22 hours a day. He believes in speaking softly, but in carrying a fair-sized stick. Says the latter is necessary. 'Spect it will be only a short time 'till we'll hear big things about Bud."

Glad to know of that educational department. Remember, however, its not the mere possession of an educational department, but what use you make of it that counts. But I guess 230 will use it, for they're a lively bunch alright. It was 230 that, three years or so ago, got for the editor what must have been the bridal suite in Denver's best hotel, took him up, on arrival in the city, showed it to him and informed him it was to leave his grips in. And it was, too, for we didn't see it again until we went at ten next A. M. to get said grips for departure. Oh, yes, they're a lively bunch alright.

But brother Costello, I don't like to believe the Denver managers hate your business agent or that they are so much opposed to moderate, reasonable wage raises as you suppose they are. Doubtless some of them are, but the live, progressive managers realize, I believe, that your business agent is a perfectly necessary thing, and that were they in your place they would have one too. Of course every manager likes to dream he is running his own business to suit his self. As a matter of fact you and I know he is not. He is running it to suit the public, which is **his** boss. In fact the poor chap is such a slave to his boss, the public, that naturally he likes to boss some one in return. Why he can't even select the films he likes for his own theatre, has to get those some one else likes—the public. Of course he puts up an argument against increase in wages. Very likely you would too were you a manager who had never been a projectionist. But I think that the Denver manager, taken as a whole, is too good a business man not to realize that increased knowledge and efficiency in his projection room is going to, in the end, be worth all it costs, and that increased knowledge and efficiency is bound to come with increased salaries. And in these days of high cost of loving and living surely $35.00 is not excessive in a city like Denver. But, brother Costello, I say to 230, as I have said to other unions, it is your duty, as intelligent men —as men of honor if you please—to show sufficient advancement to justify the increase in pay you ask for each year, therefore that instruction room looks very good indeed. Put it to active use. My best to all the boys.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Love Call."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Premier Amour (Andantino), Benoist.
1—T. At Screening. 1:00. Sunrise on the Mountain (Adagio), Borch.
2—D. Interior—Saloon scene. 2:45. Savannah (One-Step), Rosey.
3—T. Mate Allen's kid, the only being. 2:15. Theme.
4—T. On Saturday night at O'Keefe's. 3:00. Hunkatin (One-Step), Levy.
5—T. O'Keefe, there isn't a chance. 2:15. Sinister Theme (Andante con moto e Misterioso), Vely.
6—D. O'Keefe grabs Billie. 2:15. Agitato No. 6, Kiefert.
7—T. I'll break every bone. 2:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
8—T. Kid, you're a woman now. :45. Theme.
9—D. When Mate Allen starts to door (watch for shots). 2:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
10—T. Who shot first? 1:30. Heart Wounds (Expressive-Dramatic), Grieg.
11—T. Dawn. 3:15. The Last Spring (Andante Pathetic), Grieg.
12—D. After fadeout—Joe Emory with sheep. 1:30. Pastorale, Kiefert.
13—T. In the long lonely watches. :45. The Long, Long Trail (play pp).
14—D. When Billie falls off horse. 1:45. Light Dramatic Agitato No. 1, Luz.
15—D. Joe places Billie on couch. :30. Theme.
16—T. The following morning. 5:30. The Morning (Allegretto Pastorale), Grieg.
17—T. Then followed wonder days. 2:00. Theme.
18—T. After a long, weary ride. 1:15. (Horses Hoofs.) Morris Dance (Allegro Giocoso), German.
19—T. That's some pony. 3:45. Pastel-Minuet (Allegro Gicoso), Paradis.
20—T. Howdy Judge. 4:30. Pulcinello (Humoristic Intermezzo—Allegro), A letter.
21—D. Struggle. 1:45. Agitato No. 2 (Allegro), Andino.
22—T. While Joe was tending his flock. 3:00. Rustle of Spring (Agitato), Sinding.
23—T. Ten o'clock that night. 2:30. Dramatic Andante No. 32 (Moderato), Berge.
24—T. Say, fellows, open up. 2:00. Dramatic Tension No. 36, Andino.
25—T. Brought up for identification . 3:15 . Humoreske (Allegretto Scherzando), Tschaikowski.
26—T. Is there no answer to my eternal call? :30. Theme.
27—T. Miss Tucker's boarding school. 1:15. Capricious Annette, Borch.
28—D. Billie enters dining room. 2:15. Apple Blossoms, Roberts.
29—T. Miss Allen, do you realize. 2:15. Adieu (Andante Expressivo), Friml.
30—D. Exterior—Camp scene. :45. Pastorale (Moderato), Thomas.
31—T. The night of six days later. 1:15. Theme (to end).

"Mary Regan."

Released by First National.

Prepared by George W. Beynon.

Theme—Mary Regan (Moderato), Anita Stewart.
1—T. At screening. 3:00. Serenade (Andantino), Grondahl.
2—T. And of this union. 2:00. Theme.
3—T. Dick Bradley. 1:00. Misterioso (Crafty Spy), Levy.
4—T. The scandal. 2:30. Remembrance (Lento), Barford.
5—T. Please let me go away. 1:30. Dialogue (Moderato), Meyer-Helmund.
6—T. Wine, jazz, lights. 1:30. How 'Ya Gonna Keep 'Em Down on the Farm.
7—T. Oliver J. Morton. 2:30. Le Reve (Andante), Goldermann.
8—T. And a home of splendor. 2:30. At Last (Waltz), Constance.
9—T. In the vast silence. 2:30. Scaramouche (Waltz Intermezzo).
10—D. Mary enters hotel. 1:00. Misterioso (Crafty Spy), Levy.
11—D. Mary enters room. 1:00. Theme.
12—D. Bradley knocks at door. 3:00. Madame Chrysanthemum (Moderato), Messager.
13—T. Days passed. 2:00. April Moods (Moderato), Eugene.
14—D. Clifford reading letter. 2:45. Tendre Amour (Allegretto), Clements.
15—D. Mary entering restaurant. 4:00. Come on Papa (Segue). Ma Cherie (Waltz), Kendall.
16—T. Leaving restaurant. 2:30. Le Retour (Vivace), Bizet.
17—T. As Miss Regan. 1:15. Aida (Lento), Verdi.
18—T. I'm scared for you. 2:00. Theme.
19—T. I was just finally. 2:00. Tu Ne M'Aimais Pas (Moderato), Toulmouche.
20—T. Immediately following a secret. 1:30. Histoire de Blondinette (Allegretto).
21—T. Good Heavens, my father. 2:00. Along Came Another Little Girl, Caryll.
22—T. Long distance Mrs. Brown. 1:00. Crafty Spy, Levy.
23—T. Is Mr. Brown here. 4:00. In the Garden (Piu Lento), Goldmark.
24—T. Married, yet compelled to. 3:45. Melody (Moderato), Friml.
25—T. Away from Mary's influence. 2:15. Hindustan, Wallace and Weeks.
26—T. Safe-tea first. 2:00. How'd You Like to Be My Daddy, Snyder.
27—D. Mary enters apartment. 3:00. Theme.
28—D. Jack lying on couch. 3:00. Andante Dramatico No. 62, Borch.
29—T. These crooks have tricked you. 6:00. Joycelyn (Andante Sostenuto), Godard.
30—D. Lovema enters Mary's apartment. 8:00. Symphony in B Minor (Allegro), Schubert.
31—T. Throw her in a car. 2:00. Sicilian Vespers (Allegro), Verdi.
32—D. Father and Clifford enter to Jack. 1:00. Lamento (Adagio), Gabriel-Marie.
33—T. The city. :30. City of Sighs and Tears (Moderato).
34—T. But one soul was found. 1:30. Theme (to end).

"The Exquisite Thief."

Released by Universal Film Manufacturing Company.

Prepared by James Bradford.

Theme—When You Look Into Her Eyes, Hirsh.
1— At Screening. 2:30. Ripples (Moderato Grazioso), Brewer.
2—T. In a private office. 1:15. Whispers (Moderato), Barrett.
3—T. While at the. 1:30. Intermezzo (Allegretto), Onivas.
4—D. Dining room curtains open. 2:15. Gavotte Piquanie, Pierson.
5—D. Blue Jean enters. 4:30. Woodland Dreams (Andante Cantabile), Vargis.
6—D. Detective released. 1:30. Hurry No. 33 (Vivace), Minot.
7—T. Parasites. 1:30. Dramatic Andante No. 39, Berge.
8—T. Chesterton releases himself. 2:00. The Wooing Hour (Moderato Grazioso), Zamecnik.
9—D. Jean enters room. 2:15. Phyllis (Tempo di Valse), Deppen.
10—D. Jean and Chesterton at table. 2:15. Theme.
11—D. Conspirators talking. 3:00. Dramatic Tension No. 9, Andino.
12—T. They figured it was. 2:15. Mysterioso No. 2 (Moderato), Langey.
13—D. Shaver enters house. 2:30. Allegro No. 8, Andino.
14—T. I know nothing of her. 1:30. Mood Pensive, Applefield.
15—T. Far away. 1:15. By the Mill Stream (Poco Vivace), Smith.
16—D. Police headquarters. 1:30. March Joyeux (Moderato), Chabrier.
17—D. Cabin again. 2:00. Bluette (Allegretto Grazioso), Aitken.
18—D. Jean enters cabin. 1:45. Theme.
19—T. It was Shaver's story. 1:15. March Militaire, Granados.
20—T. Good conduct. 4:00. Theme.
21—D. Jean leaves door. 1:45. Wayside Flowers (Poco lento e semplice), Smith.
22—T. With the new day. 1:15. Valse Idylle, Schmid.
23—D. Shaver enters. 2:45. Turbulence (Allegro), Borch.
24—T. Are you sorry? 1:30. Theme.
25—D. Words—detective approaching. 2:15. Hurry No. 26 (Vivace), Minot.
26—D. Detective opens satchel. 3:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
27—T. Where is he? 1:30. Souvenir (Andante con moto), German.
28—D. Shaver at door. 2:15. Furioso No. 60 (Allegro), Shepherd.
29—D. Chesterton locks men in room. 1:30. Theme (to end).

"Taxi."

Released by Triangle Distributing Corporation.

Prepared by M. Winkler.

Theme—Birds and Butterflies (Intermezzo Grazioso), Vely.
1—T. Thatcher Tremont, who has both. 4:20. Theme.
2—T. Vivien Vivviere. :55. Sidewalks of New York (old New York song hit).
3—T. I'll find some food. 2:50. Impish Elves, Borch.
4—T. Good-bye legacy. 4:50. Capricious Annette (Moderato), Borch.
5—T. Nerve, and plenty of it. 3:55. Theme.
6—T. Mrs. Millyuns and her daughter. 2:30. Three Graces (Allegretto), Herman.
7—T. Far from his beaten paths. 1:45. (continue to action).
8—T. Now I'll hear some real. 4:15. Gavotte and Musette (Allegro), Raff.
9—T. Tam comes into her room. 2:05. Babillage (Allegretto), Castillo.
10—T. When a man hunts a deer. 2:55. Valse Divine (Lento), Rosey.
11—T. Mr. Beamer calls. 1:40. Eccentric Comedy Character, Roberts.
12—T. Mr. Randolph wants you. 2:35. Theme.
13—T. With your holding and. 4:05. Fairy Phantoms (Allegretto), Friedman.
14—T. The following night. 3:15. Sweet Jasmine (Allegretto), Bendix.
15—H. The following day. 1:30. Scherzetto (from Symphonette Suite), Berge.
16—T. The completion of the plan. 1:05. (Continue to action.)
17—T. Bobby's driving an Ajax taxi. 3:45. Sinister Theme, Vely.
18—T. Send all the boys out. 2:55. Clematis (Moderato poco Agitato) (from Boutonniere Suite), Tonning.
19—T. Thank, gentlemen. 2:45. Intermezzo (Allegretto), Pierne.
Theme (to end).

"Redhead."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—Golden Youth (Valse Moderato), Rosey.
1—T. Go easy Daze and Matt. 2:25. Wierd Oriental Dance, Levy.
2—S. Orchestra commences to play second number. :45. Tacet.
3—T. I pronounce you man and wife. 2:35. Mysterious Nights (Valse), Berg.
4—T. In the forenoon. 1:40. Theme.
5—T. That's clean money. 2:55. Dramatic Narrative, Pement.
6—T. Parker Thurlow, banker. 1:45. Andante Doloroso, Borch.
7—T. Some events of the day. 3:35. Cavatine (Dramatic), Bohm.
8—T. It was several days before. 5:20. Song D'Enfant (Moderato), Gabriel-Marie.
9—T. For a few days, Matt. 2:10. Theme.
10—T. The consequence was that Matt. 4:45. Blushing Rose (Andante), Johnson.
11—T. There was no drink. 2:55. Flirty Flirts (Melodious Intermezzo), Levy.

12—T. The Third morning. 2:40. Dramatic Recitative, Levy.
13—T. But for Matt's fifty cents. 2:00. Theme.
14—T. I'll give you twenty a week. 3:55. Rose Leaves (Andantino), Asbleigh.
15—T. And now followed. 2:35. Melody (Moderato), Huerter.
16—T. Mr. and Mrs. Mellowes arrived. 2:30. Tbeme.
17—T. And late that night. 1:40. Capricious Annette, Borch.
18—T. But despite Matt's stated resolution. 1:05. (Continue pp.)
19—T. A few days later. 1:25. Old Timers, Werner.
20—T. Tburlow, I want you to explain. 3:05. Valse Moderne, Rosey.
21—S. Matt in his office. 5:05. Babillage, Castillo.
22—T. It was late that nigbt. 3:30. Theme.
23—Birds and Butterflies, Vely (to end).

"Vicky Van."

Released by Famous Players-Lasky Corporation.

Prepared by George W. Beynon.

Theme—You're So Beautiful (Moderato), Berlin.
1—T. At screening. 5:00. Tbe Enchantress (Light Opera), Herbert.
2—T. Your veil has just come. 1:30. Love's Lightning (Andante), Frontini.
3—T. On their way to New York. 2:15. Theme.
4—T. For the first time. 2:45. Serenade (Allegretto), Piernl.
5—T. To Ruth tbe gloomy. 2:30. Songs Without Words (Allegretto), Tschaikowski.
6—T. Unloved, constantly. 2:00. Pleading (Andante), Wood.
7—T. Time wears off tbe first. 3:15. Sunbeams (Moderato), Helier.
8—T. Ruth gets an inspiration. 3:00. Ma Cherie (Waltz), Kendall.
9—T. And very soon the misses. 2:00. Les Dragms de Villars (1st 27 bars repeated), Maillard.
10—T. In Metropolitan art circles. 2:00. Springtime (Waltz), Drumm.
11—T. Thus introduced. 2:15. Theme.
12—T. And you never saw. 1:00. Jazz Baby (One-Step), M. K. Jerome.
13—T. By the time Schuyler. 1:45. False Faces (chorus only), Wendling.
14—T. That nigbt. 2:00. Reverie (Lento), Drumm.
15—T. In spite of Schuyler's. 2:15. Theme.
16—T. Mr. Commers, make your best. 4:00. Dramatic Tension (play to action), Andino.
17—T. Each of the four women. 1:30. A Little Song (Andante), Erdody.
18—T. A few days later. 3:00. Intermezzo (Moderato), Huerter.
19—D. Detective and lawyer enters. 2:30. Yesterlove (Andantino), Borch.
20—T. So you are Vicky Van. 3:15. Agitato Appassionato (Andantino), Borch.
21—T. Tlhbitts will have to stand. 1:00. Theme (to end).

"Let's Elope."

Released by Famous Players-Lasky Corporation.

Prepared by M. Winkler.

Theme—Golden Youth (Valse Lente), Rosey.
1—D. At screening. 3:20. Tbeme.
2—T. Nora Gail, a young widow. :45. Babillage (Allegretto), Castillo.
3—T. Seeking entertainment. 2:05. (Continue to action.)
4—T. But before Eloise. 1:00. Intermezzo (Allegretto), Puerner.
5—T. Meantime Darrell. 2:45. May Dreams (Andante Moderato), Borch.
6—T. Hilary, won't you please. 2:30. Intermezzo (Moderato), Huerter.
7—T. Announce me. 3:10. Theme.
8—T. Drive me home. 2:15. Dramatic Recitative, Levy.
9—T. You take it entirely. 4:05. Sweet Jasmine, Bendix.
10—T. I have changed my mind. 3:30. Theme.
11—T. I was only trying. 1:30. Love Song, Lee.
12—T. So Hilary opens up. 2:35. Impish Elves (Allegretto), Borch.
13—T. Arrived at last. 4:25. Camelia (Moderato), Tonning.
14—T. This is impossible. 1:40. Theme.
15—T. What is she doing here. 2:45. Humoresque, Kretschner.
16—T. Tbey don't answer. 2:05. Comedy Allegro, Berg.
17—T. Long distance. :50. Birds and Butterflies (Allegretto), Levy.
18—T. Near the witching hour. 3:15. Pizzicato Misterioso, Minot.
19—T. Dawn. 2:35. Dolorosa (Andante Moderato), Tohanl.
20—T. I've got to get away. 2:40. Theme.
21—T. Good-bye, soul mate. :35. Theme (to end).

"An Amateur Adventuress."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Norma Wood—May Dreams (Moderato Romance), Borch.
1—D. At screening. 2:30. Capricious Annette (Moderato), Borch.
2—D. When Claxtonbury opens door. 2:30. Vampire Tbeme, Vely.
3—T. I earn only five dollars a week. 2:45. Flirty Flirts (Capricious Moderato), Winkler.
4—T. Norma could never. 2:00. Theme.
5—T. Once a week George too. 2:45. Path of Flowers (Waltz), Waldteufel.
6—D. When George serves sardines. 1:45. Theme.
7—T. That's what I mean, married. 3:00. Impish Elves, Borch.
8—T. If you think I am going to. 1:15. Agitato Appassionato, Borch.
9—T. Her first step along. 2:00. Birds and Butterflies, Vely.
10—D. When Claxtonbury enters home. 1:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
11—T. I wouldn't lie to you, Eugenia. 3:00. Dramatic Narrative, Pement.
12—T. Why, Mr. Claxtonbury, when you. 4:00. Clematis, Tonning.
13—T. In her new adventure. 2:15. Mysterious Nights, Berge.
14—T. That's awfully old stuff. 1:15. Tbeme.
15—T. And this was Mr. Oliver Morley's. 3:30. Scherzetto (from Symphonette Suite), Berge.
16—T. The lion-hearted fascinating. 2:00. My Hero (from the Chocolate Soldier).
17—T. After dinner, Norma. 2:00. Theme.
18—D. When Norma plays. 1:45. (piano only to action) (telephone bell) Tbe Flatterer (direct cue), Chaminade (segue to theme).
19—D. When Gregory leaves. 2:00. Love's Old Sweet Song.
20—T. After several days of failure. 2:15. Andante Pathetique, Berge.
21—T. What an odd cane. 3:00. Theme.
22—D. When Oliver enters. 4:45. Valse Divine, Rosey.
23—T. By inviting Gregory's. 3:00. Eccentric Comedy Theme, Roberts. Segue to Hunkatin, Levy.
24—T. You have certainly earned your. 1:45. Theme.
25—T. I am sorry you insist. 3:15. Bleeding Hearts, Levy.
26—D. When Norma leaves house. 1:45. Tbeme (to end).

"Just Squaw."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

1—At screening. 2:15. Indian Legend (Lamentoso), Barron.
2—T. After bis mother's death. 1:15. Sinister Tbeme, Vely.
3—T. Eleven years have elapsed. 1:15. Indian Love Song, Lake.
4—T. The phantom outlaw. 1:30. Dagger Dance, "Natoma," Herbert.
5—D. Close-up man on horseback. 1:45. Pastel-minuet, Paradis.
6—T. Twenty years ago Sheriff Hollister. 2:30. Romance, Frommel.
7—D. Exterior—Fawn and man. 1:15. Serenade (Allegretto), Frommel.
8—T. I'd like ter plug Le Gal. :45. Dramatic Andante No. 24, Borch.
9—T. On the morrow. 1:00. Indian Lament, Thomas.
10—D. After fadeout harroom scene. 1:00. Dramatic Tension No. 1, Reissiger.
11—D. Exterior scene. 1:00. Country Dance (Allegro Commodo), Nevin.
12—T. Nightfall. 1:15. Indian Misterioso, Levy.
13—D. After fadeout—Le Gal and two men. :45. Dramatic Andante No. 32, Berge.
14—D. Hollister shooting. 1:00. Impish Elves, Borch.
15—T. Say, tenderfoot, ye'd better watch. 1:00. Sinister Theme, Vely.
16—T. When evening shadows fall. 2:15. Summer Nights, Roberts.
17—T. Days that follow. :15. Tympany rolls.
18—D. Exteriors—Indian hiding note. 1:30. In Poppyland, Alhers.
19—D. When Snake Le Gal grabs Fawn. 1:15. Dramatic Agitato No. 38, Minot.
20—T. Lone Pine at dusk. 2:30. Summer Nights, Roberts.
21—D. Le Gal and Romney enter room. :45. Sinister Theme, Vely.
22—D. Exterior—Indian is seen. 1:45. Indian Legend, Barton.
23—D. After fadeout—Fawn and Breed—Le Gal and men. :45. (watch for shot) Misterioso No. 3 (con moto), Andino.
24—D. Fawn and Hollister. 1:00. Serenade (Allegretto), Pierne.
25—D. Roberts enters cabin with box. 1:45. Crafty Spy, Borch.
26—D. Barroom—Le Gal and Dorr. 1:00. Tympany rolls.
27—D. Interior—Vigilants' meeting. 2:45. Dramatic Andante No. 39, Berge.
28—D. Close-up of Indian. 2:00. Dagger Dance, "Natoma," Herbert.
29—T. I've located the Phantom. 2:30. Dramatic Tension No. 44, Borch.
30—D. When Hollister leaves the room. 3:15. (Horses hoofs) Erl King (Dramatic Allegro Agitato), Schubert.
31—D. Indian holds up Hollister. 1:30. Dagger Dance, "Natoma."
32—D. Fawn on horseback. 3:15. Rustle of Spring, Sinding.
33—D. When Fawn enters Le Gal's shack. 2:15. Dramatic Agitato No. 43 (Allegro), Borch.
34—T. You follow trail me take. 3:15. Peer Gynt's Homecoming (Suite No. 2) (Allegro Agitato), Grieg.
35—D. Hollister and Vigilants enter shack. 1:00. Prelude, "Carmen" (Andante Molto Agitato—play f), Bizet.
36—T. She's Jimmy Dorr's lost baby. 1:00. Prelude C Sharp Minor (Lento Dramatico), Rachmaninoff (to end).

"Bare Fists."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Will You Remember (Valse Lento), Romberg.
1—At screening. 1:30. Huetamo (Allegretto), Ancliffe.
2—D. Boy enters house. 1:15. Dear Little Boy of Mine, Ball.
3—D. Saloon. 1:15. Zoo Step (Allegro), Richardson.
4—D. Shooting begins. 1:15. Hurry No. 3, Minot.
5—T. With his broken-hearted mother. 2:30. Mother Machree, Ball.
6—T. I want you to make. 1:30. Erotik (Andantino), Grieg.
7—T. Carillo. 2:15. Mercedes (Allegro Assai), Miro.
8—T. Boone Travis. 1:30. Cuban Dance (Moderato), Cervantes.
9—T. All bets are off. 1:30. Mother Machree, Ball.
10—T. An awkward encounter. 1:15. Stampede (Allegro), Simon.
11—T. A son of the West. 2:00. Habanera, Herbert.
12—D. Dance hall. 2:30. Granada (Allegro), Lon.
13—T. Family wash. 1:30. Baby Doll (Moderato) (Fox-Trot), Friml.
14—T. I thought. 1:45. Theme.
15—T. Craving companionsbip. 2:15. Land of Joy, Elverde.
16—D. Carillo enters. 2:45. Admiration (Moderato) (Tango), Tyers.
17—T. Reckon you don't want. 1:30. Hurry No. 2 (Allegro), Langey.
18—T. On trial for murder. 3:30. Prelude (Andantino), Damrosch.
19—D. Cheyenne in cell. 2:00. Melancolie, Grainger.
20—T. With a smile on his lips. 4:15. Mother Machree, Ball.
21—D. Carillo on hill. 1:15. Allegro Glocoso (from 3d movement South Suite), Nicode.
22—T. The cattle thieves branded me. 1:30. Evening Song, Martin.
23—D. Cheyenne hits sheriff. 1:30. Hurry No. 26, Minot.
24—D. Cheyenne dismounts. 2:15. Ruy Blas, Mendelssohn.
25—T. I'm sorry, sheriff. 1:30. Remembrance (Andante), Deppen.
26—T. Another homecoming. 1:30. Theme (to end).

Live News from Everywhere

FALKENBURG IS ONE CANNY EXHIBITOR

Instead of the Air, Each Lexington Kid with Fifteen Cans Tied to Him Got One Free Ticket

FOR the tenth successive year Exhibitor R. E. Falkenburg, of the Majestic Theatre, Lexington, Neb., made a big thing of his annual tin-can week, and he reports three definite accomplishments as a result:

1—He cleaned the city of tin cans and made friends with several hundred children.

2—With all the free tickets, his week's total business was ahead of normal.

3—He made every member of the local Women's Club a firm friend.

He "circused" the picture, "Biggest Show on Earth," which he used during the week, utilizing every available billboard in the town. He offered free tickets to children who brought fifteen cans on a wire string, or one seat for an adult for three such strings brought by the children. The freshman, junior and senior classes of the high school were invited separately, under the tin-can conditions; then the west, east and south ward schools in the town were similarly invited, the youngsters coming in a body. The tin-can patrons paid their own war tax, of course.

But Manager Falkenburg raised the admission price on the others to 10 and 25 cents. Many of the children entered on tin-can passes, and their parents paid their own way in.

Speaking of the Women's Club end of the "stunt," he says:

"Now, the Women's Club of the city cooperated with me in this work by having their City Clean-Up Week at the same time as mine, and they advertised my stunt in their notes in the papers. It's an old—old stunt. I have worked it now for over 10 years, I recall, but, believe me, it's better today than 10 years ago, and if any other exhibitor knows of a better stunt to get the Women's Club working for you I sure want to be in on it."

Spring Improvements Are Numerous.

Spring is seeing quite a few improvements in the motion picture theatres of the Middle West. Several new houses are in prospect, some are now building, and many exhibitors are improving their theatres. W. H. Ostenburg, of Scottsbluff, Neb., is building one of the finest motion picture houses in a city of that size in the Middle West. Charles Docekal has opened a new theatre in Abie, Neb., and has bought a new Power's 6-B Cameragraph. F. J. Waugh, of Ewing, has equipped his house with a Power's 6-B and a Minusa gold fiber screen. The Knights of Columbus have opened their hall for motion pictures at Humphrey and have put in a Power's 6-A machine, a new booth and a Minusa gold fiber screen. The High School at Beatrice has put in a Power's 6-B machine and a Minusa gold fiber screen. Tom Hammond, of Anthon, Ia., has built a brand new theatre, equipped up to the minute in every respect with Power's equipment, and will open at once. The big Sun Theatre, Omaha, has put in the latest type of Minusa gold fiber screen.

Utica News Letter

Lintonian Opens May 20.

W. H. LINTON, owner of the Hippodrome theatres at Utica and Little Falls, and also the Richmond at Herkimer, will on May 20, open his new theatre in Little Falls. The name selected is the Lintonian and a beautiful electric sign bearing that name has been erected over the main entrance and marquee. Mr. Linton acquired a long term lease on the old City Opera House and is spending about $25,000 to put it in first class shape as a modern and up-to-date playhouse. The theatre is equipped with a large stage affording excellent facilities for the presentation of big road shows and in fact the opening attraction will be a big road attraction. However, Mr. Linton intends to make the Lintonian the home of big pictures. For his opening week he has booked "The Heart of Humanity" and "Mickey."

Young Acquires the Temple of Ilion.

Benjamin Young, owner of the Big Ben and Ilion Opera House theatres in Ilion, N. Y., has taken over the Temple Theatre which now places him in control of the entire theatrical amusement houses of that town. Mr. Young has not yet opened the Temple.

Utica Business Is Satisfactory.

The spring and summer season for the picture houses in Utica has opened in a rather encouraging manner and all managers appear to be well pleased with the results thus far.

Utica's Family Now Liberty.

The McLoughlin Amusement Company has been formed and have taken over the Family Theatre, Utica, and will operate it as a picture house. The name has been changed to Liberty Theatre.

Karl Takes Over Rialto.

Peter Karl, formerly owner of the Hippodrome, Utica, on May 1, took possession of the Rialto Theatre, a neighborhood house.

Archie Moses Manages Buffalo's Select.

Archie Moses is now manager of the Buffalo office of Select Pictures Corporation.

"Stitch in Time" Breaking Records.

"A Stitch in Time" is piling up new records for the Gladys Leslie-Ralph Ince production. A compilation of booking figures collected at the various Vitagraph offices places the production far ahead of all releases to date which star Miss Leslie.

Corinne Griffith's Vitagraph Is "Thin Ice," So We Would Expect Her to Take All These Risky Chances.
And since the title has "ice" in it we can't object at all to the cold shoulder in the scene at the right.

FOUR PITTSBURGH HOUSES RAISE PRICES

The Liberty, Regent, Cameraphone and Alhambra Jack Up Admissions Without Loss of Business

ON MONDAY, May 5, a new schedule of admission prices went into effect in the four big houses of East Liberty, Pittsburgh.

The Liberty and Regent, two of the Rowland and Clark chain; the Cameraphone, owned by H. B. Kester, and the Alhambra, owned by Friedberg and Adler, announced the advance in prices all of the previous week, and to judge by the business done the first week the increase will have no effect on the attendance.

The Pittsburgh district is notoriously cheap in regard to admission prices as compared with most any other section of the country, and the East Liberty exhibitors deserve credit for the move they have made. It behooves the downtown section to get together in the matter of admission prices, as the advanced expenses in every department of the business makes such a move imperative.

Universal Exchange Driving for a Dinner.

The Pittsburgh Universal Exchange is conducting a "Laemmle Drive." The office force has been divided into two teams, each of which is in charge of a captain. The object of the drive is the securing of new business, and a banquet will be held to celebrate the close of the event, the losers to stand the expense.

Hullinger is captain of one team and Burgan is the head of the other. The former has as his assistants Leresche, Schnitzer, Stern, Gauding, Miss Manders, Miss Hyde. Burgan's team is composed of LeBarton, McNamee, Cherry, Mr. Reiff, Miss Ackenheil, and Miss Brown.

Alexander Goes with First National.

J. H. Alexander, for the past five years with the Pittsburgh Metro in the capacity of bookkeeper and traveling auditor, transferred his scene of operations to the Pittsburgh First National Exchange, Monday, May 5. He will act as office manager and assistant to Manager Skirboll.

Mr. Alexander was the oldest employe of the Metro office, his term of service antedating even that of Manager Davis by three months. He started as bookkeeper for the old Alco Company and continued with Metro when that concern was organized.

Parade Pictures Make Big Hit.

The Globe Film Attractions, Pittsburgh, had moving pictures made of the soldier parade in Pittsburgh, May 7. This was the occasion of the return of Pittsburgh's own soldier boys, the old 18th Regiment and the 15th Engineers. George Bates, the cameraman got about 1,200 feet of fine views of the parade, and on the day following the Globe had seven prints working in as many high-class Pittsburgh houses. The films made a big hit, several of the houses using them as the feature attraction.

Paramount Gets New Publicity Man.

The Pittsburgh branch of the Famous Players-Lasky Corporation has a new publicity man in the person of Paul L. Morgan, succeeding E. E. Rutter. This is Mr. Morgan's first venture in the film game, but he has had plenty of experience in the advertising line before he went to France with the army, a year ago, and where he was until last month. Mr. Morgan was in the 107th Infantry of the 27th Division, New York.

Rutter Joins the First National.

Elmer E. Rutter, for the past two years publicity manager for the Paramount Exchange in Pittsburgh, resigned that position and has accepted one with the Pittsburgh First National Exhibitors' Exchange, to do work along the same lines in connection with "The Unpardonable Sin." Mr. Rutter went to Johnstown and Altoona the week of May 5, to inaugurate a vigorous advertising campaign for the coming showings in those two cities.

Kelly Is a Film Clearing Houser.

T. P. Kelly, the well-known Pittsburgh film man, has resigned from the Paramount-Artcraft organization in Pittsburgh and gone with the Film Clearing House here, to specialize on the Rothapfel Unit Program.

Miss Salisbury Joins Seltzer's Force.

Miss Alice Salisbury, for many years bookkeeper and cashier for the General Film Company, is now occupying a similar position with the Seltzer Music Company, Pittsburgh, who handle the Seeburg moving picture theatre pianos and organs.

Geiger Visited Pittsburgh.

Lou Geiger, formerly of the Pittsburgh First National Exhibitors' Exchange, and now working on the Rothapfel Unit Program, out of New York, stopped off in Pittsburgh, on his way from Cleveland to the Metropolis, May 5.

Bonistall Goes Over the Top.

F. C. Bonistall, manager of the Pittsburgh Paramount office, has received word from the home office that his branch was the first in the country to go over the top on bookings for "Oh, You Women."

Penn Takes Over "Soldier Factory."

Matt Teplitz, of the Penn Film Service, Pittsburgh, has taken over the six-reel feature, "The Soldier Factory at Camp Lee," showing the training activities of our boys, formerly handled by the Pennsylvania Film Market.

Rosenberg Is Expected Home Soon.

A. E. Rosenberg, formerly salesman for the Pittsburgh Paramount and Select exchanges, is reported as being on his way home from France.

Edlis Joins the Craft Exchange.

B. C. Edlis, formerly of the Penn Film Service, Pittsburgh, is now connected with the Craft Film Exchange here in the capacity of salesman.

Windstein with Hatch.

Frank Windstein, formerly with the Pittsburgh Fox Exchange, in the capacity of salesman, has joined the Hatch Exchange.

Goldstein Leaves Exhibitors Mutual.

Leonard Goldstein has resigned his position as salesman at the Pittsburgh Exhibitors Mutual branch.

Beaver Changes Hands.

The Beaver Theatre, Beaver, Pa., was taken over on May 1 by Mr. Krisel.

Wait Until the Sportish One Buys That Straw Hat from Zena Keefe.
And you will see a 'orrible example of manly beauty in World's "An Amateur Widow."

Portland (Ore.) News Letter

Wingham Is Promoted.

L. WINGHAM ("Butch"), former manager of the Exhibitors Mutual in Portland, has been promoted to the managership of the Seattle office of the same company, succeeding H. H. Brownell.

The Portland Mutual office will be in charge of Ted Johnson, former travelling representative. Mr. Johnson was formerly owner of a circuit of theatres in Boise, Idaho, and knows the game from all angles.

Mr. Wingham started as poster clerk in Los Angeles when T. C. Malcolm was guiding Mutual's destinies there.

R. Hasbrooks Visits Portland.

R. Hasbrooks, film producer and agent for film companies in the Orient, was a recent caller in Portland in the interests of his ten-reel picture, "A Trip Through China." Mr. Hasbrooks' visit to Portland is of particular interest because he was formerly connected with the Independent western exchange in the early days of the industry and has a host of friends here. Since leaving Portland he has been affiliated with Brodski in Japan and other Oriental enterprises.

Mattox Revisits Portland.

P. S. Mattox, many years advance man for William Fox, was back in Portland recently for the "Queen of the Sea," which played a successful return engagement at the Sunset. Manager Sam W. B. Cohen, of the theatre, arranged to play the Annette Kellerman picture at the same time the star was appearing in person at the Orpheum. Mr. Mattox was in Portland last ahead of "Cleopatra."

They Still Eliminate.

Here's an excerpt from a recent "elimination blank" of Portland's famous censor board:

Subject: A comedy.

"—Woman sitting on bed, man under the bed." That is to be cut.

"—Cut out part where bear bites the leg of the girl with the checked skirt."

The attention of directors is therefore called to the fact that Portland's censors are still here with bells and naughty

bears should be careful where they bite the ladies.

Paramount Makes Record.

Portland.—For the past four weeks the Portland Paramount office has been doing a phenomenal business and has been put in the bonus class by the Eastern efficiency experts of the company.

Samuels Buys the Alhambra.

Portland, Ore.—The Alhambra Theatre, located on Hawthorn avenue and Forty-ninth street, was sold during the week of May 3 to David Samuels, of Chicago.

Mr. and Mrs. Tebbetts have planned an extensive tour of California, and they will leave Portland as soon as they can get their affairs adjusted.

The Alhambra Theatre is one of the two East Side houses to have a hand-played pipe organ, the other being the Union Avenue.

Personal Items.

Mike Rosenberg, De Luxe Feature Film Company, was a recent visitor on Film Row, looking after the Ideal Theatre here, which he owns.

Lew Cullins, Casino Theatre, The Dalles, recently made a trip to Portland to book serials.

W. H. Rankin, special feature man for Pathe, was another Portland visitor, and reported a big demand for special features.

C. S. Jensen, of Jensen and Von Herberg, is the father of a bright new baby boy.

Indiana News Letter

Will Spend $10,000 on Kokomo's Sipe.

ANNOUNCEMENT has been made by Stern and Turley, managers of the Sipe Theatre at Kokomo, that approximately $10,000 will be expended in remodeling and redecorating the theatre and in re-equipping stage and auditorium.

The improvement provides for many changes in the interior. The gallery will be eliminated, the space it occupies to become part of an enlarged balcony, which will be extended toward the front. Downstairs, in the vicinity of the entrance and foyer, a complete remodeling will take place. Balcony stairways leading from the entrance will be installed and rest-rooms for both men and women will be constructed.

State Health Board Wants to Buy Picture.

"The End of the Road," the Government film which was shown at English's Theatre during the first week in May, so impressed the Indiana State Board of Health with its message for the welfare of mankind, that Dr. J. N. Hurty, state health commissioner for Indiana, has made overtures to the War Department to purchase the exclusive exhibition rights for Indiana, in order that the picture may be shown in every city, town and hamlet in the state. Dr. Hurty believes that no better way to get state-wide distribution could be devised than by placing the tour of the film under the direction of the Indiana health organization. Large crowds attended the exhibition of the picture in Indianapolis.

English's Entertain Red Cross Nurse.

DorothyPhillips, reel Red Cross nurse, was the screen hostess Tuesday night, May 6, at English's Theatre, Indianapolis, to sixty real nurses from the Red Cross nursing unit at Fort Benjamin Harrison, who were brought to Indianapolis on a special car to witness the showing of the film, "The Heart of Humanity," which drew large crowds throughout the week.

The invitation to attend the exhibition of the picture was extended by the management of the theatre and representatives of the Universal Film Company.

1,500-Seat House to Be Built in Anderson.

Neal M. McCullough and Fred E. Mustard, both bankers at Anderson, Indiana, have purchased the lot at the corner of Meridian and Twelfth streets in Anderson and announce that they will immediately begin the construction of a new $100,000 motion picture theatre and business building. They expect to have the structure complete before winter. The new theatre will have a balcony and will have a seating capacity of approximately 1,500 persons.

PHILADELPHIA PREPARES FOR THE BALL

It Will Be Held on May 28 and the Film Men Are Co-operating to Make It a Big Success

BIG preparations are being made for the Movie Ball, to be held in Philadelphia on May 28, at the Turners' Hall. The co-operation of the allied motion picture industry of this city has been assured and several exchange managers have promised to bring over screen stars for the occasion. A big publicity campaign will soon be started for the benefit of the public by David Barrist, who has been appointed the chairman of the ball committee.

Jack Rosenthal, of the South Street Syndicate, reports excellent business. He has made extensive improvements in all of his theatres and pursues a policy of showing first-run productions continuously from 11 A. M. to 11 P. M.

Want Censor Board Close at Hand.

Although it has been known for some time that preparations have been steadily going on for the removal of the Pennsylvania State Board of Censors from its present quarters in Philadelphia to Harrisburg, despite the many appeals made directly to the Governor, a concerted and a final effort is still being made to keep the Board in this city by the exchangemen.

Zorn Reports Good Business at Broadway.

G. Zorn, the active member of the Spalding and Zorn Amusement Company, who control the New Broadway Theatre in Kensington, reports good business. The New Broadway is the last theatre to be built in a neighborhood containing several other houses. A great many improvements have been made recently and a twelve-piece orchestra has been secured.

China Buys Through Moving Picture World

Lewis M. Swaab's Motion Picture Supply House sold an exhibitor in Shanghai, China, last week. A letter calling for a Swaab motor equipment with a draft enclosed mentioned the fact that he had seen the advertisement in the columns of the Moving Picture World.

Humphries Is Secretary of E. M. P. A.

At a recent meeting of the Exchange Managers' Protective Association, held in Philadelphia at the Vendig Hotel, Manager W. Humphries, of the Triangle Distributing Corp., was elected secretary of that organization.

Mrs. Rogasner Dies of Influenza.

Deep sympathy is felt for Manager Rogasner, of the Lafayette and Iris Theatres, who has suffered the loss of Mrs. Rogasner, who recently succumbed from an attack of influenza.

"Spirit of Lafayette" at Union League.

An exhibition of "The Spirit of Lafayette" was shown in this city for the first time, at the Union League, Tuesday, May 6.

Issues Press Book on "Unpainted Woman."

Universal's press book for the exhibitors on "The Unpainted Woman" is now being sent to the exchanges for distribution. Mary MacLaren is the star of this Special Attraction picture, which portrays the life of a woman who lived in the land of the wheatfields.

The press book is complete in every detail. A complete story is given for the exhibitor, short synopsis, newspaper stories and reviews, ad cuts, and advertising aids of every description.

Ellis and Butler Were in Original Cast.

In the Selznick production of "Upstairs and Down," starring Olive Thomas, two of the actors playing leading roles were also in the stage version of "Upstairs and Down." They are Robert Ellis, who plays the part of Terry O'Keefe, the romantic Irishman, and Dave Butler, who has the role of Tom Carey. Both assume the same characters in the film that they did behind the footlights.

The Message That Calls Her to the Boxer Cause.

The musician on the right slips Nazimova the fateful note in Metro's "The Red Lantern."

DES MOINES WILL GET TWO NEW HOUSES

A. H. Blank Will Erect One and Hiersteiner Now of the Family Will Manage the Other

DES MOINES will have two large new theatres devoted to vaudeville and pictures. One will be erected by A. H. Blank at Ninth and Locust in the heart of the rapidly westward moving business section. The other is to be built by the Grand Improvement Company on Grand avenue, between Fifth and Sixth streets, and adjoining the new Iowa Building and Des Moines Theatre. Work on both houses will be started as soon as the present building strike is off.

The Blank Theatre will be housed in a six or eight story building, the upper floors devoted to offices. The house and building wil represent an outlay of approximately $300,000.

Mr. Blank plans to open his house on or before January 1, 1920. It will have a seating capacity of more than two thousand arranged on two floors, and will be of modern, fireproof construction. Mr. Blank has just returned from New York, where he inspected the Loew and Fox theatres, and on his recent trip to the Coast he looked over the new Pantages houses there.

Five acts of vaudeville and feature pictures, with short reels interspersed, will be the policy. There will be four complete shows daily, and programs will be changed on Sunday and Thursday.

Blank Is a Big Operator.

As representative of the First National Exhibitors' Circuit for Iowa and Nebraska as well, Blank controls many big pictures, In addition to several state rights features that he is exploiting. In addition, he controls nine other houses in Omaha, Des Moines, Devenport and Marshalltown, and is in position to secure the cream of the market on account of the long consecutive runs he can give any subject.

H. Hiersteiner To Manager Other House.

The other theatre will be managed by Harry Hiersteiner, long a film salesman in Iowa representing Mutual, Universal and Paramount, as well as state rights subjects. He is at present manager of the Family Theatre, and also part owner of that house, which he has built up to a big paying theatre with second and third run features and first-run serials.

Hiersteiner and his associates have the Loew franchise for Des Moines, and will book Loew shows from Chicago, opening in Kansas City following their local engagement. The policy will be a split week, with six acts and long and short picture features.

House Will Seat Two Thousand.

The house, as yet unnamed, will seat two thousand, and will be on two floors. A big stage is planned, and a huge pipe organ will be installed. Plans call for the last word in modern comfort, safety and commodiousness. Smoking rooms, ladies lounges, a mezzanine floor with every convenience will be provided. The theatre will be part of a nine-story building.

It is planned to open the theatre in the early fall, if building conditions permit. Inasmuch as the local strike has nearly run its course and the trouble is now being arbitrated with the governor, it is thought work will be begun soon.

Julius Buys Fort Dodge Strand.

J. B. Julius has announced the purchase of the Strand Theatre, Fort Dodge's leading picture house. This gives Julius control of the town with the exception of a small theatre, the Lyric, which shows cheaper pictures, at ten cents admission. Julius bought the Majestic from Henry Lego about a year ago.

The Strand is a house of 800 seating capacity, strictly modern and one of the most beautiful in Iowa. It was originally opened by Julius and Awe as partners, Awe later buying the interest of Julius.

This purchase, following the announcement that Julius will soon break ground for a new $100,000 theatre indicates that he will be one of the biggest exhibitors in the state. The new house will be ready to open by Jan. 1 or before and will be of more than a thousand seating capacity.

Awe has not announced his future plans. He is said to be considering a trip to the Coast before entering business again.

Julius plans to use the new theatre for big specials for a four days' run or more at advanced admission, to run the Strand at 20 cents admission and to use the Majestic for a more popular-priced policy.

New Waterloo House.

Charles McGuire, Waterloo representative for the Diebold-Ford interests, operating theatres in Cedar Rapids, Waterloo and Vinton, stated while recently in Des Moines that his firm is to build a new theatre of large seating capacity on the principal business street of Waterloo. They have bought the ground outright and will raze the structures now on it and start building within the next sixty days. Plans call for a seating capacity of 1,500.

The Palace, their other Waterloo Theatre, is a fine house of 800 seats which they also own outright, as they do the Strand and Palace in Cedar Rapids and the Palace in Vinton.

Quality Attractions Is a New Corporation.

A new state rights corporation, Quality Attractions, has started business here, and two pictures have been secured for immediate distribution. "The Boomerang" has been taken over for Wisconsin, Iowa, Missouri, Kansas, Nebraska and the Dakotas.

"Virtuous Sinners" has been bought for Iowa and Nebraska. S. Aronowitz is general manager of the new corporation, and N. Raphael is financially interested and will devote a large portion of his time to the business.

Aronowitz was formerly Pathe representative in Iowa, and recently manager of the Minneapolis office of the Capitol Film Corporation.

Crystal Will Be Enlarged.

J. E. Hostettler, who operates the Crystal and Plaza in Waterloo, is to enlarge the seating capacity of the Crystal to more than 1,100. Mr. Hostettler recently purchased the Gem Theatre at Charles City and also operates the Casino at Marshalltown.

Ottumwa Will Have New House.

Work on the new Lince Theatre in Ottumwa will soon start, and plans call for its completion before fall. It will replace the present Empire. The cost will be in excess of $40,000 and the seating capacity over one thousand. The house will be thoroughly equipped with up-to-date features.

Casino Holds a Newspaper Night.

Manager Paul Tessier, of the Pathe office, Press Representative Will O'Hare and House Manager E. H. Helmts, of the Casino, united in a newspaper night for the showing of Frank Keenan in "Todd of the Times," and more than a hundred editorial and advertising men attended.

Casino and Garden Are Cleaning House.

Manager Helmts, of the Casino; Manager Burgum, of the Garden, and Manager Day, of the Palace, are cleaning house for spring, redecorating their lobbies and canopies and making ready for the installation of light summer tapestries and seat covers.

"Daddy Long Legs" Has Trade Showing.

The A. H. Blank Enterprises held a private showing of "Daddy Long Legs" the past week. C. E. Holah, Omaha manager, and Lee D. Balsly, Kansas City manager, were here for the showing.

Goldstone Visits Des Moines.

Phil Goldstone, Omaha state rights distributor, was a Des Moines visitor the past week.

Here We Present Our Idea of the Happy Hunting Ground.

Fay Tincher was gunning for a lion and found one among the ladies in the Christie comedy, "Rowdy Ann."

Kansas City News Letter

Pathe Has Successful Month.

BRANCH MANAGER STOREY, of the Pathe, states that he has received instructions from New York to completely remodel the branch office. The space has been doubled by the accession of extra rooms vacated by the Equitable.

The month of April was by far the most successful month, both from the point of new business and collections, that the Kansas City office has ever had. In April Mr. Storey completed his first year as manager of the Kansas City branch, and his force took it upon themselves to celebrate the event by an extra spurt of business—a method of celebrating which no manager would object to.

C. A. (Red) Jones, formerly assistant manager of the Universal in Kansas City, has accepted the position of southern Kansas representative for the Pathe.

The Doric Screens Local Events.

Manager Eisner, of the Doric, is making his theatre popular this spring by a series of local moving pictures which are thrown upon the screen before each regular performance. The parades in connection with the return of "Kansas City's Own" troops from France are now being shown and next week the dramatic and burlesque parade of 5,000 Shriners will be exhibited. Manager Eisner is quick at grasping events which will make a hit, and his camera is always ready—and busy.

Truog Returns to World Films.

W. E. Truog, who three months ago resigned his position as manager of the Kansas City office of the World in order to devote his time to the oil business in Texas, has returned to the city and to his former position as World manager. W. G. Carter, who succeeded him, has been transferred to St. Louis, where he has charge of the branch in that city. Mr. Truog retains his interests in the oil company in which many film men own stock, and also retains his office of treasurer of the oil company. There will be no change in the World Films office force, it is announced.

Foland Now with Sherry.

J. E. Foland, who for three years was connected with Pathe in Kansas City and since last September has been the manager at this point for the General Film Company, has taken charge of the Sherry productions, securing the state rights for Missouri, Iowa, Nebraska and Kansas. His office will be with the Clearing House Exchange, through which these films will be distributed. He has taken over the contracts and the business handled in the past from Omaha.

Hutchinson Expects Big Convention.

It is estimated that there will be at least four hundred exhibitors present at the coming convention of Moving Picture Exhibitors, to be held at Hutchinson, Kansas, May 18 to 20. Several leading moving picture stars have promised to be in attendance. Headquarters of the convention will be in the Chalmers hotel.

Equitable Is Doing Well.

The Equitable has started out with new life since its removal to larger quarters in the Ozark building. Their offices are well lighted and cheerful. Their vault space and shipping room are both extensive, and in every way the company is better fited for taking care of its trade. They are doing a large business in projection machines.

Mrs. Brothers Goes to Equitable.

Mrs. A. C. Brothers, who for the past six years has been engaged in the film business, principally with the General Film Company has transferred her allegiance to the Equitable. She has many acquaintances among exhibitors throughout the Southwest.

Bright Nights for Lottie.

Mrs. Lottie Knight, of the New Theatre, Salina, Kan., is making good. When she opened this house the predictions were that it would be speedily closed. But Mrs. Knight has made such a success of it that she is now besieged with offers to purchase.

Personal Items.

Don Woods, formerly booker for Pathe, but more recently booker for the Universal, has accepted the position of field representative for the Hodkinson service, working out of the Pathe office at this point.

W. P. Cuff, who recently remodeled and decorated his Empire, in Chilicothe, Mo., was in the city the first of May booking all the Mutual serials.

A. S. Kirkpatrick, assistant general manager of the Exhibitors Mutual, passed through Kansas City the morning of May 9 on his way to the Coast and was met at the station by Manager McAvoy.

C. S. Parsons, of Pratt, Kan., has been in the city booking the Mutual attractions.

ED JAMES GIVES A THREE-DAY BENEFIT

Tacoma Exhibitor Splits Fifty-Fifty on His Gross Receipts with Home for G. A. R. Widows

ED. JAMES, of Tacoma, gave a benefit performance on May 7, 8, and 9, to help obtain funds for the maintenance of the home for dependent widows of the G. A. R. The women interested in the establishment of the home sold tickets, and Mr. James donated 50 per cent of the gross receipts. There was an "Old Soldiers' Night," when old soldiers put on stunts as a special attraction, and the Copper City Quartette, of Montana boys at Camp Lewis, appeared one night.

Mr. James gave a similar benefit for the soldiers' tobacco fund last year, and as a result $775 was sent to sweli the fund.

Rosebaum Goes to San Francisco.

H. G. Rosebaum, manager of the Seattle Famous Players office since the combining of Artcraft with Paramount, has left for San Francisco to become manager of that branch in the place of Mike Lewis, who has been made special representative. Mr. Rosebaum has spent practically his film career in Seattle, having begun in the film business as manager of the Triangle office when the branch was first opened. From Triangle he went to Artcraft, opening that office. Later he was promoted to the management of the Philadelphia territory, then was brought back to Seattle as manager of the combined Artcraft-Paramount office, continuing in that capacity until he was promoted this week to the San Francisco territory.

Mr. Rosebaum's going has necessitated several changes in the Seattle office. George P. Endert has succeeded him as manager, and Guy Navarre has taken Endert's place as assistant manager. Mr. Navarre's position as salesman and office detail man has been taken by R. A. Churton, formerly auditor in the San Francisco office. John D. Howard is now working as salesman through the Spokane territory.

McCormack Will Be Right in the Swim.

"Yankee Doodle," with the Sennett bathing girls in person, is to tour the Pacific Northwest as road show during May and June. John E. McCormack is to have the enviable job of manager with this delectable company. Mr. McCormack has not been working in the Northwest since covering the territory four years ago with "The Birth of a Nation." During the last year he was working for Uncle Sam on the high seas, and previous to that he was with Sol Lesser in California.

Myrson and Cramer Visit Seattle.

A. F. Myrson and A. P. Cramer are in Seattle handling "Reel Life in China" for the Western Feature Film Exchange. Both men were formerly with the General Film Company in San Francisco.

Miss Jaquish Makes Good.

Miss Dorothy Jaquish is making such a success as manager of the Dreamland Theatre, Ontario, Idaho, that all Northwest filmdom is talking about it. Miss Jaquish took over the management of the house after the death of her father last year.

A New Jensen Comes to Portland.

C. S. Jensen, of the firm of Jensen and Von Herberg, managers of the Greater Theatres Company, of Seattle, Portland and Butte, is the proud father of a son born during the last week in April. Mr. Jensen is at present residing in Portland, where he manages the Liberty and the Columbia theatres.

Exchange Notes.

Newton E. Levi, Western division manager for Exhibitors Mutual, is spending ten days in Seattle, getting things settled at this office.

J. S. Nelson, salesman for Exhibitors Mutual, is in town after a long trip covering the Montana territory.

L. A. Todd, now a salesman with Fox, has just returned from a successful trip through Oregon and Washington.

K. L. Burke, manager of the Seattle Fox office, left this week for Butte and Spokane.

C. V. Tevlin, Fox traveling auditor from New York, is spending two weeks in Seattle.

P. D. Struptler has bought the Grand Theatre, Pullman, Wash., from George Stevenson.

Albert Ray Ponders the Day When a Fish Cake Made a Banquet
In his Fox comedy with Elinor Fair, "Words and Music By ———."

LOEW WILL HAVE A 3,000 SEAT HOUSE

New Theatre Being Planned for Ottawa Will Be Next to the Largest in the Entire Dominion

OFFICIAL announcement has been made at Ottawa that the Loew theatre to be constructed in the Canadian capital will be the second largest theatre in the whole Dominion. This news comes from T. P. Birchall, of Montreal, president of the Loew's Ottawa Company, who visited Ottawa on May 9 to arrange final details for building operations. He announced that 66 additional feet of frontage on Bank street had been purchased, giving a total frontage of 264 feet on the one street and 100 feet on the other street, the site being on a corner.

The theatre will have a seating capacity of 3,000 and is only exceeded in size in Canada by Loew's Montreal Theatre. The structure will contain four commodious stores, and one of the upper floors will be used for an assembly hall with direct communication with the mezzanine floor of the theatre proper. This hall will be utilized for dancing and other purposes.

The Ottawa theatre will have a three-color lighting system similar to that in use in various New York theatres and also in the Regent Theatre, Toronto. With this system it will be possible to produce many color tones and effects to heighten the effect of moving picture features.

Tenders for the construction of the theatre will be called about May 20, and actual work will be started early in June. The expectation is that the house will be opened about December 15. A number of old buildings on the site are now being demolished.

Interesting Ceremony at the Regent.

An interesting ceremony occurred at Allen's Regent Theatre, Ottawa, Ontario, after the second performance on Monday afternoon, May 12. Included in the program for the day was a first-aid picture presented under the auspices of the St. John Ambulance Association, and at the close of the second show Mayor Fisher presented the Irwin Challenge Cup to the Ottawa Police Department for efficiency in first-aid work together with proficiency certificates to members of the Police Department, Ottawa Electric Railway Company and Fire Department. After the ceremony the usual program of the theatre was resumed.

Regal Will Distribute Government Films.

Regal Films, Limited, the large Canadian exchange, has been appointed official distributor of all pictures produced by the Ontario Government Motion Picture Bureau. The official films will be released every other week, and the titles of the first four releases are "A Springtime Harvest—Maple Syrup and Sugar," "Vocational Training in Ontario," "The Story of Paper," "Ontario Fisheries and Farmerettes." These subjects will be released through the company's six offices in the Dominion.

The Regal Company has also been releasing the Ford Educational Monthly, contracts for which are booked with payment in advance for a year.

Some of the Recent Hits.

"The Unpardonable Sin" had such a big run at the Dominion Theatre during the week of April 21 that it was repeated during the following week by Manager Davis. Special prices were charged, and the picture was given big advertising in the local papers. During the first week the attendance totaled 28,900 for the six days, six performances being given daily.

Nazimova's "Out of the Fog" drew so well at the Imperial Theatre, Ottawa, during the week of April 28 that Manager Joe O'Leary was summoned by the local police department for blocking the traffic and the entrance of the theatre.

Manager Graham, of the National Theatre, Winnipeg, presented "Civilization" as a special attraction during the week of April 28 at increased prices and with a special orchestra.

No Brutality Gentlemen—Stick to War Film.

The presentation of the prohibited Johnson-Willard fight pictures at an after-show performance in the Peter Pan Theatre, Toronto, cost the management of the theatre a fine of $25 when the case was heard in the Toronto Police Court, the projection machine operator lost his license and the Provincial Government of Ontario confiscated the film.

The theatre was raided during the presentation by the local police, while a representative of the Government seized the banned picture.

More Talent for the Screen.

Mrs. J. Jankes, wife of the proprietor of the Iola Theatre, Toronto, has been visiting various moving picture studios in California, including the Fox, Universal and Mary Pickford establishments. She wrote recently that she had played a minor part in a picture.

George J. Tuckett, of Hamilton, cigar manufacturer, is also telling his Canadian friends that he appeared recently in a Christie comedy as an "extra."

Regal Contemplates Building in Winnipeg.

Announcement is made at Winnipeg, Manitoba, that the Regal Film interests have secured an option on the Fairweather Building, Portage avenue, for the erection of a large moving picture theatre. The property has a frontage of 150 feet, and the proposed theatre will seat 2,800, it is stated. N. L. Nathanson, of Toronto, managing director of the company, recently visited Winnipeg to look over the ground along with George P. Bickell, of Toronto, who is also directly associated with the Regal and Paramount theatre companies.

Craig Gets His Old Job.

Manager Wilson, of the Lyceum Theatre, Winnipeg, Manitoba, is proud of his doorman, John B. Craig, as a result of the war service rendered by his employe. Craig was employed at the Starland Theatre, Winnipeg, before the war when that theatre was managed by Mr. Wilson, and as soon as hostilities were declared he left for overseas. Craig was captured and spent three and one-half years in German prison camps. Upon his return to Winnipeg, Manager Wilson immediately re-employed him as he promised to do when he left in August, 1914.

Allens Have Four Houses Under Way.

Messrs. Jule and J. J. Allen, of Toronto, have no less than four large moving picture theatres in course of construction in the city of Toronto. These include Allen's Danforth, Parkdale, St. Clair and Waverley theatres. They are located in four distinct suburbs of the city. The Danforth is nearing completion. When these houses are opened the Allens will have no less than eight attractive theatres in operation in the city of Toronto alone.

Toronto School Shows Pictures.

Something new in moving picture circles of Toronto, Ontario, was the staging of a moving picture show at the Winchester Street School on a recent Tuesday afternoon under the auspices of the Winchester Home and School Club. The program consisted mainly of official Government educational pictures, and the pupils manifested much interest. The show was held during school hours, the pupils readily agreeing to double up with their lessons during the morning session.

National Closes for the Season.

The National Theatre, Ottawa, has been closed for the season. This house has been operated under the auspices of a French-Canadian organization, La Societe du Monument National de l'Ottawa. It has had a checkered career. It has had three managers during the course of a year and has been closed for various reasons quite often.

Coplan Leases Princess.

The Princess Theatre, one of the attractive smaller theatres of Ottawa, has been leased by the owner, I. Sugerman, to S. Coplan. The latter is new to the moving picture business.

Cloakey Manages Edmonton's Allen.

Edmonton, Alberta, has welcomed Oral D. Cloakey as the new manager of the Allen Theatre there. Cloakey succeeded Ben Cronk as manager of the Allen Theatre in Calgary after Mr. Cronk had gone to Toronto to assume an important post

H. B. Warner's Costume Is Appropriate for "The Man Who Turned White."

Showing him backed by one of the Arabian village sets in the Robertson-Cole feature released by Exhibitors Mutual.

with the Allens. After a year Mr. Cloakey was switched to the Allen Theatre at Brandon and thence to Edmonton. He is a member of the Rotary Club and an accomplished musician.

Calgary Locals Dance.

Locals 212 and 302, of Calgary, Alberta, consisting of the theatrical stage employes and moving picture projection machine operators, arranged a novelty dance at the Al Azhar Temple for Friday, May 16. A wide variety of unique dances were presented with the help of mechanical effects devised by the union men themselves. A large orchestra made up of drafts from the various local theatres was in attendance. Tickets for the dance were sold at the box offices of all local theatres.

Allens Acquire and Rename Olympia.

The Olympia Theatre, Quebec, Que., has been acquired by Jule and J. J. Allen, of Toronto, and has been renamed the "Allen Theatre." After being refitted and redecorated, the theatre was reopened on Monday, May 5, the opening attraction being Griffith's "The Girl Who Stayed at Home."

Paramount Theatres Will Build.

Permission has been granted by the City of Toronto to Paramount Theatres, Limited, a subsidiary of Regal Films, Limited, to construct a bridge over O'Keefe's Lane to provide an entrance to a large, new theatre which the company proposes to erect in this downtown section. This was the first intimation that the Paramount Theatres proposed to erect another large theatre in the business section of the city.

Case Returns to His Old House.

George Case, who was the manager of the Bijou Theatre, Winnipeg, a number of years ago, when it was called the Empress Theatre, has again taken over the management of the theatre in succession to J. Larsen, who has become joint treasurer of the Province, Gaiety and Bijou theatres, Winnipeg.

Film Editor Is Wanted.

The moving picture branch of the Department of Trade and Commerce, Ottawa, Ontario, recently advertised for a qualified moving picture editor at a yearly salary of $2,400. A man with experience in the editing and cutting of moving picture film was desired. The department has been taking many industrial pictures.

Rose Joins Exhibitors' Distributing.

Mickey Rose, one of the outstanding figures in exchange circles of Winnipeg, Manitoba, has thrown in his lot with the Exhibitors' Distributing Corporation, the headquarters of which are Toronto.

Levine to Represent United Artists.

Intimation has been made at Winnipeg, Manitoba, that the United Artists' producing syndicate will shortly be represented in that city, and that the local representative will be Jules Levine, formerly of T onto.

McKay Resumes Shows.

H. McKay has resumed the operation of his moving picture theatre at Lenore, a small town of Manitoba. He has booked Universal service.

Nation-wide Publicity for Clive.

Henry Clive, who plays the role of Frank Clayton, in support of Leah Baird in "As a Man Thinks," the first Harry Raver-Augustus Thomas-Four Star production, has just obtained a remarkable campaign of nation-wide publicity through the medium of the Hearst newspapers and their several hundred syndicate affiliations with other newspapers. Mr. Clive, besides being an actor of recognized standing in his profession, is also an artist of distinction. For the past four weeks and for the next eight weeks to come, Mr. Clive has done and is to do the magazine section front cover illustration for the Hearst papers, these being striking portraits of noted types of American beauties done in oils.

GEORGE F. LENIHAN LEAVES WASHINGTON

Former Manager of the Goldwyn Exchange Has Gained the Hodkinson New York Organization

SEVERAL changes have taken place or will be announced shortly among the exchange managers of this territory. George F. Lenihan, manager of Goldwyn's offices here, has gone to New York to manage the exchange in that city of the Hodkinson Film Corporation. Mr. Lenihan came here from New York City about two and one-half years ago. The first year of the period he spent with Vitagraph as manager of the local office, leaving that concern to take the Goldwyn office. Previous to his coming to Washington he covered New York City for Pathe, later being transferred to the Cincinnati office to cover the State of Kentucky. During a year spent with Paramount he was assistant manager of the Willim L. Sherry exchange in New York City.

Jean Crandall Will Probably Fill Vacancy.

It is understood that his place will be filled by Jean Crandall, former Washington boy, who has been a special representative of the company out of the Pittsburgh office for about two months. He joined Goldwyn from the World Film Corporation. His brother, Lee Crandall, who has been a roadman out of the Minneapolis office, goes to New Orleans as manager. He started in with the World Film Corporation.

McCormick to Succeed Whitaker.

Another change reported is that Vivian Whitaker, who has been Select's manager since the opening of that office here, has resigned to go with another organization and that his brother-in-law, James McCormick, who has been booker at the exchange, will succeed him. General Manager Morris has been in town for a number of days looking the situation over and putting the organization in tip top shape, it is said.

Home Company Acquires Corner Site.

William C. Murphy, of the Home Amusement Company, announces that his company has acquired the entire corner of Eleventh street and North Carolina avenue, Southeast, the present site of the Carolina Theatre, which it operates, and three adjoining stores. It is planned to throw the whole property into a theatre, rearrange the interior and secure a seating capacity approximating 1,000. Mr. Murphy is a hustling young manager, who is fast making a name for himself here. During the period he has been handling the Home Theatre in the Northeast and the Carolina in the southeast section he has made a large number of friends. He has built these properties up to a point where they are moneymakers, as is evidenced by the ambitious plans now outlined by the company. He intends making the Carolina a very attractive residential motion picture theatre.

Rochester News Letter

"Victory Nights" Went Over Well.

THE special "Victory Night" programs in the Regent, Gordan and Piccadilly theatres were largely successful. Special programs of films and other attractions were presented three nights in succession and large amounts of bonds were sold. All local theatres and managers aided the loan drive to their utmost.

Piccadilly Entertain Orphans.

A party was given at the Piccadilly Theatre on Saturday morning to the orphans from the local asylums. Special films were shown, including among them shots taken on the last two Orphan Days, annual events held during the summer at a lakeside resort. Norman McClintock, of Pittsburgh, a bird and wild animal expert, told about the usefulness of birds and then showed films of wild animal life taken by himself.

Seneca Falls Wants a Vote on Sundays.

The theatre men of Seneca Falls are planning to present a petition to the city officials, asking them to call a special election to vote upon the question of opening the theatres on Sundays. It is probable that such an election will be called, as the officials are inclined to let the citizens settle the question of whether the theatres should open or close.

Fay's Cannot Accommodate the Crowds.

Fred Sarr, of Fay's Theatre, is cleaning up big on his film offerings. With "Mickey" he had the crowds lined up.

Mary Jane Irving Isn't at All Afraid of Indians.

Seated in the lap of Director Edward Sloman, she offers an orange to Edward McKim. The Indians in the background, Ogallala Sioux, also appear in "The Westerners," the Great Authors' feature released by Hodkinson.

CALIFORNIA FILM MEN HONOR ASHER

Mack Sennett's New Personal Representative Is Given a Big Send-Off by San Franciscans

BEFORE leaving for Los Angeles to become Mack Sennett's representative, E. M. Asher was presented with a handsome wrist watch bearing the inscription: "From the Moving Picture Theatre and Exchange Men of Northern California," the presentation speech was made by James Beatty of San Jose at a meeting held at Photoplayer Hall.

Following the resignation of Mr. Asher the Turner & Dahnken Circuit announced the appointment of Frank J. Costello as manager of the Tivoli. Mr. Costello has been connected with this house for several months as assistant manager, and is especially well qualified to direct its destinies, having been associated with the amusement business for many years. He has had wide experience as a producer of moving pictures, and is thoroughly acquainted with stage art. He will be assisted by Herbert Phelps, who has also been connected with the house for some time. No successor has been named to Mr. Asher as manager of the Turner and Dahnken film exchange and no action is probable until the return of Fred Dahnken, Jr., from New York. In the meantime, this branch of the business is being cared for by Sam Y. Edwards and Chas. I. Luntz.

Myron H. Lewis Is Advanced.

Myron H. Lewis, for the past year manager of the San Francisco branch of the Famous Players-Lasky Corp., and for five years previous to this time manager of the Los Angeles branch of this concern, has been promoted to the position of special representative, and will leave at once for New York to receive instructions in regard to his new duties. It is anticipated that he will make his headquarters at Kansas City. He has been succeeded at the local office by H. G. Rosebaum, of Seattle, who has had charge of the branch maintained there during the past two years, and who opened the Artcraft office there originally. Previous to that time he was connected with Triangle at Seattle.

Ackerman and Harris Plan New Houses.

Ackerman & Harris, whose circuit on the Pacific Coast now includes twenty-one houses, are planning the addition of several others at an early date, and will enter some cities where former plans were upset by the war. Irving C. Ackerman recently completed a tour over most of the circuit, and found conditions in excellent shape generally. While at Salt Lake City, he arranged final details in connection with the theatre to be opened there in the Fall. Plans have been completed for proceeding with the work of remodeling the house at Oakland taken over last year, and negotiations are under way for the erection of several new houses in California cities. This concern is a heavy user of moving pictures in connection with vaudeville, showing features and numerous fillers.

To Attend Fox Convention.

Charles Muehlman, manager of the San Francisco branch of the Fox Film Corporation, is preparing to leave for New York to attend the annual meeting of branch managers. Paul Mooney, district manager, recently paid the local branch a visit.

Consolidated Confines Its Attention to Short Subjects.

The Consolidated Film Corporation is now confining its attention exclusively to the handling of short reel subjects, which include the releases of the Educational Film Corporation of America, the Bruce Scenics, Photoplay Screen Supplement, International Cartoons, Ditmar's Living Book of Nature, Gaumont News and Graphic, Literary Digest, Gale Henry Comedies, Vod-A-Vil Movies and Mexico Today Series. An agreement to confine its operations to the short reel field was made when several of these releases were taken over from another San Francisco house recently. Marion H. Kohn, head of this concern, and D. J. Chatkin, who recently became affiliated with it, are making a visit to Seattle, with the idea of establishing their own exchange in that city.

University Launches New Scenario Course.

The University of California extension division has announced the begining of new courses in scenario writing, to be conducted under the direction of Earl Snell. Both beginners and those already engaged in the writing of scenarios will be instructed in the new classes which will be held both afternoons and evenings at San Francisco and Oakland.

World Increases Force.

Sergeant Jack Kraker, who recently returned from France and received his honorable discharge, has joined the road staff of the World Film Corporation, which has also added two more inspectors and two clerks to care for the rush of business.

Commercial Work Takes a Spurt.

The Tam Film Company, 111 Golden Gate Avenue, notes a great increase in commercial work of late, with advertising cartoons coming in for increased attention. This concern, which suffered a heavy fire loss a few months ago, is now better equipped than ever to care for business, and is finding the new location on Film Row of distinct advantage.

Join the Navy at the Strand.

The newly organized recruiting band for the Navy made its initial public appearance at the Strand Theatre for one week recently, being an added attraction to the inauguration of Fox star service at this house, the film offering being "The Jungle Trail," with William Farnum.

Exhibitor in Hospital.

Oliver Kehrlein, who is associated with his father in the management of the Kinema Tehatre, Oakland, was operated upon recently, for appendicitis. His condition, regarded as serious for a time, is now considered satisfactory.

Clara Kimball Young Is Raisin Queen.

With all the splendor, color and pomp of an ancient harvest festival Raisin Day was celebrated at Fresno, Cal., on April 30, the spectacle surpassing all former fetes of this kind. Clara Kimball Young reigned as Sun Maid Supreme, the goddess of the raisin, appearing in the parade on a decorated float and officiating at the grand ball.

Sirwell Given Pathe Appointment.

Graham R. Sirwell has been appointed special feature salesman for Pathe in California, Arizona and Nevada, with headquarters at San Francisco. He was connected with this office at one time as salesman.

Trade News in Tabloid.

Reynolds and Parker have purchased the interests of Penny and Wilson in the Orpheum Theatre, Gilroy, California.

Peter J. Hanlon, Senior Lieutenant in the navy, has been placed on the inactive list and is arranging to erect a 1,500-seat moving picture house at Vallejo, Cal.

C. E. Bartlett has completed his third two-reel juvenile production at San Mateo, California. The productions will be distributed through the Pathe Exchange.

The new Loring Theatre at Crockett, California, will be opened about June 1.

Edna Purviance, Jack Holt, Wallace Beery and Pauline Stark, moving picture stars of Los Angeles, were recent visitors in San Francisco.

Thomas Rose and Bert Fellows have leased a building on D street, Marysville, California, and will remodel it for use as a moving picture house.

Clara Kimball Young Brooks No False Fish Alarms Questing for Brook Trout.

The star and head of the Clara Kimball Young Corporation cannot keep away from the reel. This reel goes with a rod and not a projection machine.

Hodkinson Releases Much In Demand.

Hodkinson releases have caught on in big fashion at first-run houses in the Pittsburgh territory. Reports from the W. W. Hodkinson Corporation offices in the Smoky City tell of a large exhibitor demand for "Thunderbolts of Fate," starring House Peters; "The Best Man," starring J. Warren Kerrigan; Augustus Thomas' "As a Man Thinks," starring Leah Baird, and Lillian Walker in "The Love Hunger."

Within the past ten days several of the Rowland and Clark first run houses in Pittsburgh and environs report unusual business on Hodkinson-released productions. Harry Davis Enterprises, too, has done remarkably well with the Hodkinson output, the management of Davis' Minerva Theatre reporting packed houses during the three-day run of "As a Man Thinks."

Ernest Truex
Who has been signed by Amedee J. Van Buren to appear in screen comedies.

Detroit News Letter

A New 1,600-Seat House for Detroit.

PLANS are being completed by C. Howard Crane, architect, for a theatre building to be erected by the Oakman Boulevard Theatre Company at Oakman Boulevard and Glendale avenue. It will seat 1,600 people and be modern and fireproof. The officers of the company are Joseph J. Jacobson, president, and George W. Beebe, vice-president and general manager. The present office of the company is at 9 West Fort street. It is the idea to start work on the building at once and to have it ready in the early fall.

Owens Returns from Over Seas.

George W. Owens, former manager of the Knickerbocker theatre, Detroit, who had charge of the physical activities of the Y. M. C. A. with the Italian army for nearly five months, has returned to Detroit and has been appointed excursion manager for the Ingersoll Amusement Co., operating the boardwalk at Jefferson and Belle Isle Bridge approach.

Guest Leaves Kunsky.

Harry R. Guest, for the past three years publicity representative for the John H. Kunsky Enterprises, controlling ten of Detroit's leading theatres, has resigned to connect himself with the H. N. Nelson Productions, in the capacity of scenario writer.

Guise Manages Majestic.

George E. Guise is now in full charge of the management of the Majestic Theatre, Detroit, in addition to handling the press work for the Regent and Orpheum theatres, all three houses being operated by Charles H. Miles.

Sam Ackerman Returns from Honeymoon.

Sam Ackerman is back from his honeymoon. Sam operates the East Side Theatre, Detroit, and was recently married at the Hotel Statler, following which he and Mrs. Ackerman went on an extended eastern trip.

"The Usurper" Aptly Named.

"The Usurper," the strong Earle Williams drama now before the photoplay public, has been aptly named, according to Vitagraph, not only for reasons of plot, but in a business sense as well. It has proven the usurper of all previous booking records achieved by a Vitagraph-Williams subject.

PICO LEASES VICKSBURG OPERA HOUSE

The Chamber of Commerce and the Young Men's Business Association Strongly Indorse Enterprise

L. J. PICO, who for several years has been identified with amusements in Vicksburg, the more recent ones as manager of the Saenger Amusement Company's enterprises in that city, has leased the Walnut Street Opera House, the most pretentious place of amusement in Vicksburg.

The Vicksburg Chamber of Commerce, the Young Men's Business Association, the labor organizations and other business interests have all given the enterprise their endorsement, some of them having passed and published resolutions pledging support and commending the movement. Manager Pico has ample backing, and the business will be conducted under the name of The Palace Amusement Company. Arrangements have been completed for the showing of the Keith vaudeville attractions and the best pictures obtainable. A pretentious orchestra will be a feature. It is the intention to open the theatre formally on May 22.

English Puts Royal on the Map.

The Royal Theatre, with a seating capacity of 500, which has been closed for some time, was recently reopened by Paul English, an experienced showman, who at once proceeded to put the house on the amusement map. The Royal is located in the New Orleans business section, has heretofore been allowed to run itself so far as the publicity has been concerned, depending largely upon the transient patronage. Manager English set about changing this order. He commenced a liberal and vigorous newspaper advertising campaign. He is the first manager outside the Canal street district to use daily advertisements regularly in the newspapers, and the experiment has demonstrated that his judgment is good. The Royal is now playing to capacity audiences and is making money. In addition to a good picture program, Manager English presents vaudeville attractions and the performances are continuous.

The Tulane Has Three Weeks' Run.

"The Turn of the Road," the propaganda health picture approved by the Government, has just closed a remarkable run at the Tulane Theatre, the leading playhouse in the city. The feature was intelligently and properly advertised, but no wild spread was indulged in by the management. The newspapers helped the enterprise consistently and the result was a three weeks' run with the attraction going as strong on the day that it closed as when it opened, and that, too, at prices ranging from one dollar top downward, the balcony being 25 cents and always sold out far in advance. This is considered a remarkable achievement in New Orleans, where the opinion prevails that no picture is good for more than four days. Under the habitual methods of exploitation this has proven to be true, and so long as present methods prevail it is likely to remain so.

Howard and Barbler Are About to Build.

Victor Howard, who has made a marked success in the operation of the Arcade Theatre, a suburban house, in partnership with his nephew, Louis A. Barbler, have commenced the erection of a new and modern suburban theatre in the French section of the city to be known as the "Ellen," and designed for the first-class patronage. It is to be fitted with every modern appliance for comfort and convenience. It will have a seating capacity of 1,800 and be devoted to the exhibition of picture programs in connection with high-class vaudeville productions. This theatre is in a popular neighborhood and will have small opposition. It is the intention of the owners to book their own pictures.

The Brennons Will Build Downtown House.

B. F. and J. P. Brennon, experienced showmen, have purchased three lots in Elysium Fields street, and it is their intention to erect a modern motion picture and vaudeville theatre on the property. The site is near that of the Elysium, recently destroyed by fire, and it is one of the best downtown locations in the city. B. F. Brennon has conducted a booking agency here for several years, and he announces that high-class vaudeville and pictures will constitute the program.

The Ideal Is Reopened.

The Ideal Theatre, which was closed some months ago, has been reopened by Lewis Daurenheim, formerly proprietor of the Elysium Theatre, which was recently destroyed by fire. The Ideal is a very good theatre with a seating capacity of about 900 and is located in a good neighborhood in the uptown district. Its nearest competitor is the Fern Theatre, which is doing a fine business. Another near competitor is the Fine Arts Theatre, a Saenger Amusement Company affiliation.

Cupid Plays a Good Game of Golf—Made the Above Hole in Four.
The Paramount-Mack Sennett comedy, "When Love Is Blind," proves by Ben Turpin that love may also be cross-eyed.

Among Independent Producers

Conducted by C. S. SEWELL

B. P. Fineman Becomes a State Right Distributor

B P. FINEMAN announced this week that he had resigned from the Famous Players-Lasky Corporation to enter the field as a distributor of motion pictures through the state rights exchanges. Offices have been opened in the Fitzgerald Bldg., and an organization is being formed to market features that are of sufficient merit to warrant their being exploited as special productions.

Mr. Fineman has made a careful study of the methods used by the successful exhibitors in the exploitation of their attractions, and states:

"I am in the market for big pictures. The throwing open of the industry by the almost unanimous adoption of the open booking policy by the big distributing concerns has created a new field for the independent producers and distributor. The big theatres will be able to avail themselves of exceptional pictures. That is the type of production I am going to distribute, and am in a position financially to handle the most elaborate productions. As a matter of fact, that is the only type of picture I am interested in—the big special production.

"Exploitation for the exhibitor of the pictures I distribute will be a feature of my business. I believe that there are almost limitless possibilities along these lines, and am going to see that the fullest advantage is taken of them."

Mr. Fineman recently returned to New York after active service in the U. S. Army, as an officer in the Tank Corps. Before his entering the service, he was a member of the Famous Players-Lasky organization and was immediately re-engaged on his arrival by that company, and was promoted just prior to his determination to go into business for himself.

Sherrill Tells of Making Frohman Short Subjects

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation has just returned to New York after a three months' trip to the company's Los Angeles studios, where the Texas Guinan two-reel Westerns and Mack Swain single reel comedies are being produced.

In speaking of these productions, Mr. Sherrill states that in these short length productions, his company will give the public something altogether new and original. "I travelled with the company to every location and went over every scene in advance with the director, and when I say I supervised the making of the first four Westerns and three comedies," says Mr. Sherrill, "I mean not a foot of film was turned out unless the work from every angle was perfect in advance.

"Once having made up my mind to embark on shorter length attractions, I felt the reputation of the Frohman Amusement Corporation would suffer unless these productions were constructed along the lines of features. All of the stories were written for five or six reel productions and have been contracted to fit a two reel length, and one can readily imagine the action must be fast in order to do this.

"My judgment as to the demand for meritorious one and two-reel pictures seems to have been sustained. More than seventy per cent. of the entire world has been sold on the Westerns and comedies without a cancellation clause in any contract, and with a substantial deposit, without the showing of a foot of film.

"In the making of short length subjects it is not to be assumed that I have abandoned the production of features. This company will continue to turn out larger attractions, and the subject of the next seven reel picture has already been chosen.

"Conditions in the state rights market have arrived at just that stage which I predicted just a year ago. The motion picture is gradually, yet surely coming to where, as in any other line, the buyer will pay only for what he approves of in advance and exploit only those productions he is permitted to choose."

George Chesboro

Smiling gun man in Frohman's Amusement Company's Western two-reelers starring Texas Guinan.

Arrow Reports Continued Activity.

The Arrow Film Corporation reports continued activity in the state rights market. Since this firm has moved into its new offices, business has shown a decided increase. "The Masked Rider," the fifteen episode Western serial handled by Arrow, is selling fast. This serial stars Ruth Stonehouse, Paul Panzer and Harry C. Myers. It is said to be full of action and stunts, and has just been finished. William Steiner produced this serial near San Antonio, where the scenery is well suited for this kind of a picture.

Announcement Trailers Designed for S-L Film

THE executives of S-L Pictures, Arthur H. Sawyer and Herbert Lubin, announce that in place of the slides ordinarily used to herald the coming of a feature attraction, they have prepared film trailers.

These trailers will carry the main title introducing the star E. K. Lincoln, and the director, Ralph Ince, together with flashes of a few of the biggest scenes in the production and the announcement that "Virtuous Men" is coming to the theatre the following week.

The S-L organization is of the opinion that this method of advertising will prove more efficient than the slides, and the scheme is endorsed by various buyers who have secured territory.

These announcement trailers are but one of the unique presentation aids designed to assist exhibitors in the exploitation of this production.

Rights to "Confession" Secured for Walthall

THE film rights to the stage play "Confession," by Hal Reld, have been purchased by the Pioneer Film Corporation for the National Film Corporation of America. The production will be included in the six specials which are being made for Pioneer with Henry B. Walthall as the star.

Isidor Bernstein, general manager of the National, states he has engaged William H. Clifford to write the script in association with Franklyn Hall, who prepared the scenario for "The Boomerang" and "The Long Arm of Mannister."

Smiling Billy Parsons, president of the National, says: "We intend to put our best foot forward, and if 'Confession' don't prove to be the greatest picture dramatically that ever hit the country, I am going to retire from the picture business forever."

"Confession," for several years, played in New York and on the road with Theodore Roberts and Orrin Johnson as co-stars.

Film Market Reports Sales

ROBERT W. PRIEST, president of Film Markot, Inc., announces the sale of "The Spoilers" to the Motion Picture Products, Chicago, for Illinois and Indiana; "The Natural Law" to Walter A. Baler, of Milwaukee, for Wisconsin; "Zongar, the Daredevil of Romance" to Columbus Film Company, for Mexico, West Indies and Central America; "The Still Alarm" and "Persuasive Peggy," to Gonzola Varela S & C, for Mexico, San Salvador and Guatemaula, and "A House Divided," the latest Blackton production, to Independent Sales Corporation, for the United States and Canada.

"Side Views on Clara Joel."
By herself in S-L's "Virtuous Men."

Gaumont Will Feature Trans-Atlantic Flights

THE GAUMONT COMPANY will be kept in close touch with actual happenings connected with the first attempt to cross the Atlantic through the air, and furnish information to the public through the News and Graphic. An expert corps of cameramen has been sent to Newfoundland, some by rail and others by water, and are stationed at advantgeous points so that they will cover not only the flight of the three N-C seaplanes of the U. S. Navy, but also the three British planes, including the big Handley-Page, which has just arrived from England.

The big "hop-off" of the three American seaplanes from Rockaway Point, Long Island, on the first leg of the flight, to Halifax, Nova Scotia, is shown in Gaumont Graphic No. 59, with the full personnel of officers who are expected to add additional glory to American history. Gaumont cameramen had preceded the planes to Trepassey Bay, Newfoundland, to photograph their arrival there, and final preparations for the long flight to the Azores.

Other Gaumont cameramen will picture the arrival of these pioneer aircraft in Europe, and the happenings en route.

Southard Brown Handling Publicity for Pioneer

THE Pioneer Film Corporation announces that in line with the policy of expansion adopted by M. H. Hoffman since he became general manager, Southard Brown has been placed in charge of the publicity department under the general direction of Mr. Hoffman.

Mr. Brown is known to the film trade for his work as chief of staff to the late Benjamin Chapin in the production and marketing of the "Son of Democracy series," having had considerable experience in the manufacturing and exploitation of films.

The publicity activities of Pioneer are to be carried out upon a large scale in placing before the public the productions distributed by this company. Already a poster campaign on "Virtuous Sinners," in which Wanda Hawley is starred, is under way. This will be followed by similar campaigns on "The Boomerang," "Sins of the Children" and "The Long Arm of Manister."

S-L Picture Plays to Big Business in Columbus

ARTHUR H. SAWYER, of S-L Pictures, has returned to New York after a trip in the interests of "Virtuous Men," during which he visited several cities in Indiana, Illinois, Michigan, Pennsylvania, West Virginia and Ohio, as well as quite a number of the states in the Far West.

He reports that in all the territories where this production has been sold to state rights buyers, it is meeting with great success. In Columbus, O., where it opened on May 11, at the Grand Theatre to record breaking business, W. D. Harris, manager of the theatre, reports: "With unfavorable weather conditions prevailing today, against perfect weather last Sunday, cash receipts for the first showing of 'Virtuous Men' were twice as large at three P. M. as they were at the closing house last Sunday. Street lined on both sides with autos and crowd is lined up at box office, while every one of the fifteen hundred seats in theatre is occupied. Picture making a tremendous hit."

Mr. Sawyer found that Arthur S. Hyman, who is handling the production for Indiana, Illinois and Michigan has received an unusual number of first run bookings from leading exhibitors and plans to send several companies out with "Virtuous Men" as road shows during the summer. H. C. Simeral, handling western Pennsylvania, West Virginia and Ohio, announces he is booking the picture in the leading theatres in his territory, and exhibitors are enthusiastic in their praise of the production.

During his tour, Mr. Sawyer completed arrangements with several buyers of the picture to supply them with reproductions of the oil paintings by Clarence F. Underwood and Gustave Michelson, which show scenes from the production and will be rented to exhibitors at a nominal cost, for lobby display. In many cities he found exhibitors will present "Virtuous Men" at increased admission prices for week runs or longer.

Other members of the S-L sales force have been on tour in connection with the picture. Bert Lubin has just returned from a tour of the Northwest, while Bert Ennis is at present in New Haven, preparing for the opening of this production at Poli's Palace Theatre, commencing May 19 and conducting an extensive newspaper, billboard and street campaign in connection with the run of the picture.

Several More Exchanges Handling "Carter Case"

DURING the past week several other exchanges were added to the list of those that are distributing "The Carter Case," the fifteen episode Craig Kennedy serial, produced by Oliver Films, Inc., and featuring Herbert Rawlinson and Margaret Marsh. The arrangements with the exchanges were completed by Harry Grossman, vice-president and general manager of the company, who is now on a tour to the Coast in the interest of "The Carter Case" and future productions of the company.

The serial has been placed with the Supreme System, Inc., of Minneapolis, for Minnesota, North Dakota and South Dakota, also with the Crescent Film Exchange for the Kansas City territory. The St. Louis territory is also being arranged for, and the name of the exchange will be announced shortly.

I. Oliver, president of the company, states that he is receiving enthusiastic reports from Mr. Grossman on the success and popularity of the serial along the line of his travels. The Celebrated Players Corporation, of Chicago, are making unprecedented bookings for a serial production and both the Ascher Bros. and Lubliner and Trinz Circuits are meeting with remarkable success with "The Carter Case."

New York bookings continue to increase, the Pioneer Film Corporation reporting tremendous popularity of the serial in hundreds of theatres in Greater New York and throughout its territory.

Mr. Oliver states that enthusiastic reports are coming in from all of the exchanges. The Arrow Film Exchange, of Philadelphia, has prepared an extensive advertising campaign covering the entire territory under its control and reports bookings are coming in at a high rate with heavy popularity being registered in the theatres. In the Southern Territory the Criterion Film Service, of Atlanta, has booked the serial broadcast with prospects for a new record for a chapter picture in the number of theatres played.

Similar reports have been received from Samuel Grand, Boston; Day Film Corporation, Pittsburgh, Super Film Attractions, Inc., Washington; Mid-West Distributing Company, Milwaukee, and Sterling Film Corporation, Omaha.

The highest hopes of the company have been realized, says Mr. Oliver, and the success and popularity of the first output of his concern is fully up to his anticipations.

Frohman Contracts for Lithos

J. V. RITCHEY, president of the Ritchey Lithographing Corporation, has closed a contract with the Frohman Amusement Corporation to make the posters on the twenty-six two-reel Westerns and the twenty-six single reel Mack Swain Comedies. Each series to be released at the rate of one production every two weeks. Prior to placing the order, the Frohman Amusement Corporation submitted still photographs of scenes from their first four releases to several lithographic concerns and awarded the contract, not on a competition of price, but on the color drawings or sketches submitted. It was stated at the offices of the Frohman Amusement Corporation that the order for one, three and six sheets on the Westerns and comedies involves the making of 725,000 sheets of paper.

Ethel Teare
Featured in "Ham and Bud" comedies, reissued by Jans Productions, Inc.

Jans to Release "Ham and Bud" Comedy Each Week

WHILE Jans Productions, Inc., of 729 Seventh avenue, New York City, announced that it had secured fifty-two single reel comedies from the Kalem output featuring Ham and Bud, the company is actually in possession of ninety-two of these negatives.

F. E. Backer, general sales manager, states that out of the entire purchase, his concern has selected fifty-two of the best subjects and is offering them for release through state rights exchanges one week for a year.

"Fifteen exhibitors to every state rights buyer is the proportion of inquiries received regarding these reissues," declared Mr. Backer. "This proves that the exhibitors themselves are familiar with the entertaining powers and comedy qualities of Ham and Bud and are looking forward to the opportunity of playing them.

"Mr. Jans is a shrewd buyer and this is evidenced by the specials he has so successfully exploited for his own territory. He realized that the Tom Mix series of single reelers produced by Selig, would be a strong and welcome adjunct to any exhibitor's program and his faith was justified. There are very few territories left unsold on the Tom Mix series.

"I predict that the territories on the Ham and Bud series will be disposed of in even shorter order than the Tom Mix reissues on which only a few territories remain unsold. Not ten per cent. of the present patrons of motion picture theatres have ever seen Ham and Bud, and those that saw these comedies five years ago will assuredly welcome them back again. For I believe that they have no equals in their own peculiar style of bringing out the spontaneous laughs from any kind of an audience."

Several Sales Announced on Mack Swain Comedies

ALTHOUGH Mack Swain Comedies have been announced for state rights buyers but one week, the following territories have been closed: J. Frank Brockliss, New York City, the world, outside of the United States and its possessions and the Dominion of Canada; Peerless Film Service, Inc., Los Angeles, Calif., California, Nevada, Arizona and Hawaiian Islands; Turner & Dahnken, San Francisco, Calif., Greater New York; Super Film Attractions, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia; Gene Marcus, Twentieth Century Film Co., Philadelphia, Pa., eastern Pennsylvania and southern New York; Midwest Distributing Co., Milwaukee, Wis., Wisconsin; Major Films, Inc., Boston, Mass., New England States; Aywon Film Exchange, New York City, northern New York and northern New Jersey; Amalgamated Film Co., Vancouver, B. C., Western Canada.

Two Prominent S-L Players Return to Stage for Summer

TWO of the leading figures in "Virtuous Men," the S-L state rights production, have returned to the stage for the summer season. Robert Cummings, who appeared in the role of Brummon, is now playing a prominent character in "Dark Rosaleen," the Belasco production, which has entered upon a summer run at the Belasco Theatre, New York.

Clara Joel, who made her screen debut in "Virtuous Men," in the character of Marcia Fontaine, will, commencing June 1, appear at the head of her town stock company in Cleveland. Both of these S-L players are well known in the legitimate drama.

Shallenberger of Arrow Speaks of Open Market

W. E. SHALLENBERGER, president of the Arrow Film Corporation, who has just returned from a business and pleasure trip to the West, reports that he finds the picture business in a particularly flourishing condition.

"There is considerable talk on the subject of open booking and exchanges everywhere are exercised over the contemplated action of various film concerns who have announced a change of system.

"The open booking market is a natural development of the motion picture business," says Dr. Shallenberger, "and now that it is here, exchange men are taking advantage of it and making plans accordingly. All of the exchangemen in the Middle West with whom I have talked are enthusiastic, believing it means more and better business for them. Unquestionably they are right, for with the new system, houses will not book the mediocre pictures, and producers will be forced to make better pictures, which in turn will command better prices and possibly longer runs.

"The state rights market will be first to feel the effects of the open booking system and the state rights market will continue to show improvement as fast as the new system is put into working order."

Features Will Rogers' Clever Sayings.

Will Rogers, the well known humorist, makes a few pertinent remarks about soldiers and parades in the last issue of the Gaumont Graphic, such as:

"Toughest part about this war for the soldiers is the parading when they get back.

"And if you think peace is not as bad as war, try to get a seat on one of those stands.

"If the money spent on stands and parades, and the high prices people paid for seats, had been split up among the boys, they would have had enough to live comfortably on 'till the next war.

"If you really want to honor them, why not let the boys sit on the stands and let the people march those 20 miles?"

More Newspaper Praise for "The White Heather"

IN ADDITION to previous comment reported, additional favorable notice was given by the newspapers on "The White Heather," the latest Maurice Tourneur production, at its New York premiere.

"Maurice Tourneur unfolds the scenes of the Drury Lane melodrama in studies of remarkable beauty. There is Scotch mist in these pictures, and the wind on the dunes, and the scent of the white heather. Tourneur has some magical method of enveloping 'shot with atmosphere,' says one, while another says: 'There are plenty of stirring scenes and dramatic climaxes in "The White Heather."' The beauty of the Scotch highlands, the lure of the ocean, and the mystery of its depth are revealed from the screen as they never were in the theatre. The film allows a greater field for spectacular scenes than the play, the director has taken advantage of this fact and added effects which thrill and amaze."

Stanley Company Books Brady's "Stolen Orders"

WILLIAM A. BRADY has just been advised by Robert Lynch, manager of the Metro Exchange, of Philadelphia, who bought "Stolen Orders" for eastern Pennsylvania, New Jersey and Delaware, that the Stanley Booking Company, of Philadelphia, has booked the picture for seventy days, beginning in the Stanley Theatre, one of Philadelphia's finest motion picture houses. Mr. Lynch, in a letter to Wm. A. Brady, gives it as his opinion that "Stolen Orders" will be one of the biggest successes that he has handled.

Aha! The Keenly Analytic Mind of Science Opposes the Craft and Brutish Force of Villainy.

Herbert Rawlinson and Margaret Marsh fight the mysterious Avion and the powerful Emanon in the Oliver serial, "The Carter Case."

ROTHAPFEL UNIT PROGRAMME

A Tremendous Success

"Rothapfel has done for the Movies what Wagner did for Opera; he has co-ordinated the Arts into one harmonious whole."
—Sylvester Rawling of the N. Y. Evening World.

EXHIBITORS VIE WITH CRITICS IN PROCLAIMING THE FIRST ROTHAPFEL UNIT PROGRAMME THE HIGHEST CLASS SCREEN ENTERTAINMENT EVER PRESENTED.

Read what leading exhibitors said about it after seeing it on the screen

at the

RIALTO THEATRE

NEW YORK

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

JACK ROSENTHAL
MODEL AND IMPERIAL THEATRES,
PHILADELPHIA, PA.

"Just viewed Rothapfel Unit Programme. It's a Knockout—one of the greatest novelties I have ever seen."

MARCUS A. BENN
BENN THEATRE, PHILADELPHIA, PA.

"Rothapfel's first effort as a Producer one of the most finished pieces of artistic motion picture work I have ever seen. He has more than made good every claim and promise."

A. W. SMITH
SMITH'S THEATRE, WOONSOCKET, R. I.

"It is my belief that the Rothapfel Unit Programme is the birth of a new incentive for the motion picture industry. Furthermore I will go so strong as to recommend the Rothapfel Unit Programme to any exhibitor."

A. J. FISCHER, JR.
MAMMOTH THEATRE, PHILADELPHIA, PA.

"First Rothapfel Unit Programme one of the greatest productions I have ever seen from curtain to curtain. I believe that you have at last given the exhibitors something they really want. Should be a clean-up."

A. P. BOTZUM
DREAMLAND THEATRE, AKRON, OHIO

"I will say right from the heart out that the Rothapfel Unit Programme is an uplift to the motion picture industry, as well as a proposition that will be one of big profit to the exhibitor, for it will make him the leader of the motion picture industry in his city."

I. N. HARTSTALL
BUNNY THEATRE, BROOKLYN, N. Y.

"Your initial introduction of a Unit Programme, according to my views, is positively great. Predict an immense success for your future."

MORRIS SILVERMAN
PEARL AND HAPPY HOUR THEATRES,
SCHENECTADY, N. Y.

"Taken as a whole it is incomparable and the most intelligent programme I have ever seen.

H. M. THOMAS
RIALTO THEATRE, OMAHA, NEB.

"I have just reviewed the opening programme at the Rialto Theatre, New York, and I must say that I was agreeably pleased with the entire programme. It meets with the highest expectations of the most exacting exhibitor and marks another step forward in the ever-improvement of the motion picture industry."

WALTER STUMPFIG
GERMANTOWN THEATRE, PHILADELPHIA, PA.

"Congratulations on your first Rothapfel Programme. It's one of the greatest novelties I have ever seen and I believe marks a distinct advance in motion picture art."

C. L. CARR
CARR & SHAD, INC., READING, PA.

"It was with keenest interest that I viewed the premiere of the Rothapfel Unit Programme at the Rialto Theatre, New York, and am pleased to say that I believe it one of the finest productions I have ever seen; in fact, I consider it a revelation."

H. C. HORATER
ALHAMBRA THEATRE, TOLEDO, OHIO

"It was indeed a pleasure—and I consider it an honor to have been invited to view the premiere of the Rothapfel Unit Programme at the Rialto Theatre, New York, and I believe it will be a success from the start."

A. E. TALBOT
AMERICA THEATRE, DENVER, COLO.

"Rothapfel Unit Programme very good. I shall run the picture at America as soon as possible. Am satisfied and pleased with my contract."

A. J. WOLF

ADELPHI AND SYMPHONY THEATRES, NEW YORK CITY

"A highly artistic production and presentation."

M. L. FLEISHMAN

NEWARK THEATRE, NEWARK, N. J.

"It is unquestionably the most elaborately prepared and staged, as well as the most artistic photoplay entertainment ever witnessed by me. It is far superior to anything which I have ever seen."

G. KONIGSWALD

SUNSET THEATRE, BROOKLYN, N. Y.

"Mr. S. L. Rothapfel is to be most highly commended upon his marvelous achievement. It is both a pleasure and an honor to me to be able to say that I am proud to be one of the many exhibitors throughout the United States who will exhibit this highest class entertainment in the world."

CHARLES A. GOLDREYER

CONCOURSE, UNIVERSITY AND FORDHAM THEATRES, NEW YORK CITY

"As a motion picture entertainment, the writer is of the opinion that there has not been anything produced to date which can honestly surpass that which was shown at the Rialto Theatre on the morning of May 9th."

THEODORE JELENKE

ALBANY THEATRE, SCHENECTADY, N. Y.

"Just viewed first Rothapfel Unit. Believe me, it is the classiest programme I have ever seen. Will elevate any house that runs it. Stands out as a complete unit and will satisfy everybody."

F. EALAND

MILES THEATRE, DETROIT, MICH.

"A most excellent high class show throughout flawless production including an unusual comedy; cannot fail to please a discriminating audience."

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade.

In This Issue—

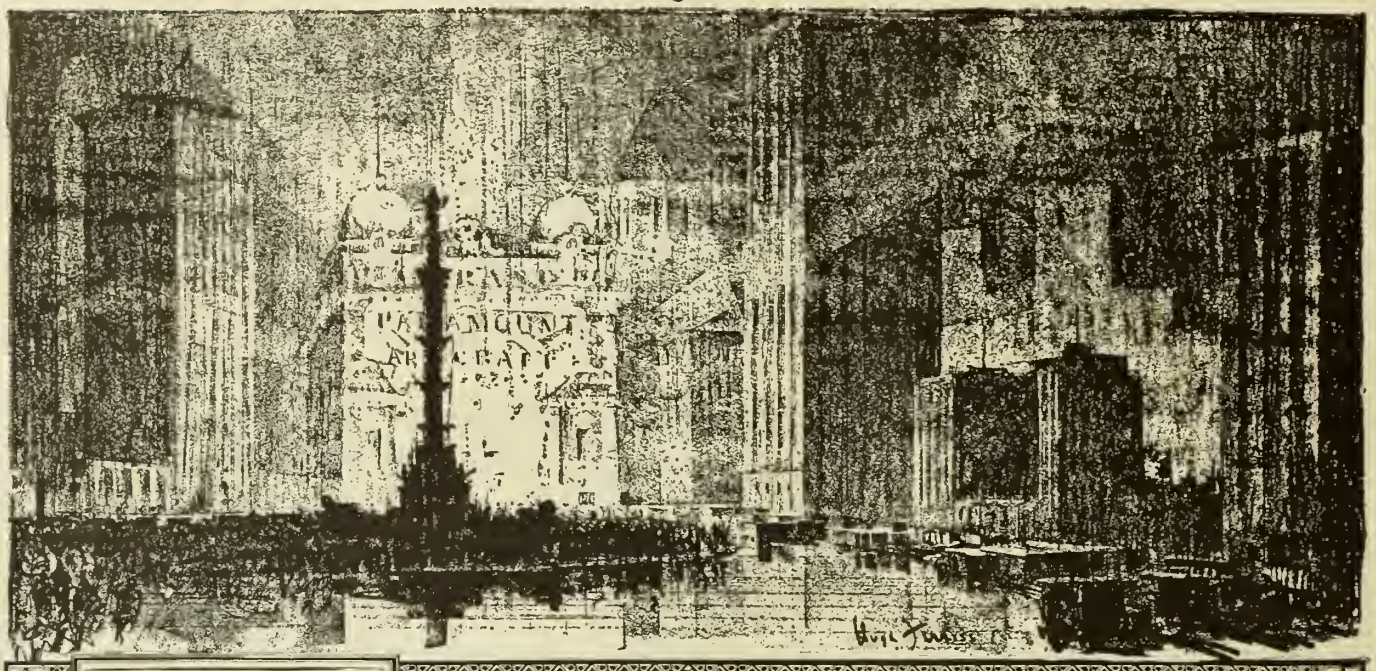
Cover Portrait of Alice Brady, whose pictures are available for export through Select Pictures Corp. and Gillespie Bros. & Co.

American Pictures Entrenched in Foreign Field
Nicholas Power Agent Back from Long Trip
Figures on Argentinian Trade
Hague Film Man Uses Progressive Methods
"Drumming" Film in Far East
Editorial
Paramount Now Girdles Australia
Government Hurts Australian Business
Consider Reprisals Against Newspapers

Advertisements—

Famous Players-Lasky Corp.
David P. Howells
Inter-Ocean Film Corp.
Goldwyn Distributing Corp.
Export & Import Film Co., Inc.
Robertson-Cole Co.
Apollo Trading Corp.
E. S. Manheimer

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.



The following internationally celebrated stars appear in Famous Players - Lasky Productions:

JOHN BARRYMORE
ENID BENNETT
BILLIE BURKE
ENRICO CARUSO
IRENE CASTLE
LINA CAVALIERI
MARGUERITE CLARK
ETHEL CLAYTON
GEORGE M. COHAN
DOROTHY DALTON
DOUGLAS FAIRBANKS
GERALDINE FARRAR
ELSIE FERGUSON
PAULINE FREDERICK
DOROTHY GISH
WILLIAM S. HART
SESSUE HAYAKAWA
HARRY HOUDINI
LILA LEE
VIVIAN MARTIN
SHIRLEY MASON and ERNEST TRUEX
SHIRLEY MASON
ERNEST TRUEX and LOUISE HUFF
JACK PICKFORD
JACK PICKFORD and LOUISE HUFF
MARY PICKFORD
CHARLES RAY
FRED STONE
ROBERT WARWICK
BRYANT WASHBURN
and
PARAMOUNT-ARBUCKLE COMEDIES
PARAMOUNT-MACK SENNETT COMEDIES
ARTCRAFT SPECIALS
CECIL B. DeMILLE'S SPECIALS
DREW COMEDIES
FAMOUS PLAYERS SPECIALS
JESSE L. LASKY SPECIALS
MONTGOMERY FLAGG COMEDIES

What's the brightest spot in town?

THE spot where hearts beat faster.

The spot where the audience becomes one living unit of happiness.

The spot where no man or woman can remain isolated.

The spot where the spirit of Paramount and Artcraft catches every one happily up.

You know where the better theatre is in your locality, don't you?

Then you know where Paramount and Artcraft Pictures are.

You are happy there because you are in touch with the pulsing heart of all humanity.

Famous Players-Lasky Corporation is out to see that there is at least one spot in every tiny section of the world where every human being can get in quick touch with the best entertainment.

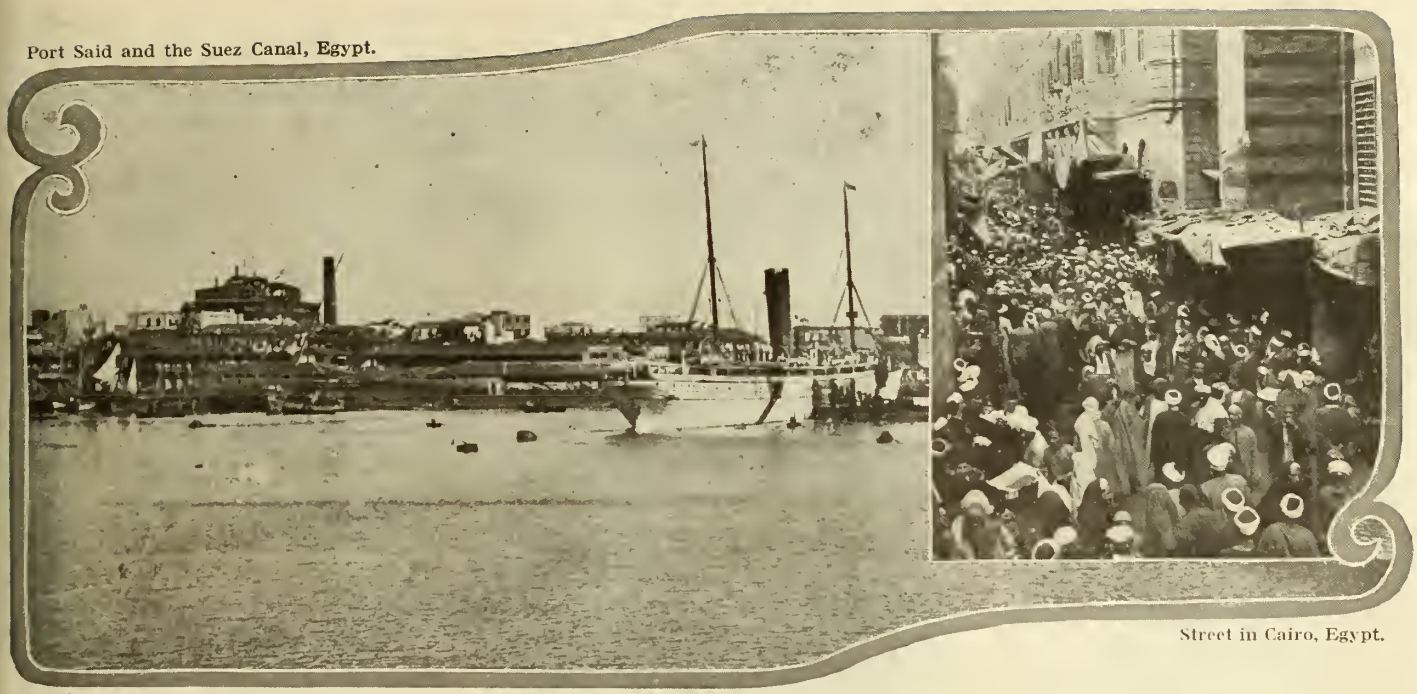
That's Paramount and Artcraft Pictures

—and they're *yours!*

Paramount and Artcraft Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



Port Said and the Suez Canal, Egypt.

Street in Cairo, Egypt.

Copyright by Underwood & Underwood.

Egypt, queer in its customs, is fond of moving pictures and buys them *in the English language.*

AMERICAN PICTURES ENTRENCHED THROUGHOUT THE FOREIGN FIELD

Audiences Demand Them on All Programs, and Distributors and Exhibitors Find It Profitable to Provide Them

BRIGHT FUTURE SEEMS ASSURED

David P. Howells, Just Back from Europe, Brings Interesting Report on Conditions Abroad in Their Relation to This Country's Photoplay Product—Theatre Building Boom Expected—Foreign Producers Timid.

David P. Howells, well known American exporter and president of the Film Exporters' Association of America, returned from Europe some days ago after a three months' business trip. During his absence abroad Mr. Howells visited London and other important cities of the British Isles as well as Paris. Arrangements which he was engaged in making for the furtherance of his own business interests made Mr. Howells particularly keen in his observation of general moving picture conditions abroad, and the impressions he brought back to this country are of genuine interest to film men everywhere.

That the greatest development of the business of exporting American-made moving pictures has taken place incident to the World War, which is just about a thing of the past, makes the future of the American-made moving picture in the foreign market the subject of greatest interest in this country. American-made pictures have been flooding the foreign markets for the past three or four years. Because the production of moving pictures in England, France, Italy, and other countries that formerly bid for the international trade had been practically at a standstill, it has been at least a reasonable conclusion that American-made moving pictures owe a large measure of their popularity to the fact that no other pictures were available.

Exporters in this country, discussing the future of the American picture, figuring the competition which must be met when conditions return to normal, generally agree that the American-made moving picture is in the foreign market to stay, but that "things are not going to be so easy." There has been talk of a constantly growing jealousy between European producers whose output formerly dominated the international market and American producers who have grasped the plum within the past three years. There has been more talk of the vast difference in business methods practiced by American producers and European producers in their relations with prospective customers. Mr. Howell's opinions dealing with this big question seem sound and are hopeful and illuminating.

REAL DEMAND EXISTS FOR AMERICAN PICTURES.

"It will be easily understood," says Mr. Howells, "that everywhere I went I found American-made moving pictures. Throughout the British Isles and France, American features form the backbone of every picture program. As I sat in theatres in London, Glasgow, Dublin, Paris, and other important cities the conviction was forced home that the strength of the American picture today—no matter what it may have been in the early days of the war, when there was a mad rush for our photoplays as the only ones available to keep the theatres open—lies in the fact that the picture theatre patron everywhere has developed a fondness for the kind of screen product we turn out and will never be satisfied with something which does not equal it in story, production, and general style.

"Without the slightest suggestion that there may exist among foreign exhibitors and distributors the inclination to turn the cold shoulder to a 'foreign invader' which has grown to alarming strength, I am expressing the opinion that American-made moving pictures are in the theatres abroad because the man who pays at the box office insists that they dominate his picture programs and not because of any academic personal thought on the part of the man who is making the film selections. If this is true, then the future of the American-made moving picture in the foreign field is assured. American pictures will never be less popular. The development of the moving picture art in this country has been more rapid than in any other country and there is no reason to believe that its development here will be surpassed in the future."

The possibility of their being imposed upon American-made moving pictures entering the foreign markets—particularly England and France—extra tariffs and import duties has been discussed in foreign moving picture trade papers. Mr. Howells says that he found nothing alarming in any plans which may be contemplated abroad. "In all likelihood there will be additional tariffs and duties," the American exporter remarked, "but I am satisfied that if these duties are levied they will be for revenue only and with no thought on the part of the governments imposing them of closing the mar-

kets to American-made pictures. This means that the duties and restrictions are likely to be reasonable."

THEATRE BUILDING BOOM WILL INCREASE BUSINESS.

Mr. Howells found the moving picture business splendid in all of the cities which he visited. "Things are humming in the important centers," he said "The masses—which are the backbone of the picture business in any country—have plenty of money to spend. If there is any particular drawback to the business at this particular time it probably is the scarcity of the right kind of theatres. As you know, there has been absolutely no theatre—nor unessential—construction since 1914. This means that the existing theatres are not only inadequate in numbers, but also poorly adapted for the kind of moving picture presentations which have become popular during the past few years. One of the biggest promises for the future lies in the fact that there will unquestionably be a big theatre building boom in England and France just as soon as governmental restrictions are removed. Amusement men see the need of the new theatres and are not only anxious to build them, but have ample funds to carry out their plans."

FOREIGN PRODUCTION WILL START TIMIDLY.

The situation in Europe as regards future activities of European producers is of interest. Mr. Howells says: "There is considerable talk of the European producers' getting busy. Information of a really definite nature is hard to secure, however. In a rather curious manner, the popularity of the American-made picture affects these plans for production on the other side. I may say right here that there are only two grades of American-made pictures which are in real demand in Europe. What is wanted most are real big pictures—big in story, and big in production.

"These pictures have been getting the money, and European distributors will buy all of them they can get their hands on. The so-called 'average' picture—of the kind that are to be found on some of our best programs in this country—interests the foreign buyer but little. If he cannot have the real big ones for which he is willing to pay a regular price, he wants the unimportant ones—which he can buy for a song—in order that he may clean up a profit through intensive booking—and some foreign distributors can give their American brothers cards and spades and still beat them when it comes to getting the last penny's rental out of a subject.

"Inasmuch as it has been the success of the real big pictures that has excited the cupidity of the European producer, the high standard set by American pictures is making him timid about entering the producing list in competition. High class moving pictures of the type turned out in this country cannot be made anywhere without the expenditure of a lot of money—and it is pretty generally conceded that Americans excel in the ability to spend money with real abandon. American money, too, has already lured from their native heaths many of the worthwhile artists and artisans in the moving picture industry, with the result that those who remain do not provide the most desirable foundation upon which to rear a production structure calculated to outshine American pictures."

Mr. Howells says that during his visit abroad he spent considerable time in attempting to locate foreign-made productions which might be available for the American market—and with but little success. The one English-made picture which appealed to him was "The Elder Mrs. Blossom," released by the Sun Exclusives. This picture, by the way, has been secured by the First National Exhibitors' Circuit for American distribution.

HOWELLS OFFICES IN LONDON AND PARIS.

Mr. Howells' definite purpose in going abroad was to establish branch offices in London and Paris. When he left Paris to return to New York he had not finally arranged for personal representation in the French capital and it is his purpose to return to Paris in the near future to open offices and select a representative. Mrs. Howells, who accompanied her husband on his business trip, did not come home with him and is still in Paris, awaiting the return of her husband on his second trans-Atlantic jaunt. In London, Harry R. Smith, one-time manager of the Edison moving picture interests throughout the United Kingdom and more recently with the Motion Picture Sales Co., has been appointed Mr. Howells' representative with offices at No. 29 Charing Cross Road. Mr. Smith has just completed a term of service in the British Army.

The most important business deal closed by Mr. Howells during his sojourn on the other side was the sale of the Anita Stewart pictures to Jury's Imperial Pictures. As the result of this deal all of the Stewart releases on the First National program will be placed in about forty of the most important theatres throughout the British Isles which are booked and operated by Sir William Jury and his associates. Other sales of product which Mr. Howells has for export were made to Ideal Films, Ltd., and to Mundus Film Co., of Paris.

During his visit on the other side, Mr. Howells fraternized in person with Walturdaw, Ltd., of London, and the Mundus Film Company, of Paris, with whom he has been doing business for some time. These concerns control the First National Exhibitors' Circuit franchises for Great Britain and France, respectively.

NICHOLAS POWER AGENT BACK FROM EXTENDED TRIP

Arthur J. Lang Found Moving Picture Business Booming in Latin-America, with American Pictures Greatly in Demand—Warns of Organized European Propaganda to Recover Trade.

Arthur J. Lang, export manager of the Nicholas Power Company, arrived in New York April 7 by steamship direct from Buenos Aires. Mr. Lang made an extensive tour throughout Central America during the past year studying moving picture conditions generally and more particularly devoting his time to the establishment of agents for the sale of Power's cameragraphs.

Arthur J. Lang.

In response to the inquiry as to the general acceptance of American film in South America, Mr. Lang stated that the American productions have dislodged European films, and that the public as well as the exhibitors are enthusiastic admirers of a great many American stars whose popularity in South America is equally as great as their fame at home.

Mr. Lang stated further that there seems to be no system employed in the exploitation of film. He criticised the method employed by some of the exporters, claiming that loss of business resulted through delays, incorrect translation of titles from English into Spanish, lack of judgment as to film suitable for Latin-American exhibition and other causes of similar seriousness.

Mr. Lang expressed the belief that the American film predominance in Latin-America will remain providing the film producers immediately take steps to meet the actual propaganda of European producers launched since the signing of the armistice. Mr. Lang furthermore strongly criticised the manner in which films are advertised. He spoke at length on this subject, and claims he cannot understand why moving picture producers who occupy such great space in the domestic editions of motion picture journals give their foreign advertising such scant attention. The films are well known here and so are the artists, but should the same class and quantity of advertising be employed in the new markets as at home, no fear need be felt as to the outcome of the present strenuous propaganda on the part of European producers mentioned above. We were pleased to learn through Mr. Lang that American moving picture magazines are widely read in Latin-America and that Cine-Mundial, the Spanish edition of the Moving Picture World, is the best known and easily the most popular of all these magazines in Latin-America.

Mr. Lang concluded by stating that his trip was very successful and we know that before his trip Power's cameragraph was not known to any great extent in at least Argentina and Chile, whereas today it is doubtful if there is any other machine so extensively advertised and used.

Interesting Figures on Argentine Trade

Mr. Lang brought back with him a manuscript which contains some unusually interesting information concerning moving picture conditions in Argentina. The manuscript, which embodies some specific figures, was prepared by an Argentinian moving picture man who is conceded to be an authority on his subject and is published herewith without comment:

There are about eight hundred moving picture theatres in Argentina in which are shown films that are imported by the leasing houses. This figure gives a total of ten moving picture theatres for each million inhabitants, and shows the development of the silent art in that country.

During 1918 there were imported into Argentina about 5,760,594 feet of film, distributed as follows:

Fox	281,250
Sud-Americana	1,125,000
Norte-Americana	462,500
Sociedad General	825,000
Max Glucksmann	2,750,000
Other companies	316,844

The total amount taken in at the box office through the importation of this material, has been as follows, in United States currency:

Fox	$67,850
Sud-Americana	228,340
Norte-Americana	103,550
Sociedad General	178,975
Max Glucksmann	376,425
Other companies	83,250
	$1,038,390

What the producers of the above films charged for the export rights amounted to $235,620, that is, 25 per cent. of the total receipts from the exhibition of the films.

But there is something more extraordinary still: The amount taken in for the exhibition of the films would have been even greater had it not been for the tremendous competition there is among the producers, and which in the first place is detrimental to the moving picture trade in its main aspect, and, second, discredits to a great extent the world's production of some makes of films that the Argentine public prefers.

In the federal capital alone, there are 115 moving picture theatres, from which 35 must be deducted, and in which only Max Glucksmann's pictures are shown. Another twenty-five theatres are supplied by the Sociedad General, and the rest, by the other companies. The result of this individual competition is, that films of well known makes that could be exploited at bigger profit, only get part of the benefit that otherwise would readily go to them.

On the other hand, in order to draw the public, they offer to exhibit first class pictures at cheap price. For instance, you can see every day Hart or Mary Pickford at any of the ordinary moving picture theatres for ten cents, that is, two exhibitions per day, afternoon and evening.

The afternoon program is divided into five parts, and four are given at night. The picture that is released for the first time in the afternoon and is shown again in the evening; therefore, there are two daily shows of the same picture.

The so-called "Super-Productions" are shown for the account of the leasing house, who fixes the prices of admission for the respective exhibitions and collects 50 per cent. of the gross receipts. We mention herein some examples of such productions:

"The Daughter of the Gods" took in $27,500 and cost $4,500.

"What My Eyes Saw" ("Lest We Forget") took in $11,250 and cost $960.

"My Four Years in Germany" took in $14,850 and cost $5,000.

"The Kaiser" took in $11,000 and cost $850.

The exhibition of these films is still going on and, of course, the profits are also going up.

Handsome Offers Had to Be Turned Down

The success of the new Nazimova pictures, which are being made by Richard Rowland and Max Karger for release through the Metro Pictures Corporation, has been exciting much comment throughout the moving picture industry for months. It is conceded that, in the hands of her present producers, Mme. Nazimova has developed a screen strength which makes her easily one of the foremost stars before the picture going public not only in this country but throughout the world

Striking proof of the popularity of the new series of pictures has been given in New York during the past couple of weeks in the offices of the Export & Import Film Co., Inc. The Export & Import people have the Nazimova pictures for Continental Europe and Latin America, and when the latest subject, "The Red Lantern," was shown at the Rivoli Theatre to tremendous business they were besieged in person and by cable with handsome offers for this and future pictures by the same star. Lou Auerbach, who is directing the business of the firm while Ben Blumenthal is in Europe, complains that he was unable to acceptany of the offers because the territories controlled had long since been sold.

BARNSTYN, HAGUE FILM MAN, USING PROGRESSIVE METHODS

Big Holland Operator Now Here Buying American-Made Moving Pictures Looks for Era of Great Prosperity Throughout Europe—Modern Offices in His Home City.

Because he plans to reach every country in Europe with his films, and because he believes that the films to accomplish this must be of American make, J. C. Barnstyn, director of the British and Continental Trading Company, with headquarters at The Hague, Holland, arrived in New York, this week, on "important business." In addition to his British and Continental Company duties, Mr. Barnstyn is the sole buying agent of the H. A. P. Film Company, of Holland, which supplies film

J. C. Barnstyn.

programs to one hundred and forty of the two hundred and twenty-five motion picture theatres in the Land of Dikes.

The H. A. P. are "renters"—what we in America would call an exchange—and the exclusive distributors of World, Triangle, Keystone, Christie Comedies and other well-known American film productions in Holland. It is expected that the plans now maturing will enable Mr. Barnstyn and his associates to cover the entire continent of Europe, exclusive of the British Isles, as thoroughly as they now do their native Holland.

"We will immediately extend our operations to Belgium, France and Italy," said Mr. Barnstyn, when seen at Inter-Ocean Building, "and eventually cover the Continent with American pictures. I am here to get a close-up view of the producing conditions on this side. I shall remain on this side until middle August, when I return to The Hague, but I will be back in October for a stay of at least a year.

PICTURE BUSINESS GOOD DESPITE ECONOMIC UNREST.

Mr. Barnstyn declared that while there was considerable unrest in Europe, picture conditions were good. He said that unemployment was an evil, but that it had not especially affected the cinemas, as the masses had the small admission fee for moving pictures, although they often lacked the means to attend the theatres producing legitimate attractions. Having plenty of time on their hands, the cinemas got their patronage.

"Of course," the visitor explained, "we profited from the prosperity that all countries knew in war time, but when conditions become settled—as they surely will—our cinemas will know a prosperity that shall surpass that of war time, for the reason that it will not be a forced one. You see, in dealing with the unemployment problem in Europe, it has been decided everywhere to cut down the working hours of the individual worker, so that there will be more employment for the workers as a whole.

"This will give the masses more leisure time, and that leisure will largely be spent in the cinema—which is today established in Europe as the great entertainment of the common people."

Mr. Barnstyn said that in Holland the "classes" had also become attendants at the cinemas, due to the showing on the screen of events in the terrible conflict that was raging so close to them. He did not believe that Bolshevism would get any hold on the Continent beyond those countries in which it had already lodged. "But even in these countries," he states, "the masses must have entertainment and that means they must have American films.

BARNSTYN'S HOLLAND OFFICES ARE REMARKABLY APPOINTED.

Mr. Barnstyn's rental business at The Hague is today a local institution, utilizing an entire building and boasting forty-five separate offices. There is a hundred-seat projection room and—what is quite unknown in film exchanges in this country—a private bath and buffet for visiting exhibitors, together with three guest-rooms for such of the latter as may desire to stay at The Hague over night. Film men from this side who called upon Mr. Barnstyn at home told him that they considered his office systems in connection with film renting, as good if not better than systems of the same nature here.

The visitor admits that it was not always thus with his Dutch business. When he started four and a half years ago, he rented a small building near the present one, which the firm owns outright. He had five employes, whereas today there is a staff of sixty. His first American films were purchased through Inter-Ocean and the late Henr J. Brock, of that firm, was the first American film man with whom Mr. Barnstyn did business. Gus S. Schlesinger, of Inter-Ocean, who attended to Mr. Barnstyn's first purchases, is still with Inter-Ocean and is again assisting Mr. Barnstyn in the selection of pictures from the American field.

Mr. Barnstyn is making his temporary headquarters at the Inter-Ocean Building, 218 West Forty-second street, until he finds quarters in the Manhattan film district for a permanent American buying office. He is residing at the Hotel Astor.

Brockliss Co. Gets Mack Swain Comedies

Announcement is made by the Frohman Amusement Company that Sidney Garrett, of the J. Frank Brockliss Company, has secured the entire foreign rights on the series of twenty-six Mack Swain comedies at what is said to be the highest figure ever paid for foreign rights to single reel productions.

It is further announced that Mr. Garrett purchased the rights on this series without witnessing the screening of any of the productions, his decision being based on Mack Swain's reputation as a screen comedian.

"DRUMMING" WITH FILM LINE

Horace G. Clarke, Traveling the Far East for Howells, Sends Interesting Picture

Horace G. Clarke, who represents the David P. Howells' picture interests in the Far East, is just completing an extended tour of the Orient upon which he set out from New York some months ago. Mr. Clarke's headquarters are in Sydney, Australia, but, after having completed his tour of the Orient, he will remain in Sydney only a short time before sailing for the United States to report again at the Howells offices in New York.

To Mr. Clarke and Mr. Howells the International Section is indebted for the interesting photographs which are herewith reproduced. The first picture shows

a portion of Mr. Clarke's display in the interest of his wares in one of the big hotels in the Orient. One does not usually think of a film salesman unpacking a sample kit and "laying out his line" for the inspection of prospective buyers, after the fashion of the dyed-in-the-wool "drummer," but it seems to be good form in the Far East.

The picture at the left in the panel gives a good idea of the new moving picture theatre just being completed by the Southern Palace Cinema Company at Canton, China, and shows that there is developing in the land of the "Heathen Chinese" considerable stability in the picture business. The same operating company have already announced that they will begin the erection of another theatre along similar lines in the very near future.

The picture at the right in the panel shows the Holmes Empire Theatre in Penang, China, during the engagement of "The Romance of Tarzan," supplied them by the Howells office. The feature drew crowded houses throughout its lengthy engagement. The "perambulator" shown in front of the theatre, which is quite evidently trundled through the city streets by coolies in their picturesque garb, shows that even in Penang advanced methods of advertising are catching on.

AUSTRALIA FIGHTS NEW CENSORSHIP

Sydney Churchgoers Want Special Performances for Children and Exhibitors Scent Danger

CABINET MEMBER WILL DECIDE

Showmen at Hearing Call Attention to Many Restrictions with Which Industry Is Already Burdened—Objectors' Contentions Are the Usual Ones.

SYDNEY, Australia, Mar. 11.—A certain section of Sydney churchgoers has asked the Government to provide that there shall be special matinees for children. This matter engaged the attention of the leading film exchange men and picture showmen. A deputation representing their views waited today upon the Chief Secretary, the Minister in charge of the regulation of amusements.

The Minister pointed out that even if the people complaining as to children attending all the picture sessions might be in a minority, every citizen of the State had a right to express his views and have them considered.

The showmen urged that already there was sufficient censorship of films. These were examined in the United Kingdom and New York, once more by the Federal Government on arrival in Australia, and finally by a State board of censors in New South Wales. They considered that the present censorship already erred on the side of over-strictness. Futher, the parents would take care that nothing likely to affect injuriously the morals of the young should be exhibited. A majority of parents were of opinion that the motion picture was the strongest educational force ever brought to bear on the youthful mind. It brightened the child's faculties and always impressed a good moral. The Australian race would greatly benefit by the knowledge secured through this medium.

Already the Government had recognized the value of motion picture instruction. An objection existed that the pictures would be exhibited in darkness. This, in the schools, would mean poor ventilation. With the advent of the daylight motion picture screen, however, the introduction of the scheme throughout the State might be looked for. It was also pointed out that in contrast with the study of classic works, which often formed part of the curriculum of the older scholars, no motion picture displayed the triumph of evil. No vile-minded man ever screened won out in the pictured battle of life. The general public of Australia was a clean-minded one. It was a pleasure-loving people assuredly, but if any picture showman pandered to the evil tendencies in human nature his collapse would be sudden and final.

The Minister has the matter under consideration.

German Protest Causes Change in Big Feature

Cable advices by the Press Publishing Company to the New York Evening World, under London date of May 14, recount that a protest against certain scenes in an American-made moving picture, entitled "We Shall Never Forget," lodged by the German consul in Geneva, Switzerland, have been upheld. The moving picture export trade throughout the world is particularly interested in this information because of its possible bearing upon moving picture conditions in general after the peace treaties have been signed and, nominally at least, all the countries which have been at war with Germany, have become friendly countries.

The cable says that "We Shall Never Forget"—which is quite evidently the Rita Jolivet feature, "Lest We Forget"—was being shown in a moving picture theatre in Geneva, when certain scenes dealing with the sinking of the Lusitania, on which Miss Jolivet had been a passenger, attracted the attention of the German consular representatives as well as German residents in the big Swiss city. A formal protest was lodged with the Geneva authorities, and as a result the manager of the moving picture theatre, in which the feature was being shown, cut out portions of the picture, including the Lusitania incident.

Arthur Levey Off for Europe.

Arthur Levey, general manager of the recently formed World Wide Film Exporting Co., was scheduled to sail Saturday, May 17, for Europe in the interest of the firm he represents. He expects to return to New York in about sixty days. During Mr. Levey's absence the New York office of the company in the Brokaw building will be in charge of Mr. Klein, who is associated with Mr. Levey in the business.

To Cuba on Business Trip.

David P. Howells, well known American exporter, and Chester E. Sawyer, New York buying representative for the Caribcwn Film Co., of Havana, sailed from New York May 13 for Cuba on a ten days' business trip.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by

F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, JUNE 21, 1919.

Advertising forms close, Tuesday JUNE 10, 1919.

Met Himself Coming Back

One of our foremost producing and exporting houses prides itself on "its wonderful efficiency methods of foreign distribution," and it must be admitted that the export manager of the firm has virtually no peer in New York and its brands are exhibited wherever films can be sold at present.

This producing company closed a deal about seven months ago with an exchange in Brazil, but the war was on, the army had its censorship, so had the navy, so had the Committee on Public Information—or whatever Mr. Creel wishes to call it—and the film business, in a word, was entangled in a mass of red tape. As a result, the shipments of the firm in question to the Brazilian renter were still at the Custom House two months after the armistice was signed.

At this stage, when the foreign house had almost given up all hope of securing the film contracted for, it received a circular from the New York producer —which, by the way, had been sent broadcast to all other local distributors —stating that "in view of the fact that our contract is about to expire, we shall be glad to entertain offers on our next year's output."

The rage and astonishment of the foreign customer can be easily imagined.

This is a case where less efficiency and a little more common sense would have given better results.

The Power of Babel

The translators are at it again.

Here are some of the latest tit-bits:

"The Woman on the Index" was rendered into Spanish as "The Woman on the Indexes." What reasons the translator had for pluralizing in this case are beyond comprehension. The whole thing should have been changed, of course, as this index stuff does not convey anything in Spanish—or in English either, for that matter—and sounds outlandish, to say the least.

"Mr. Fix-it" is appearing in some foreign languages as "I Will Fix You."

"The Bravest Way," one of Hayakawa productions, goes under the name of "The Most Brave One."

A picture recently shipped abroad struggles under the main title of "Rewarded Virtue." According to our records, this is the twenty-second time that the name has been used.

The climax is capped, naturally, by our own beloved Committee on Public Information.

From a picture produced under the auspices of that august body, which has serenely manhandled every language in creation, we cull the following:

English original: Contemptible little army.

Spanish translation: Army of happy children.

English original: Barrage fire.

Spanish translation: Building the barricades.

Film production is booming in Argentina and all advices indicate that some of the pictures turned out in the past six months can hold their own, on merit, with the imported article. This is particularly the case in the latest venture of the Gallo Film Company, "En Buena Ley," about to be released in Buenos Aires. Expert film men who have seen the production claim that it stands comparison with American-made subjects of the same class.

There is a great shortage of moving pictures in Spain. Our correspondent in Barcelona reports less than twenty releases during the past month, American pictures taking the lead with about eight releases and the rest being made up of Italian, French and Spanish productions.

Scarcity of raw stock is also hampering local production to a very large extent. It seems that only very limited quantities of either American or European undeveloped film are available at present in Spain.

The latest news from Scandinavia predicts that the moving picture business will soon be "socialized" or "nationalized" in all the countries of Northern Europe. This means that the different states will bring all theatres under their direct control, and will dictate to producers and distributors the amount of their profit on the sale and rental of films. This socialistic plan, which has already been established in some of those northern nations, is one of the reasons why the Scandinavian producing companies have combined for export purposes in an effort to secure abroad the profit that they are barred from obtaining at home.

Europe Afraid of the Bogey-Man

An outcry has been raised in the French and English trade press against a publication issued from Zurich, Switzerland, which aims to act as cinematographic go-between among the different belligerent countries.

It is hard to predict what practical effects this campaign may produce, but it is obvious that, although it may retard, it cannot stop trade. If concerns in allied countries are willing and anxious—and some of them are—to sell their films to the Germans, there is no reason why the Teutons should be taken to task for displaying their wares to the Allies.

After all, the Germans themselves are to blame for the jealousy that any attempt of theirs at commercial rehabilitation inspires in allied countries. They tried so hard to impress the world with their superior ability in all lines of endeavor that the world was hypnotized into believing it. Even today, after untold humiliations and complete military defeat, the bogey of German superiority is strong outside of Germany. And this bogey, we believe, is at the bottom of the cool reception given in Entente film circles to the luckless Zurich paper. Some of our French and British friends, though they will not admit it, still have a lingering idea that the German film product might turn out superior to their own!

However, peace will be signed, the habit of writing according to censorship requirements will gradually give away before the advance of common sense; hypocrisy and muddled thinking will no longer be virtues; Paris, to make good its claim as "the trade center of Continental Europe," will try to do as much business beyond the Rhine as possible; London, in the role of "the world's export center," is already exploiting every possible commercial advantage wherever it may happen to be found; and French and British trade papers, when compelled to review and comment, in justice to their readers, on the invasion of American, French, British and Italian pictures through every theatre in Germany, will soon arrive at the conviction that German film superiority is just another myth and will simply forget the Zurich doctor and his "peace propagation" scheme.

PARAMOUNT'S THEATRE CHAIN NOW GIRDLES AUSTRALIA

Splendid New Open-Air Structure in Rockhampton, Erected Despite Difficulties, Is Latest Link in Chain—Building for Big Increase in Moving Picture Business Which Is Confidently Expected.

By Chas. A. Lee

SYDNEY, New South Wales, Australia, Tuesday, March 18.—Paramount has now a chain of fine picture theatres stretching round the coast of Australia. In these it places its film, and in each of the centres it has made ample arrangements for big advertising campaigns.

The organization only began its operations as a separate entity in this continent two years ago. Its progress has thus been amazing.

Alec Lorimore, Paramount's farsighted Australasian chief, has been able to influence certain capitalists in Rockhampton, in the north of the State of Queensland, to build an elaborate open-air theatre. Needless to say, the open style of building is essentially suitable for the tropical climate of the place. The arrangements have been made in spite of the building restrictions still resting upon such operations, under the War Precautions Act of the Commonwealth.

This theatre constitutes another link in the girdle that binds Paramount to the picture industry of the island continent. For in the theatres composing the belt of the organization's activities its pictures will be handled in a big way, assuring excellent publicity to the back country.

EVERY BIG AUSTRALIAN CITY NOW WELL REPRESENTED.

Beginning in the northeast of Australia, these theatres are as follows: Townsville, Paramount Theatre; Rockhampton, Paramount Theatre; Brisbane, Tivoli Theatre; Newcastle, Lyric Theatre; Sydney, Haymarket Theatre; Melbourne, Hoyt's; Adelaide, Finklestein's Wondergraph, and Perth, Coombe's Grand.

These towns represent the big cities of Australia and the organized advertising in these places concentrate tremendous publicity upon the releases of this great manufacturers' distributing agency. The system is now complete, leaving no town of importance uncontrolled by Paramount. Further, after being shown in the centres specified, the film runs for a period in the country back of the coast.

But the information so far given applies only to the continent of Australia. The southern island of Tasmania comprises one of the six states of the Australian Commonwealth. It has its capital —Hobart—in which is to be found the Paramount Palace Pictures—also a large northern town, Launceston—containing the Paramount Majestic Theatre.

The Dominion of New Zealand is also adequately catered to. In the north island, Auckland has its Tivoli and Wellington two theatres, Artcraft and Paramount. The south island contains two large towns, Dunedin and Christchurch, and these have the Empire and Strand respectively—of course, all Paramount theatres.

Naturally, a solid backbone of business and publicity has been created in Australasia, and the operations of the organization are contantly extending. It is believed in Australia that as things settle down after the war there will be a considerable increase of population. Should this be so, the organizing of Paramount will be seen to have made preparations that will support with ease a much heavier load of business than it carries now. So far, however, the advances have been made on a sound basis and, even as things are, rapid growth is manifest.

WILL START IN BUSINESS.

Nicolas Diaz, One-Time Cine-Mundial Employe, Makes Change.

Nicolas Diaz, for some time manager of the Spanish and Portugese section of the Foreign Department of the Fox Film Corporation, left his position at that organization at the end of last month and,

Nicolas Diaz.

it is said, will establish an import and export office that will deal principally in motion picture films and supplies.

Mr. Diaz was connected with the Spanish edition of the Moving Picture World for a number of years, having been one of its founders. He organized throughout South America the distribution of Cine Mundial.

While at the Fox Film Corporation, Mr. Diaz closed several contracts for South America in territories that were not covered by Fox productions.

The good name and reputation that Mr. Diaz enjoys among his numerous motion picture friends in Latin America, together with his knowledge of the American film market, are undoubtedly a very valuable asset for his future activities in the export field.

Inter-Ocean Books Big Travel Series

President Paul Cromelin, of the Inter-Ocean, announces the conclusion of contracts in behalf of the Frederick Burlingham Travel Series in many parts of the world.

The most important sale was for Great Britain, through Managing Director Taylor, of the London Inter-Ocean office.

The Paris branch has placed this series for France and Belgium.

Louis Brock, of the home office, has sold the series in Japan and Cuba and their closure for a number of South American countries is expected shortly by the member of the Inter-Ocean staff.

The New York Sunday World gave a full page in its Sunday Magazine section to the Burlingham pictures, under the heading "How To Get Killed on the Alpine Peaks." The "touching the high spots" still used in a recent issue of this trade paper was the feature of the newspaper illustrative lay-out.

"What Inter-Ocean has done with the Burlingham films gives the lie to the contention that the foreign market will only accept drama and comedy," said President Cromelin, in announcing the deals mentioned above.

Apollo Corp. Secures New Read Feature

The Apollo Trading Corporation has secured the sales rights for the new J. Parker Read, Jr., feature, "Sahara," for all territories excepting the United States and Canada and the United Kingdom. The deal was closed a few days ago, after the picture had created a very favorable impression throughout the trade, when shown privately at the Rialto Theatre. W. W. Hodkinson is to distribute the picture throughout the United States and Canada, the release being scheduled for some time in June. The rights to the United Kingdom had been disposed of before the Apollo Company took up negotiations for the foreign territory.

"Sahara" is admittedly a big picture. Louise Glaum is the star, and the direction is by Allan Dwan.

The Apollo Company, which is best identified in the export trade of New York by reference to the activities of "Bobbie" North and "Larrie" Weber, in its behalf, is just now busily engaged in marketing the foreign rights on the big Harry Garson production, "The Unpardonable Sin," which has achieved such a great success throughout the United States and Canada and is now running at the Broadway Theatre, New York. The company, which has personal representation in the important cities on the other side of the Atlantic, is rapidly establishing itself as one of the important American film exporting houses.

Manheimer Selling Powerful Serial

E. S. Manheimer, one of the real old-timers in the moving picture industry in the United States and at present following the export branch of the business, with offices at No. 130 West Forty-sixth street, New York City, is marketing the new Western Photoplays serial, "The Great Gamble," in the foreign markets.

The serial stars both Anne Luther and Charles Hutchison in powerful roles and is winning high praise throughout the trade. The story and direction is by Joseph A. Golden. It is in fifteen episodes.

Mr. Manheimer has already placed the serial for many of the important territories.

Moving Picture Men the World Over have been reading the

MOVING PICTURE WORLD

for Years
Use It as the Preferred Advertising Medium

I HAVE JUST RETURNED from Europe where I have established offices in London and Paris, through which I can render a more intelligent and effective service for the American producer and the foreign distributor.

David P. Howells

729 Seventh Avenue
New York City, U. S. A.

LITTLE TALKS WITH FOREIGN

"WE OPERATE EVERY

Inter-Ocean has, since its inception, used the advertising slogan "We operate everywhere" which, since Inter-Ocean is the great international firm of the films, is its right. But we might properly have added "EFFICIENTLY" to that catch-line, for there's a difference! The thing is that we believed Inter-Ocean's reputation to be so high that buyers would read the missing word INTO THE SLOGAN, ANYWAY!

Our operating efficiency is maintained by our steady effort to find for buyers the exact kind of picture that is suited to their territory.

GRAPHIC FEATURES

	RECOMMENDED FOR:
"ASHES OF LOVE".....	France, Switzerland, Holland, Germany, Austra - Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, India, China, Japan, Dutch East Indies, United Kingdom, Great Britain and Ireland.
"WHEN MEN BETRAY".....	Great Britain, France, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, India, China, Japan and Dutch East Indies.
"ECHO OF YOUTH".....	France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, Porto Rico, Santo Domingo, India, China, Japan, Dutch East Indies.
"WIVES OF MEN".....	Holland, Chile, Peru, Bolivia, Ecuador, Austria - Hungary, Balkans, Russia, Italy, Central America, Japan, China.

WHARTON COMEDIES

	RECOMMENDED FOR:
"KUTE KIDS VS. KUPID".....	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Argentine, Uruguay, Paraguay, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.
"THE MISSIONARY".....	
"THE CANDIDATE".....	
"MARRIAGE A LA MODE".....	
"APRIL FOOL".....	
"BELOW ZERO".....	

WILLIAM L. SHERRILL'S

	RECOMMENDED FOR:
"HEARTS ACROSS THE SEA"....	Chile, Peru, Bolivia, Ecuador, Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria - Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Argentine, Paraguay and Uruguay, Brazil, Mexico, Central America, Costa Rica, Colombia, Panama, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.

PAUL CAPELLANI'S

	RECOMMENDED FOR:
"DOLLARS AND DESTINY".....	Great Britain, France, Switzerland, Holland, Scandinavia, Peru, Bolivia, Ecuador, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Paraguay, Mexico, Guatemala, San Salvador, Central America, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Malay Settlements.

KNICKERBOCKER FEATURES

	RECOMMENDED FOR:
"DAUGHTER OF THE WOODS"..	France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Chile, Cuba.
"HOUSE OF MYSTERY".....	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, South Africa, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Dutch East Indies, Scotland.
"THE HEART BREAKERS".....	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, Scotland.
"CRIME OF CIRCUMSTANCE"..	France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Scotland.
"THE BIG BROTHER".....	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, Scotland.

Many Others for Same Territories

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING, 164 Wardour Street, London, W.

218 W. 42ND ST. NEW YORK CITY

43 Rue Le Bruyere, Paris

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

BUYERS— *New Series, No. 1*

WHERE—EFFICIENTLY"

We would rather lose a sale than ship a customer a film that might not prove popular in the theatres to which he caters.

The tastes of those theatres is our study!

And we claim a proficiency in that study which is not equalled by any other American film exporting firm. And so Inter-Ocean's recommendation of a film has come to mean something to the buyer, and that is why the following recommendations will be carefully considered by my readers:

PLAZA PICTURES

	RECOMMENDED FOR:
"THE ANGEL CHILD"	Great Britain, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Venezuela, India, China, Japan, West Indies.
"DIVIDED LAW"	Same as "THE ANGEL CHILD."
"PLAYING THE GAME"	Same as "THE ANGEL CHILD," but including Switzerland.
"MISTAKEN IDENTITY"	Same as "THE ANGEL CHILD," but including Switzerland.
"PETTICOATS AND PANTS"	Same as "THE ANGEL CHILD," but including Australia, New Zealand, and Dutch East Indies.
"WHATEVER THE COST"	Great Britain, Holland, Germany, Austria Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, West Indies.
"THE GIRL ANGLE"	Great Britain, Switzerland, Holland, Germany, Austria Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.
"THE LOCKED HEART"	Great Britain, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, West Indies.
"WANTED A BROTHER"	Same as "THE LOCKED HEART."
"THE MIDNIGHT BURGLAR"	Same as "THE LOCKED HEART."
"NO CHILDREN WANTED"	Same as "THE LOCKED HEART."
"SALLY O"	Same as "THE LOCKED HEART."
"LITTLE MISS GROWN UP"	Same as "THE LOCKED HEART."
"SUNNY JANE"	Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Mexico, Central America, Cuba. Porto Rico, Santo Domingo, Venezuela, India, China, Japan.
"WILD CAT"	Same as "SUNNY JANE."
"A BIT OF KINDLING"	Same as "SUNNY JANE."
"BETTY BE GOOD"	Same as "SUNNY JANE," but including Brazil.
"BAB, THE FIXER"	Same as "SUNNY JANE," but including Brazil.
"THE CHECKMATE"	Same as "SUNNY JANE," but including Australia, New Zealand, Brazil and Dutch East Indies.
"JACKIE THE HOYDEN"	Great Britain, France, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China.

BLACK DIAMOND COMEDIES

"BRIDGET'S BLUNDER"
"HIS IVORY DOME"
"COUNTERFEIT VACATION"
"BRAVING BLAZES"
"HE DID IT HIMSELF"
"VILLAINOUS PURSUIT"
"NEARLY A DESERTER"
"TROUBLESOME TRIP"
"THEIR WEEK-END"
"THOSE PANTS"
"HER SCRAMBLED AMBITION"
"SPEED"

RECOMMENDED FOR: Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Argentine, Uruguay, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.

Many Others for Same Territories

VIM COMEDIES

"BATTLE ROYAL"
"MIXED AND FIXED"
"PAYMENT IN FULL"
"HUBBY'S CHICKENS"
"CANDY TRAIL"
"CHARITY BEGINS AT HOME"
"TANGLED TIES"
"LOVE AND DUTY"
"REFORMERS"
"THE GREAT SAFE TANGLE"

RECOMMENDED FOR: Scandinavia, Russia, Germany, Austria-Hungary, Balkans, Central America, China, Japan, Dutch East Indies, Italy, West Indies.

Many Others for Same Territories

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films In Foreign Fields.

GOVERNMENT ORDER WRECKS AUSTRALIAN PICTURE BUSINESS

Combating Influenza Visitation Authorities Close Houses at Regular Intervals Daily and Decreased Attendance Causes Severe Losses to Exhibitors—Trade Incensed.

By Charles A. Lee.

Sydney, New South Wales, Australia, March 5.—Governmental decree has permitted the electric luminant to glow intermittently on the silvered screens of this city and Melbourne (Victoria). This ponderous statement fits the ponderous bungle that has been made. Exhibitors are ordered to close for two hours between sessions.

The thing was decided on Friday last. Hotels, race courses and picture theatres were then told they could get to business —racing tracks on Saturday, and the shows and hotels on Monday. Other theatres were delayed till today.

Rain interfered with the races, but though no "act of God" hindered the business of the picture showmen, the "act of man" was quite enough. The pictures started off big, but when the public saw the further restriction in action—or in "inaction"—Sydney business was ruined. The authorities have put forward the necessity for fumigation as the reason for their attitude in the matter. But when the theatres offered weeks ago to fumigate during screening the proposal was treated with chilly silence. Surely if so little, even of ordinary influenza, exists in the State as to permit of reopening at all, the exhibitors could be relied upon to see to fumigation arrangements. This is naturally a precaution that ordinary self-interest would dictate. The fact is that quite apart from any cabinet dictation, a number of the picture showmen have installed an inhaler in the vestibule and are willing to spray their patrons during the progress of filming.

The authorities have been slack to a degree in their treatment of the trade. Showmen could not obtain definite particulars of what the government wanted, and the whole business of making a restart was confused. Loss has naturally occurred. Theatres paying over $500 per week in rent, with a capacity of 1,000 patrons, are seriously handicapped when compelled to close for two hours at the dinner period and submit to a similar break at tea time. They can do only small business; they cannot sell tickets for one hour before the closing of the theatres. The undue interference stops the big shows from advertising as in the past. This lavish expenditure has been curtailed and an air of uncertainty prevails.

Unless the continuous shows are allowed to resume, great losses will be suffered by the trade. Spoken drama is to begin tonight. Would it be rational to expect the continuous picture program to be released? One would think so.

NO UNITY TO COMBAT HARMFUL RULINGS.

Owing to the lack of unity in the picture world here, no combined pressure is brought to bear in the direction of sensible care for its necessities. Officialdom appears to think that picture people can be ignored with impunity. Had it not been for the efforts of Alec Lorimore, the energetic Paramount chief, during the last five weeks of stoppage, no doubt the trade would have been treated far worse. In my opinion but for this action the picture shows would have been still shut up.

Of course it is well known that the government is taking the advice of a board of ten doctors who know nothing of the effects that certain regulations will have upon the public weal. But no government is right in delegating its administrative duties to that extent. We might just as well have government by hoards—by the military in war time, by doctors in epidemics, and by financiers in time of financial stringency. Once that argument is admitted, the uselessness of cabinets is practically conceded. Presumably the authorities do not desire to go as far as that!

It would be expected of a cabinet that had made the advent of pneumonic influenza as great a political advertisement as possible, that the climb down from its high horse would be effected as tardily as circumstances would permit. But the way the thing has been done exasperates. It also leaves the unfortunates who have to grin and bear the brunt of the blundering in a mixed frame of mind. They don't know whether the two-hour-break piece of genius is an attempt at some show of dignity, or merely another example of stupidity. The masks and the innoculation craze, it is worthy of note, have already been pronounced absurd by authoritative voices.

CENSOR'S SCREENINGS PILE UP TREMENDOUSLY.

The recommencement of photoplay activity means that a large quantity of film must pass through the hands of the censors. Busy men from the film exchanges have to spend nearly the whole of their day at the Censor's—getting a knowledge of films that would, but for the closing regulations, have been obtained gradually during the last five weeks. Meanwhile, the daily routine—as well as the extra rush—of office work piles up, to be done partly at night.

Naturally it would suit the trade much better if the censors' screening—in this glut of work—were done at night to some extent. But the censor never works overtime. It is beneath the dignity of dignitaries to go beyond stated office hours, even if they have had a holiday of five weeks. It would never do. And a graceful offer to oblige busy people striving to keep their industry going in time of stress would not do either. It would be proper in the case of a navvy, or a street sweeper, but cannot be expected of a censor.

Sydney, Australia, Mar. 11.—Today a relaxation has been announced for theatres fully equipped with up-to-date ventilation plants. Times of running are now from 1 p. m. to 5 p. m. and from 6 to 10.30. Ventilation has had a win.

However, even the less restricted arrangements are seriously affecting business. The public still have in mind that only one show is given at night, and the second screening is poorly attended. Once business is interfered with it is coy as a farmyard beauty in its further advances.

PICTURE MEN ARE CONSIDERING REPRISALS AGAINST NEWSPAPERS

Scare Lines in Australian Dailies Have Hurt Their Business and, Feeling That They Have Been Unfairly Treated, Curtailed Advertising Appropriations Seem Likely—Notes.

By Charles A. Lee.

Sydney, March 25.—Although there are a number of cases of influenza in the State there are few deaths. The infectivity is high, according to medical authorities. Many people are pointing out that these features imply that the disease here is little more than the ordinary epidemic of "cold in the head" that appears here pretty regularly in the spring and autumn. The picture industry, however, is still hampered with restrictions.

Newspapers generally, eager to obtain their scare headlines, are simply helping the Government, which would naturally be glad to have something to show as an excuse for its drastic measures. The press has derived an immense profit in the past from the moving picture industry, but its present attitude appears to film men and exhibitors to be one that tends to damn the industry. Consequently, showmen who have supported the press sheets up till now, are considering some ideas for self-protection. It is proposed to reduce for the future the tremendous advertising that has been a feature of the moving picture business of Sydney.

The annual election of officers of the Federated Picture Showmen's Association of Australia, held this morning, resulted as follows: President, William Zarker, Vice-Presidents, W. Howe and J. Sheerin; Secretary, C. C. Dean; Treasurer, Clay Reid, and Executive, A. Young, S. N. Wright, H. W. Rofe, G. Zarker and F. Mumford. Mr. Zarker has now been re-elected to the chair for the second time. His popularity is such that, to prevent his hold of the position for a longer period than three years, it would seem to be necessary to enact a "closure" clause. For the first time, a big financial man, in the person of H. W. Rofe, has been induced to come on the executive. As one of the foremost business men in Sydney, his services will be highly valuable to the association. This body is to be congratulated on getting him into its harness.

Much business has been transacted by the association lately, especially since the influenza germ invaded the State, and its operations for the immediate future are expected to be of the "busy bee" order. The organization's objects include furthering the picture business in every possible way; keeping it clean, and preventing, as far as possible, the interference of cranks, of gloom-merchants, who would appear to desire Australians to live in smileless quietude; approaching the Government in order to secure protection from iniquitous class taxation; advertising the business. The moving picture industry has been treated recently by the law-makers with as little foresight as were the steam engine and printing press in their earlier stages—as the offspring of the Evil One.

The Haymarket and Crystal Palace, the two largest city theatres, have resumed the screening of their animal pictures, "The Biggest Show on Earth" and "The Romance of Tarzan," respectively. There is no doubt that the large sums spent in the advertising campaigns by the two firms have been justified. This much can be gathered even in the midst of business dislocation.

Members of the staff of Paramount gave a farewell dinner recently to their confrere, J. C. Jones, who is leaving for New York. Sincere, kind appreciation was expressed, and the guest was presented with a travelling bag. "The King," "Our Guest" and "The Chief" were the toasts submitted and honored enthusiastically. In reply to the last theme, Alec Lorimore was in his best and breeziest mood.

BETZWOOD FILM
CORPORATION
Presentation

LOUIS BENNISON

In a Series of
Western Comedy Dramas

"Oh, Johnny"

"Sandy Burke, of the U-Bar-U"

"Speedy Meade"

"The Road Called Straight"

A Star with a Personality That
Compels Attention
Virile Stories Bristling with Action

Powerful Magnets In Any Theatre

ZANE
GREY'S

"THE BORDER LEGION"

Starring

BLANCHE BATES

and

HOBART BOSWORTH

A Screen Version of the Most Popular Novel of America's Leading Writer of Western Romance.

Goldwyn Distributing Corporation

SAMUEL GOLDWYN, President

DEPARTMENT OF FOREIGN SALES

509 Fifth Avenue, New York City

Of Interest to Foreign Distributors

We shall be pleased to send you copy if you will send your name and address.

Robertson-Cole Cinema News

Robertson-Cole Company
DIVISION OF FILMS
1600 Broadway, New York City

San Francisco, Los Angeles — London, Sydney — Calcutta, Bombay — Singapore, Rangoon

The Pictures that Draw the Crowds

We Have the Habit of Picking the Winners!

The Export & Import Film Co., Inc., backs its judgment with real cash.

The Export & Import Film Co., Inc., owns outright the foreign sales rights on the biggest box office attractions known to the international motion picture industry.

NAZIMOVA

Metro's Spectacular Screen Star, Known Throughout the Civilized World,
Has Just Scored Another Tremendous Success in

"THE RED LANTERN"

We Control All Metro Program Productions, Including Screen Classics and Nazimova Masterpieces for Continental Europe and Latin America.

THESE SERIALS

HOUDINI in "THE MASTER MYSTERY"
"THE CARTER CASE," a Craig Kennedy Serial

Are Sold for Export Through Our Offices

You Buy Only the Best When You Buy from

Export & Import Film Co., Inc.
729 Seventh Ave., New York City

Cable Address: EXIMFILM, New York

The Cry of Foreign Buyers Is for Big Pictures

Here's the Answer!

HARRY GARSON
Presents

BLANCHE SWEET

IN

"THE UNPARDONABLE SIN"

Directed in Person by

MARSHALL NEILAN

The Sensation of the Season!

Playing special engagements in the important cities of America and breaking records everywhere, at advanced prices. The kind of photoplay people of all nationalities will delight to acclaim.

FOREIGN RIGHTS

A tale of love and adventure painted against a background of scenes that can never be forgotten. Blanche Sweet supported by a cast of tremendous strength, including Matt Moore and Wallace Beery.

Controlley Exclusively by

APOLLO TRADING CORP.

NEW YORK, U. S. A.
220 W. 48th St.
Cable Address: "APOLTRADE"

LONDON, ENG.
28 Denmark St.
Cable Address: "BENJAHICKS"

The GREAT GAMBLE

A Feature Serial

Electric In Its Dynamic Force and High Voltage Climaxes

FIFTEEN EPISODES

Featuring

ANNE LUTHER

AND

CHARLES HUTCHISON

AS CO-STARS

Mr. Hutchison is the Most Daring and Sensational Performer on the Screen

Produced by
WESTERN PHOTOPLAYS, Inc.

Written and Directed by
JOSEPH A. GOLDEN

For Foreign Rights Apply to

E. S. MANHEIMER

130 W. 46th Street Cable Address MANFILMEX NEW YORK, U. S. A.

Producers' and Distributors' News

Many Prominent Players in Cast of "The Fear Woman"

CAPITAL acting opportunities are offered not only Pauline Frederick but every one associated with her in "The Fear Woman," newest of her Goldwyn pictures, which will be released June 8. The star herself is seen in a role of uncommon power and appeal as Helen Winthrop, a girl who is racked by fear lest her father's weakness for drink may manifest itself in her and destroy the happiness of the man she loves.

Sharing interest with Miss Frederick is Milton Sills, now a full-fledged Goldwyn favorite since his support of Geraldine Farrar in "The Hell Cat," "Shadows" and "The Stronger Vow." Excellent scope is given him as Robert Craig, the lawyer whose calm reason and understanding seek to convince his fear-driven fiancée that nothing that might happen could change his faith in her.

Emmett King, as Miss Frederick's father, makes his first appearance in Goldwyn pictures. His sound training extending over a period of many years in support of the foremost stage stars guarantees an interesting and satisfying performance in "The Fear Woman."

In Harry S. Northrup, Miss Frederick finds a veteran. He plays an ungrateful role, of course, in a way calculated to acquaint his audiences anew with his villainy and at the same time gratify those who appreciate his technical skill.

As a fitting foil to Miss Frederick's dark beauty Beverly Travers plays the part of her indiscreet friend, her fairness of face and hair throwing into sharp relief the star's brunette loveliness. Miss Travers is a comparative newcomer to the screen, but her acting in this production gives her the sort of opportunity that promises quick recognition.

Walter Hiers, not often found in a strictly dramatic production, plays a role entirely in keeping with his droll personality. His many scenes with Miss Frederick are replete with those moments which he knows so well how to handle. Lydia Yeamans Titus, identified with the stage for years, contributes an amusing character study, and Ernest Pasque also assumes an important role.

Exhibitors Praise Pathe's Aerial Pictures.

Pathe News continues to hold the lead in its remarkable series of air pictures and the recent special spectacle arranged by the aviators at Kelly Field, San Antonio, taken exclusively by Pathe cameramen, has called forth country-wide commendation from both exhibitors and from airmen at all stations. This thrilling "Battle of the Clouds" reproduced vivid scenes of aerial warfare, first showing Hun planes bombing a model French town; the village in flames and the inhabitants fleeing in terror, and then the Yankee planes to the rescue and, after a fierce battle, completely routing the foe. And in Pathe News No. 38, released May 7, the "aerial touring car" is introduced for the first time in sight-seeing over Atlantic City, excellent panorama of the resort being taken at an altitude of 2,000 feet. Then as you sit in your aerial seat, you hold your breath while the plane loops the loop and then goes into a nose spin.

A Suffragette Stump Speech.
Made by Beatriz Michelena in Robertson-Cole's "Just Squaw," released by Exhibitors Mutual.

"Beauty Proof" a Drama of the Northwest for Morey

VITAGRAPH announces "Beauty Proof" as the next photodrama starring Harry T. Morey. It was written by James Oliver Curwood, the novelist, and deals with one of those strange, relentless man-hunts undertaken by the Northwest Mounted Police.

Harry Morey is seen as Corporal Steele, man-hunter, with many captures to his credit and not a few notches on the stock of his gun. He is the most feared man on the Northwest Mounted Police force, and even his comrades in the service have paused in their duties to reflect on this strange silent man of action, whose past and whose ultimate purpose in life are alike mysteries to them.

A capitally cast company supports Mr. Morey. George Majeroni plays Hodge, alias Garson, the man with a price upon his head. Robert Gaillard, as Inspector McGregor, contributes a striking characterization of a stern arm of the law. Denton Vane has a youthful role of opportunities and Tenny Wright and Bernard Siegel add atmosphere and action to the play as half-breed Indians.

Paul Scardon gave the production his usual painstaking attention to detail and extracted from the scenario every essence of realism.

Conforming to the geographical aspects of the play, the company was taken out of town in order to secure snowscapes. Port Henry, where snows are perpetual over winter, was chosen as the site for these scenes.

Themes of New Metros Run from Circus to Society Life

WITH Viola Dana in a frothy farce, Bert Lytell in a tale of the big tops, May Allison in a story of the stage, Hale Hamilton putting pep into prohibition, and Emmy Wehlen satirizing newly-rich society, Director-General Maxwell Karger finds the spice of variety in his supervising at the Metro studios this week.

There are only five characters in Miss Dana's production, "Some Bride," a seaside farce of a bride with "can't behave" eyes and a jealous husband. Irving Cummings has the latter role.

As in "World of Make Believe," Bert Lytell makes a "special study" of everything he undertakes, and carries that thing to completion. The first week Lytell had to make a special study of getting a job with a circus. The second week he turned his attention to currying a horse, the third week to running a flivver. John Ince, who directs the production, has as assistants Danny Hogan, Webster Cullison and Fred Warren.

Emmy Wehlen and her company have been working two weeks on "Fools and Their Money," the satire on Manhattan society picturized by Finis Fox from the story by E. Forst. Miss Wehlen has a cast including Jack Mulhall, Frank Currier, William V. Mong, Hugh Fay, Charles Hill Mailes, Mrs. Bertram Grasby, Betty Peterson and Molly McConnell. Herbert Blache is directing.

"Almost Married," in which May Allison has the role of a "Swiss Nightingale" who flies to New York's Cabarabia, will be completed this week. Charles Swickard is directing the picture, and the cast includes Walter I. Percival, Frank Currier, Harry Ratenbury, James Warton James and Hugh Fay.

What happened to a certain "dry" republic when a lively young man with a gift o' gab and a grip full of liquid "pep" breezed in, is being depicted in "Full of Pep," in which Hale Hamilton is starring under the direction of Harry L. Franklin. The second week of production is past, and this particularly timely subject will be released about the time prohibition sets in in our own United States.

Power Company Reports Big Business.

The Cuban Electrical Supply Company, of Havana, the Cuban representatives of the Nicholas Power Company, is ordering Cameragraphs in good quantities, and state that business is in a satisfactory state. Also the Power's Company Mexican representatives, A. y D. Ehlers, are reporting many Cameragraph sales.

The Power's Cameragraph has been identified with Liberty Loan work. Two of them are being used at the display at Aeolian Hall, New York, and there were two of them that were prominently displayed on the Knights of Columbus floats in the loan parade held in New York on May 3.

The Denver Theatre & Supply Company reports good Cameragraph business.

The home office of the Power's Company has received big orders from Scandinavian countries.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

FOLLOWING the trade showing of the Rothapfel Unit Program at the Rialto Theatre, New York, May 9, a reception and banquet was held at the Hotel Astor and speeches were made by many of the guests, including the editors of the three leading trade papers and two exhibitors, one from the East and the other from the West. The exhibitor from the Coast spoke in favor of men who are experienced exhibitors going into production and using their knowledge of what the public wants as a means toward better pictures.

There isn't the slightest doubt but that there are exhibitors who would be of great value to the producing end of the industry. They would bring with them the results of the close personal touch they have gained while studying their own particular public and would be able to teach the producers several things they have been too busy to assimilate.

To repeat: No man ever knew too much about his business.

There is also another angle to the matter: The exhibitor who goes into producing moving pictures will acquire considerable unexpected knowledge of the difficulties which confront the producer. He will learn, for instance, that unlimited capital, honesty of purpose and the command of the best talent in all departments of production will not always guarantee a successful picture—from the dollars and cents point of view. The reasons for this he will learn by experience—there isn't any other way—and then he will go and sit down meekly in a corner and admit to himself that making money-making pictures is a bit harder than it looks.

Next week this publication will contain an article written by the President of the Motion Picture Directors' Association. Its purpose he explains in this manner:

"We are trying to improve the moving picture story and can best do it, I think, by a great deal of publicity of this kind. Authors have an idea that all they have to do to earn their share of picture money is to dash off a short synopsis of a story, forgetting that all the plots have been done a thousand times before they were born and that all that makes modern writing different from old works is the new treatment and the application of modern inventions and discoveries to those same worn out original seven plots. It is the treatment of the story that we must improve upon, and I hope we can get the big minds in the authors' ranks to realize the symbols of the new medium."

Two prominent authors are quoted on the subject discussed in the article.

WEITZEL.

IN THIS ISSUE.

The Law of Men (Paramount).
Daddy Long Legs (Artcraft).
The New Moon (Select).
Cheerio Chums—Well, I'll Be Blowed (Dudley Huxton).
God Bless Our Red, White and Blue (Samuelson).
Cheerio Chums—Hot Stuff (Dudley Buxton).
A Soul's Crucifixion (Broadwest).
Come Out of the Kitchen (Paramount).
The Veiled Adventure (Select).
An Amateur Widow (World).
All Wrong (Pathe).
Virtuous Sinners (Pioneer).
The Coming of the Law (Fox).
Thin Ice (Vitagraph).
The Mayor of Filbert (Triangle).
The Mints of Hell (Robertson-Cole).
Pretty Smooth (Universal).
A Bachelor's Wife (Pathe-American)
Khavah (Zion Films).
Riders of Vengeance (Universal).
Rothapfel Unit Program. See Page 1147.
Broken Blossoms (D. W. Griffith). See Page 1158.

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Law of Men"

Paramount Presents Enid Bennett in a Resourceful Drama of Man's Aggressive Selfishness.

Reviewed by Louis Reeves Harrison.

IN the Paramount production, "The Law of Men," a bright and industrious young sculpturess, interpreted by Enid Bennett, is guilty of permitting ambition to lead her directly into a trap which could have been easily avoided. Ambition, prompted by self-love, causes her to disregard the advice of her fiance, success in her profession, her cherished object, dominating for the moment her natural desire to be loved and happy in married life and indirectly resulting in an accusation of murder against the young artist who is the object of her love. The star displays more intensity than usual, though it is difficult for her to suppress the magic of her youth and her native joy in life. Andrew Robson is powerful at all times as a husband of noble ideals and shattered ambition, and Donald MacDonald impersonates a debased genius with superb impertinence.

With all these resources in its favor, with admirable direction and good taste in settings the full effect is not driven home because of constant distractions, including too many closeups of Miss Bennett and an inartistic conclusion. The hero, who has barely escaped the electric chair, shows no signs of the ordeal through which he has passed and even small appreciation of the beautiful girl who saved him. The last we see of him is not at her feet in soul-felt gratitude, but sitting calmly with his arm around her waist, smoking a pipe.

The entire Paramount product, "The Law of Men" is impassioned and in earnest, imbued with strong feeling and replete with clear vision of frail human character. This mood preserved to the very end would make it rank high in all the values of fine screen drama.

Cast.

Laura Dayne.....Enid Bennett
Denis Connors.....Niles Welch
Benton Wade.....Andrew Robson
Mildred Wade.....Dorcas Mathews
Jamison Keene.....Donald MacDonald

Story by John Lynch.

Directed by Fred Niblo.

The Story.

"The Law of Men" is unknown to Laura Dayne, an ambitious young sculptress courted by a neighboring young artist, Denis Connors. Her limited contact with the social world causes her to be unsuspicious when a decadent architect, Jamison Keene, lures her to Tarrytown Inn one night, promising the consummation of her fondest ambition, the placing of her work in a municipal building next day, though she has glimpsed Keene's character. He has just had the artist paint a miniature of a foolish woman, the wife of her dear old friend, Benton Wade. Laura goes to the Tarrytown Inn and walks into a nice trap set for her. Keane uses all his disarming wiles in vain, for Laura puts up such a desperate struggle that he is forced by the management to release her. Overwhelmed by a sense of her own folly, she goes directly to the artist and sets his pugnacity afire with her story. He breaks away from her in a fury and visits the hotel of Keene, and uses such threatening language that he is ejected by the house detectives.

The artist returns to his own rooms discomfited and urges a quick marriage as the only protection for Laura. She accepts, but Connors is arrested for murder just after the ceremony. Keene has been murdered.

At the trial Benton Wade, actuated by two motives, one of which is hatred of the spoiler of his own home, makes an impassioned effort to save the innocent young man, but he fails. He then becomes the victim of fear, especailly when Laura traces, step by step, his own guilt and confronts him with evidence of it. At the sentencing of the innocent man the guilty one dramatically confesses his crime and ends his life with quick poison. There is at last happniess for the unjustly accused young artist and for the girl whose devotion and intelligence saved him from ignominious death.

Program and Advertising Phrases: Enid Bennett Star of Resourceful Drama of Man's Agressive Selfishness.

Powerful Story of a Woman's Love Showing How She Saved Her Fiance Who Was Unjustly Accused of Murder.

Ambition Led Her Into a Trap; Later Her Would-Be Betrayer Was Murdered. Who Killed Him?

Thrilling Drama Replete With Action and a Wonderful Vision of the Frailties of Human Character.

How a Woman's Ambition Nearly Wrecked the Life of Her Fiance; and How Her Resourcefulness Saved Him.

(*Continued on page* 1223)

Didst Hear That Soft Voice Over the Telephone of Late?
'Twas the dulcet articulation of Gladys Brockwell in Fox's "The Divorce Trap."

Many Pre-Release Bookings on "The New Moon"

CHICAGO, Dallas, Pittsburgh, Cleveland, Toledo, Fort Worth, Washington, Richmond, Baltimore, Buffalo and several others are among the first of the big first-run cities to secure advance play dates on Norma Talmadge's latest Select picture, "The New Moon," which had its premiere last week at the Rivoli in New York.

Sig Fuller's Bijou Dream Theatre, with a seven days' booking, leads the list of Chicago houses to date in pre-release runs on the production. Other Chicago houses are the Riviera, four days, and the Randolph, four days.

The management of the big Jefferson Theatre in Dallas, Texas, has signed the picture for a seven days' run, while the Grand Opera House in Pittsburgh will also show it for seven days. Other seven days' bookings that have been reported this week are the Stillman Theatre in Cleveland, Alhambra Theatre in Toledo, Metropolitan in Washington and Shea's Hippodrome in Buffalo. The film has been booked for four days each at the Egypt Theatre in Fort Worth, Colonial in Richmond and the New Theatre in Baltimore.

"The New Moon" is a Russian story by H. H. Van Loan. It presents Miss Talmadge in a decidedly new role, that of a Russian princess who is torn from the side of her fiance through the workings of the Bolshevist movement.

The scenes of the story are all laid in Russia, and the action is divided between two centres of the new Nationalist movement. As the Princess Marie Pavlovna betrothed to Prince Michail Koloyar, Miss Talmadge and her leading man, Pedro De Cordoba, are shown in some very interesting scenes. The entire story is one of dynamic action, and the swiftly moving incidents lead up to a climax of refreshing originality. Chester Withey wrote the scenario and also directed the production.

In addition to Miss Talmadge and Mr. De Cordoba, the cast includes Charles Gerard, Stuart Holmes, Marc McDermott, Ethel Kaye, Harry Sothern and Marguerite Clayton.

Shirley Mason in "Final Close-Up."

In a brand new Paramount picture, "The Final Close-Up," Shirley Mason again plays the type of role which is so well liked by screen patrons—a purely American girl, full of pep and activity, who keeps things moving all the time and never allows a dull moment to creep into her daily life. This picture is scheduled for release May 18. Royal Brown wrote the original story, which was scenarioized by Julia Craufurd Ivers.

Walter Edwards directed, James C. Van Trees was the cameraman and the supporting cast includes Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

Cast of Prominent Players Supports Marguerite Clark

A NUMBER of well-known motion picture actors will be seen in support of Marguerite Clark when her new Paramount picture, "Come Out of the Kitchen," is released. This is the photoplay based upon the story by Alice Duer Miller which, dramatized by A. E. Thomas, served as a starring vehicle for Ruth Chatterton on the legitimate stage for more than two years.

Miss Clark's leading man is Eugene O'Brien, who has served in a similar capacity for many of the foremost stars of motion pictures, including, beside Miss Clark, Elsie Ferguson, Norma Talmadge and Mary Pickford. Craufurd Kent also has an important part, as does Frederick Esmelton, who for years was one of the best known character actors on the English and American stage.

Others who are well and favorably known to picture fans are Frances Kaye, May Kitson, Bradley Barker, Albert M. Hackett, Augusta Anderson, Rita Spear, George Stevens and the inimitable Frances Grant and George Washington, who appear respectively as Mammy Jackson and "Snowball."

Director John S. Robertson is said to have succeeded in preserving all the delightful humor of the original story and play. The scenario was written by Clara Beranger, and many of the scenes were filmed in Mississippi amid genuine Southern surroundings.

Announce Titles of De Haven Comedies.

Mr. and Mrs. Carter de Haven, who have recently been signed to play in Goldwyn-Capitol comedies, will appear in the following productions: "In a Pinch" and "Some Honeymoon."

In the pictures it is interesting to note that Flora Parker will not be Flora Parker any more, but Mrs. Carter de Haven.

Universal City Is Alive with Production Activity

UNIVERSAL CITY is teeming with cinematic activity at the present time, and more than a dozen companies are "shooting" daily. Several of the directors are working on stories for the stars with a view of starting immediate production.

The cast for the newest Harry Carey picture, "A Man of Peace," written by Frederick Jackson, has been completed and Peggy Pearce, former Triangle star, has been chosen to support Carey in the feminine lead. Others who will support the star are Joe Harris, Duke Lee, Jack Walters, Vesta Pegg, William Cartright, Howard Enstedt and little Zoe Rae. Jack Ford is directing from the script prepared by George Hively and H. Tipton Steck, Universal staff authors.

"The Weaker Vessel," in which Mary MacLaren is starring, is almost completed by Director Paul Powell, who collaborated on the story with Elmer Ellsworth, the well-known screen writer. Thurston Hall is the leading man in support of Miss MacLaren.

Eddie Polo has just finished the two-reel western melodrama "Cyclone Smith's Pardner." The picture was made under the direction of Jack Jaccard and is said to be one of the best of the Cyclone series. Beatriee Burnham is cast as Carey's feminine lead.

Pete Morrison, one of the capable Universal western actors is now working in the two-reel production titled "The Terrible Bandit." Morrison recently completed "Hate Everlastin'" with Magda Lane in the supporting cast.

Two of Goldwyn's Specials Go Over Big in the West

BOOKINGS are increasingly active on Goldwyn's two most recent extras, "The Eternal Magdalene," by Robert H. McLaughlin, and Zane Grey's "The Border Legion." Several cities in the Northwest have already signed up for first runs. The Goldwyn Seattle branch has reported that the Majestic Theatre, of Portland, Ore., has arranged for first runs on succeeding weeks of "The Border Legion" and "The Eternal Magdalene." A strong exploitation campaign has been planned and is now being worked out.

J. J. Parker has already purchased cowboy costumes for his girl ushers, and the lobby will be decorated with hunting trophies collected by the citizens of Portland during the open season.

Preparatory to showing "The Eternal Magdalene," advance notices are beginning to appear in the Portland newspapers. Besides this advance publicity, Mr. Parker has secured many new outdoor locations beyond the city limits along the banks of the Columbia River, where special forty-eight sheets can be clearly seen by visitors and travelers who pass over the Columbia River Highway on the other side of the stream.

"Destiny" Is Dorothy Phillips' Next.

A farm, New York City, the Stock Exchange and a palatial residence are included in the scenes in "Destiny," the new Jewel production in which Dorothy Phillips is starred, and which will be released this month through Universal exchanges. Dorothy Phillips has the role of a mountain girl with two ambitious brothers. In support of Miss Phillips are William H. Stowell, Harry Hilliard, Gertrude Astor, Stanhope Wheatcroft, Walt Whitman, Antrim Short, Tom Ashton, Nanine Wright, Allan Sears and Edgar Sherrod.

"Destiny" was directed by Rollin Sturgeon. The scenario was prepared by Elliott J. Clawson from the novel written by Charles Neville Buck.

The picture tells the story of an ambitious farm youth who dreams of being a lord in the financial world.

Advertising Angles: Make the most of the dramatic features of this story. You have several angles to work from, but the best plan will be to briefly tell the entire story up to the disclosure of Wade's guilt, then add that he refused to make good his promise and ask what Laura could do. If you give the proper emphasis to this strongly dramatic situation, pointing out that she loves one man and is under great obligation to the other, you can capitalize curiosity. For another angle you can stop with the discovery of Keene's death and ask which man killed him. It will have a strong appeal worked either way. Incidentally hammer on it as one of the strongest plays in which Miss Bennett has yet had a chance to show her skill.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Daddy Long Legs"

AN extended review of this picture, which is Mary Pickford's first production released through First National Exhibitors Circuit is published on another page of this issue. The accompanying program and advertising phrases, advertising angles and advertising aids complete our exhibitor's service on this production.

Program and Advertising Phrases: A Sure-Fire Comedy Without a Dull Moment, Presenting America's Little Sweetheart in the Best Picture of Her Career.

A Combination of Star, Director and Scenario in a Story of Heart-Interest and Comedy Delightfully Blended Into a Picture Unique in Its Excellence.

Charming Comedienne in Clever Character Comedy that Will Cause Countless Crowds to Cast Away Care and Convert Cross and Rabid Cynics into Cheerful Companions.

Not Everyone Can Act With Their Feet, But Mary Pickford Does This Convincingly in Her Latest and Best Photoplay.

Cast.

Judy Abbott.....Mary Pickford
Mrs. Lippett.....Milla Davenport
Miss Pritchard.....Miss Percy Haswell
Angelina Wyckoff.....Fay Lemport
Jarvis Pendleton.....Mahlon Hamilton
Mrs. Pendleton.....Lillian Langdon
Julia Pendleton.....Betty Bouton
Sally McBride.....Audrey Chapman
Jimmie McBride.....Marshall A. Neilan
Mrs. Semple.....Carrie Clarke Warde

Story by Jean Webster.
Directed by Marshall Neilan.

Advertising Angles: Break loose on this. Paste all the paper you can and build up with a house banner even if you are not in the habit of using these. The press sheet carries a number of better than usual stunts. Try to work some of these. Get a grocery hook up with "Mary Pickford would never had led her great prune strike in Daddy Longlegs had Mrs. Lippett bought her prunes here." Then surround the card with stills. Work hard on your newspapers for extra press stories, taking larger advertising spaces in payment. Bear heavily upon the children scenes and feature the "drunk" that followed the seance with hard cider. Throughout use the billing "The best play Mary Pickford ever had." Use this on every announcement, and you will find few to dispute the statement if, indeed, there are any.

Advertising Aids: Two one sheet, two three sheet, one six sheet, one twenty-four sheet, special star one sheet, three slides, heralds, music cues, press sheet. 8x10, 11x14 and 22x28 photos for lobby display. Set of press stills, one column to half page ad cuts, window card, 22x28 cartoon in colors, special cartoon half sheet in colors.

"The New Moon"

A Select Production of Powerful Contrasts in the Red Rule of Russia, Presenting Norma Talmadge At Her Best.

Reviewed by Louis Reeves Harrison.

POWERFUL, vivid and terrible in its effects, "The New Moon" bares much that is sensual and unscrupulous in Russia's red enormities committed under the name of government, at the same time holding attention closely through swift dramatic action wonderfully well visualized by producer Joseph M. Schenck, Norma Talmadge and a brilliant cast.

The power of this Select Production comes very largely from the vitality of its theme and from the dramatic opportunities afforded by actual mandates issued in Russia. The structure of the story is good, and its treatment impressively realistic. When is added a cast of exceptionally high order, the values of "The New Moon" are many and strong. The performance of Norma Talmadge shows that she is constantly improving as an artist. She keeps her youth and beauty while gaining in spiritual charm and in more subtle revelation of mind and feeling. Pedro Cordova as Michail dignifies and elevates every moment of his impersonation, as does Marc MacDermott as the intense Lazoff. No less skilled are the characterizations of cunning Kameneff by Charles Gerard, and brutal Kosloff by Stuart Holmes.

Norma Talmadge

Makes us glad she doesn't rely solely on moonlight in "The New Moon."

The Story.

It is under the New Moon that Princess Marie Pavlovna plights her troth to Prince Michail at a grand ball in her honor, though the Reds of Saranoff are gathering under Kameneff, a pretended anarchist, really in the pay of a foreign government to ruin Russia. Marie is democratic in a sweet way to the peasants, loved by many of them, but Anarchist mob, led by brutal Kosloff, a tool of Kameneff, invades the palace on the night of the ball, where Kameneff has gone as an uninvited guest, and a scene of murder and pillage follows. Michail makes one gallant fight after another to save Marie, and finally succeeds in sending her away in a carriage, though he loses track of her in his own escape. He subsequently searches for her in the guise of a peasant courier with access to military centres. She does not leave the province of Saranoff, but hides in the village of Volsk, where she purchases a grocery store with her jewels.

At her store Marie is accidentally recognized by unscrupulous Kameneff, now in love with her, though she does not know him. He issues a mandate that all females between 17 and 32 must register, and Marie does so under her assumed name, supposing it is for good work. The women are terribly undeceived when they find a second mandate makes them national property at the disposal of men. They appeal to Marie at a moment when Kameneff is within hearing. She says she will appeal to Kameneff. Once she is alone he reveals his identity and offers to revoke the order if she will live under his protection, only to be denied with spirit.

There is now an orgy of brutality. Kosloff ruins the daughter of Lazoff, the potter, and Lazoff becomes an instrument of vengeance when joined by Michail, who has been told that Marie is the mistress of Kameneff. He reads her innocence in her eyes, and goes to her rescue when she is arrested and taken to Kameneff's headquarters. Lazoff chokes brutal Kosloff, and his hand aims the pistol that kills Kameneff, the latter having executed a group of women, his own sister in the number. Michail and Marie escape at last, to enjoy new freedom and true happiness, though betrothed under the unlucky new moon.

Cast.

Princess Marie Pavlovna, later known as Sonia Sazonoff.....Norma Talmadge
Prince Michail Koloyar..Pedro de Cordoba
Theo Kameneff.....Charles Gerard
Orel Kosloff.....Stuart Holmes
Vasili Lazoff.....Marc McDermott
Masha Lazoff.....Ethel Kaye
Leo Pushkin.....Harry Sothern
Nadia Kameneff.....Marguerite Clayton

Story by H. H. Van Loan.
Scenario by Chester Withey.
Directed by Chester Withey.

Advertising Angles: Make all the use you can of Miss Talmadge's name. Play up the story as the first romantic play dealing with the new Russia and its ghastly evils. Use the line "Not a war story, but a story of Russia after the war," to carry home the fact that this is not a left over from pre-armistice days.

Program and Advertising Phrases: Powerful and Vivid Story of Russia Under "Red" Rule.

Impressively Realistic Drama Based on Vital Theme of Russian Problem of Today.

Norma Talmadge Star of Intensely Dramatic Story Dealing With the Experience of a Democratic Russian Princess Under the Bolshevist Regime.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

More English Pictures

W. Arthur Northam's "Carnival" Ends With the Best Picture Coming at the Finish.

Reviewed by Walter K. Hill.

IN our last issue we referred to four pictures sent here from England and shown on the New York Roof, under the chaperonage of W. Arthur Northam. Four more of these subjects were screened Thursday and Friday, May 8 and 9, and the upshot of the whole

(*Continued on page* 1225)

Editor's Query: Has This Ever Happened to You?
It's the ever-changing, always new story told in Christie's comedy, "A Rustic Romeo," with Patricia Palmer and Bobby Vernon.

"Jacques of the Silver North" Next Lewis Film

MITCHELL LEWIS' coming Select picture, "Jacques of the Silver North," completes the list of three attractions which Select Pictures has announced for the month of May. The production is now finished, and will be distributed the latter part of the month.

Pleasing in every detail, the production will find particular favor with those lovers of the beautiful outdoors who delight in viewing great stretches of virgin North territory, with snows so deep that human habitations are almost buried in them, with long reaches of ice-crusted open country, with mountain and valley in their dressings of fir and pine. One of its most exciting scenes is a seven days' race over an unbroken snow field by two rivals, each traveling in a sled drawn by a team of huskies.

"Jacques of the Silver North" was originally announced under the working title of "The Gulf Between." It is the third production which Mr. Lewis has made for Select.

Mitchell Lewis has the role of a half-French, half-Indian trapper, trader and prospector. It is one of these lovable characters of the simple northwoodsmen that have made Mr. Lewis so famous in the last three years of his screen career. The story deals with a young girl who has gone into the North country with her father and brother. Jacques meets them when they are in trouble, and during the remainder of the story he figures importantly in their lives.

Norval MacGregor directed this production, which was written jointly by Robert North Bradbury and Frank Howard Clark.

Mitchell Lewis has assembled an excellent cast headed by Fritzie Brunette, who plays opposite him. The other members of the company are Capt. C. A. Van Auker, Murdock MacQuarrie, Edward Hearne, James Gordon, James McDowell and Fred Mack.

Anzac Hero Supports Madge Kennedy.

Roger MacKinnon, a young Australian actor, late of the Anzacs, the Australian-New Zealand contingent that so distinguished itself for bravery in action at Gallipoli, the Dardanelles, and in Egypt, is in the cast that supports Madge Kennedy in her newest Goldwyn production under the direction of Clarence Badger. Mr. MacKinnon, who only recently returned from a British convalescent hospital, where he was confined for some months with shrapnel wounds, was orderly to General Allenby on the memorable night of the capture of Jerusalem from the Turks.

"The Busher" Charles Ray's New Film a Baseball Story

ESPECIALLY timely just now when the American game of baseball has again re-established itself in the hearts of the public and is enjoying the greatest popularity in its history is the release on May 18 of Charles Ray's latest Paramount picture from the Thomas H. Ince studio, "The Busher." In this picture, which thousands of motion picture as well as baseball fans will want to see for the simple reason, if for no other, that they remember with great pleasure the young star's wonderful characterization in a previous baseball picture, "The Pinch Hitter." The small-town atmosphere is again present, and there are promised several typical small-town events that have never been utilized for screen purposes before.

As the best pitcher in the bush league, and a hired man in his spare time, Ray gives to the screen another of those sympathetic and human characterizations which have given him such a unique place in screendom. He is the only actual interpreter of rural America; in his depictions there is neither satire nor glorification, but actual true-to-life representation.

Earl Snell, a Los Angeles newspaperman, wrote the story, and the scenario was written by R. Cecil Smith. The production was made under the supervision of Thomas H. Ince. Jerome Storm is the director.

McRae Engages Chinese for "Elmo" Serial.

In order to obtain realism and genuine characters for several scenes in the serial, "Elmo, the Mighty," being produced by the Great Western Producing Company, and for which the Universal has the exclusive rights in the United States and Canada, Henry McRae, who is directing the picture, obtained the services of several Chinese men to play the parts allotted to those characters. Mr. McRae decided that instead of using the make-up American he would use the real characters, and a trip through the Los Angeles Chinatown resulted in his selecting the men.

American to Release on June 1 "A Bachelor's Wife"

AMERICAN announces that "A Bachelor's Wife," with Mary Miles Minter in the stellar role, will be released June 1. The production is one of the most ambitious recently undertaken by the "Flying A," revealing Miss Minter in a distinctly new characterization.

"A Bachelor's Wife" is the screen title selected for this refreshing comedy-drama, to which the author, Joseph Franklin Poland, originally gave the name of "The Reign of Colleen O'Malley," later changed to "Mary O'Rourke." It is believed that the new title is not only a snug fit for the story, but offers exhibitors a better opportunity for catchy and effective advertising.

The story concerns the amazing adventures of a warm-hearted, spunky colleen, Mary O'Rourke, who comes to America to visit her cousin. Learning that Norah is the mother of a baby and that the husband had deserted her two years before, Mary sets out to effect a reunion. Unknowingly, she becomes involved with the wrong man.

The laughable and often embarrassing predicaments in which she is placed when circumstances force her to pose as the baby's mother; the rumpus that is stirred up when the bachelor's fiancée is introduced to his "wife"; the fiery scenes between Mary and John, she scorning him as a deserter and he looking upon her as a rank impostor; and the final adjustments and confessions by which Mary is free to be wooed and won by her cousin's cousin, combine to make a picture of unusual interest and dramatic power.

Alan Forrest is seen as Miss Minter's leading man, and others in prominent roles include Lydia Knott, Charles Spere, Margaret Shelby and Harry Holden. The production was directed by Emmett J. Flynn.

"Big Little Person" Is Mae Murray's Best.

One of the best Universal special attractions ever produced is the newest Mae Murray picture, "The Big Little Person," according to Universal officials. This little star whose versatility has been shown in many pictures made for the Universal again wins the heart of the picture patron in her excellent character portrayal in this new production. The producer's predictions are that this attraction will be of great box office value. The picture is five reels in length, and was adapted to the screen by Bess Meredith from the novel by Rebecca Cooper Eastman.

Supporting Miss Murray in the cast are Claressa Selwynne, M. Rudolpho De Valentina, Allen Sears, Mrs. Bertram Grassby and several other players. The attraction is scheduled for an early release.

Marie Walcamp Attends Rodeo.

"The Queen of 1,000 Cowboys" is the latest title applied to Marie Walcamp, Universal's serial star, as the result of her exploits at the Fourth Annual California Rodeo staged at Sonora, California on May 3 and 4. Miss Walcamp was the guest of honor at the big round-up of Western events in which more than 1,000 cowboys participated.

Miss Walcamp led the grand cavalcade around the arena, and herself participated in many of the events. Director Jacques Jaccard and a number of the Universal cowboys accompanied the star. Several thousand feet of film were shot, the most thrilling of which will be used in Marie Walcamp's next Universal production.

Northrup's 217th Assignment.

Pauline Frederick's present Goldwyn picture, in which Harry S. Northrup plays an important part, represents the actor's 217th screen assignment. He has supported practically every star on the screen, not to mention almost as many stage luminaries.

series was but one picture, out of the eight, that might be assuredly recommended for exhibition in the United States. Here follows reference to pictures not included in last week's report.

Cheerio Chums—Well, I'll Be Blowed.

This cartoon offering might be said to match the American newspaper cartoon in animation—companion subjects to our "Mutt and Jeff." Two character plays play the leads, depending upon the style of the average English "droll" of the music halls to demonstrate their character. The titles are slang of the strictly British type and might not in every phrase be "caught" by the American "movie fan." Displaying the "Cheerio Chum" in this country would be a needless hazard of audience displeasure. Dudley Buxton is the creator-cartoonist.

"God Bless Our Red, White and Blue."

Six reels (Samuelson Films) marketed by Jury's Imperial Pictures. The colors mentioned denote three separate episodes into which the six reels are subdivided. Each story is independent of the other and they might be shown as three separate offerings—if they were of a nature appealing to our showgoers. But they are not.

Only the Red Cross episode would have any appeal to American's and in that case there would be a wave of resentment at the finish because the spectator could not possibly understand why the girl should aid in his "get-away" a Hun who so justly deserved capture. The other pair of sub-issues are not of a nature, in the writer's opinion, to warrant showing over here—and there are too many reasons to exact particulars in detail.

"Cheerio Chums—Hot Stuff."

The foregoing reference to this Dudley Buxton cartoon series will serve as mention of this one. The "chums" are firemen—members of the "fire brigade" as England knows them—and their proceedings through the cartoon "comedy" are but mildly interesting.

"A Soul's Crucifixion."

Here is a rara avis among this collection of British films—the last and vastly best of the lot displayed during Mr. Northam's series on the roof. Had this subject been screened first there would have been more interest shown by the trade and all concerned in the four days' adventure in the realm of American opinion. Mr. Northam wanted the "honest opinion of those present" and the applause that marked the finish of "A Soul's Crucifixion" was better than any written or spoken verdict.

Again (as in all of the Northam showings) the acting was excellent, although an actress more possessed of the powers of emotional expression might have made more of the leading role than did the one who played it. But in this we have only praise for the woman who acted the part—believing an actress of greater gifts might have made more of her chances.

The men were uniformly excellent—individually fine examples of the upstanding, clean-cut type of Englishmen who so dominate most companies in which they appear. The titling would need but few changes to "put the picture over" for Americans.

The story is strong, well told and runs smoothly in its disclosures. Beautiful scenery—England is so rich in ancient glories of nature and architecture—shows pretty vistas and the interiors are rich in furnishings correctly typify home-life in that great land of homes.

There are trench scenes well enough done to "stand up" for what little is required of them, and not enough of war to annoy those who have had a sufficiency. American exhibitors who desire a photoplay that matches the best average of programs would do well to consider "A Soul's Crucifixion"—and having done so change the title.

"Come Out of the Kitchen"

A Delightful Paramount Comedy Presenting Marguerite Clark in One of the Most Versatile Roles She Has Ever Played.

Reviewed by Louis Reeves Harrison.

ALWAYS bright where it is not tender and genuine in feeling, cheering from first to last in its happy viewpoint, "Come Out of the Kitchen," by Alice Duer Miller, is one of the most thoroughly American stories ever visualized, both in its mood and its characterization. The story is of a high-born Southern family in financial difficulties, trying hard to meet home problems. Devoted to an invalid father, sacrificing all that has made life beautiful to them when the father's life must be saved by a costly operation in New York, they agree to act as servants in their fine old ancestral home when the place is temporarily leased to a Northerner.

The situation of this aristocratic old family of children acting as servants to people less kind and appreciative of our common humanity is one replete with material both comic and tragic. Heavy contributor to the joyous mood of this Paramount comedy is Marguerite

Marguerite Clark

Champions the rights of spigots in "Come Out of the Kitchen."

Clark, more vivacious, more versatile, more persuasive than she has ever been, a source of pleasure to the spectator every moment she is on view. The arbitrary lady of society portrayed by Augusta Anderson is a fine piece of work, and the entire company responds to its opportunities, the genuine colored woman, "Mammy Jackson," true to her role, even an accomplished cat furnishing some of the amusement.

"Come Out of the Kitchen" will be a factor in establishing the popularity of moving pictures on the grounds of good taste.

Cast.

Claudia Daingerfield....Marguerite Clark
Elizabeth Daingerfield.....Frances Kaye
Paul Daingerfield.....Bradley Barker
Charles Daingerfield....Albert M. Hackett
Mrs. Daingerfield.....May Kitson
Mr. Daingerfield.....George Stevens
Burton Crane.....Eugene O'Brien
Solon Tucker.....Frederick Esmelton
Randolf Weeks.....Craufurd Kent
Mrs. Faulkner.....Augusta Anderson
Cora Faulkner.....Rita Spear
Mammy Jackson.....Frances Grant

Story by Alice Duer Miller.
Scenario by Clara Beranger
Directed by John S. Robertson.

The Story.

Claudia Daingerfield is the resourceful little daughter of an old and invalid Southern aristocrat. All that remains of his property is a fine old country house, barely maintained by Claudia, her sister, Elizabeth, and brothers, Paul and Charles, with Mammy Jackson, fat and a wonderful cook, still loyal to the household. When Father goes North to consult a great physician, there is no money left. News comes that a costly operation must be performed. There is only one way the expense can be met, to accept the offer of a Northerner for temporary occupation of the fine old place for three thousand dollars, though he insists on white servants. Claudia as cook, her sister as maid, her brothers as butler and boy-of-all-work, take the positions. Now ensues a veritable comedy of domestic service, each one doing a creditable part, Claudia struggling with the cooking for an entire family until she is compelled to call on the services of fat Mammy Jackson and keep her out of sight by ingenious and highly amusing devices.

Claudia steers bravely through a stormy sea of trouble, meanwhile fascinating the Northern men. Burton Crane gradually falls in love with her, and thinks seriously of taking Claudia out of the kitchen—she is such a wonderful cook. He has come upon a miniature of her, but it disappears. He accuses the elder brother of stealing it and discharges him. One after another of the supposed servants are discharged until only Claudia remains. Then comes a telegram that her father has survived a dangerous operation, and the brave little heart weakens at last. Discovery of her true identity and realization of her superb pluck leads Burton Crane to ask her to be his wife, with the happiest result that could be expected.

Program and Advertising Phrases: Dainty Marguerite Clark Star of Delightful Screen Adaptation of Successful Stage Drama.

Bright and Snappy Comedy of a Brave Aristocratic Girl Who Became a Servant to Help Her Invalid Father.

Marguerite Clark as Charming and Clever Cook in Clean-Cut Comedy.

Vivacious and Versatile Star in Story of a Brave Girl Who Faced Misfortune Unflinchingly and Won Out.

Advertising Angles: Play Miss Clark strong. Tell that the story is from the well known novel which has been also made into a stage play, but centre upon the story itself for your appeal. Tell that it is the story of a family of aristocratic but impoverished Virginians who rent their home, and tell some of the things which happen, using such catch-lines as "He fell in love with the cook," and other catch phrases hooking up with the title.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"The Veiled Adventure"

Another Delightful Constance Talmadge Comedy Released by Select.

Reviewed by Hanford C. Judson.

MANY things commend the new Select release, "The Veiled Adventure," with Constance Talmadge. In the first place the star remains herself and is in her acting as archly and

(*Continued on page* 1227)

The Eggs Are Alarmingly Temperamental in This Pathe Comedy.
That's why Bebe Daniels has to get the proper tempo for Harold Lloyd in "Before Breakfast."

Madge Kennedy in Picturization of Jerome Comedy

THE deliciously amusing possibilities of "Strictly Confidential," the Goldwyn picturization of Jerome K. Jerome's noted comedy, "Fanny and the Servant Problem," are being developed to their utmost by Madge Kennedy in the new production now being directed in California by Clarence G. Badger.

The comedienne's zest and enthusiasm are augmented by the fact that to her is given the opportunity to reereate the play in its fourth form. First it served Fannie Ward for a season of the stage of Wallack's Theatre, in New York. Then it was novelized, which would have sufficed for a story of ordinary merit. But the droll story of the little provincial actress who married a lord and discovered that all his twenty-three family retainers were her own relations, would not die. The result was that "Fanny and the Servant Problem" found its third incarnation in "The Rainbow Girl," the musical comedy success which crowded the New Amsterdam Theatre all last season.

This is not to be wondered at by anyone who has read the scenario of the Goldwyn production and compared it with the manuscript of the stage play. The screen version obviously allows greater latitude in establishing the inherent sweetness of Fanny O'Gorman, who later becomes the mistress of Bantock Hall in Rutlandshire, and the narrow conservativeness of the twenty-three servants who have contributed to its stifling formality for generations. The wit and humor of this state of affairs are admirably reflected on the screen by means of graphic bits of acting and keen titling, and the inimitable viewpoint of Jerome K. Jerome bids fair to be popularized even further by Madge Kennedy and her clever aides.

Splendid interiors, in keeping with the rich and dignified character of Bantock Hall, have been designed for "Strictly Confidential" by Hugo Ballin, and correspondingly beautiful approaches to the residence have been found by R. C. Moore, Goldwyn's location expert. The cast introduces Herbert Standing to Goldwyn pictures, besides affording John Bowers as Lord Bantock an opportunity to surprise his admirers with a characterization utterly opposed to his excellent Ridy Scarboro in Mabel Normand's "Sis Hopkins."

The artistic excellence of the production, directed by Louis Mercanton, and the unaffected sweetness and emotional beauty of the star have called forth abundant praise. So great has been its drawing power that return dates have been played and original bookings extended. It captured Los Angeles when it was booked for one week at Quinn's Rialto, beginning April 27.

"Infatuation" Captures Los Angeles.

Gaby Deslys, it is estimated, has reaehed a higher degree of popularity through the phenomenal drawing power of "Infatuation," issued as a Pathe special.

Holmes Films Little Known Features of Filipino Life

THE entertainment standard set by the recent Paramount-Burton Holmes Travelogues is more than maintained, it is said, in the current release, "Tagalog Toilers of Luzon." This picture takes one a long distance from the centre of the recent war activities and pictures in the most graphic fashion some of the little known fcatures of life in Luzon. The Tagalog rice farmer is a hustler, and doesn't pray for his daily rice, but gets out and works for it. The camera follows the course of production from the time the farmer begins cultivating his paddy fields until the rice crop is harvested.

The camera has also caught interesting scenes showing how the rice is hulled. Still other features of genuine interest are those showing how the natives obtain salt from the ocean and how the cacao industry is carried on. A forty-pound breadfruit which would provide an entire family with its meals for a day or two is also shown.

Larry Semon in Role of Detective.

Larry Semon is seen as a house detective in "Passing the Buck," his newest comedy to come to the screen. The picture is set for release May 12. What with pretty women lounging around the lobby, Larry's existenee as a secret guardian of a hotel is all roses until a valise filled with jewels is left in his hands for safekeeping. Larry looks it up in the hotel safe, but not before crooks have caught a glimpse of the gems. Thenceforth every art and artifice is employed by them to separate Larry and the hotel from the jewels. A chain of incidents as exciting as they are laughable follow. Pretty Lucille Carlisle appears opposite Mr. Semon, with greater opportunities than ever to display her charms of manner and person.

Many Prominent Players in "Fools and Their Money"

IN MORE ways than one the new Metro vehicle for Emmy Wehlen will be a production worth while. In the first place, Miss Wehlen herself is steadily becoming more and more of a screen attraction; secondly, the story of "Fools and Their Money," by E. Forst, is a comedy of the newly-rich, treated from a new angle, and thirdly, the cast supporting the comedienne is an all-star aggregation of artists of the stage and screen under direction of Herbert Blache.

The role of Miss Wehlen's leading man is in the hands of Jack Mulhall, a young actor who has acquitted himself with the highest honors in many of the silent drama's best offerings. Charles Hill Mailes essays the role of the star's father. This actor's record of character creations behind the footlights is a remarkable one, including parts in such productions as "The Squaw Man," "The Clansman" and "The Oath." He has also toured the country for some years in vaudeville and all the popular Shakesperian plays.

When Charles Frohman produced "The Prisoner of Zenda" the original cast included the name of an actor who, with the initial performance of this famous play, proved himself a comedian with a brilliant future on the stage. His name was and is John Steppling. Mr. Steppling has a fat part with Emmy Wehlen in her new picture, which gives him ample scope for his inimitable comedy talents.

William V. Mong, a veteran of the stage and now a regular Metro player, had the very distasteful role of a deceitful employer in Miss Wehlen's recently completed romantic comedy, "The Amateur Adventuress." Mr. Mong has a much more pleasing part in "Fools and Their Money," being cast in the character of Martin Tompkins, a newly-rich contractor who eventually becomes the father-in-law of the star in the story.

The ingenue part has been assigned to Betty Peterson. Miss Peterson is a little San Franciscoan who has had considerable stage and vaudeville experience in light comedy roles.

The exceedingly funny role of the contractor's wife, whose good fortune distorts her tired brain, is assumed by Miss Gerard Grassby, who makes her first appearance in Metro pictures in "Fools and Their Money." Miss Grassby has long been identified with important comedy parts in the farcical two-reel releases which have developed so many of our best players.

Prominent Cast in Stage Women's Film.

Followers of the stage and dramatics, as well as the enthusiasts of the screen, will be treated to some exceptional talent in the Stage Women's War Relief picture now being made under the title of "Tom's Little Star," and which will be released through the Universal Company. "Tom's Little Star" is the eleventh of the series of twelve being made for the Stage Women's War Relief under the direction of Eugene Spitz, George Terwilleger and Louis Dunmyre. The cast as has been announced includes Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore, John W. Cope and Daniel Frohman.

"Two Women" Holding Its Own.

"Two Women," latest release of the Vitagraph Anita Stewart productions continues to hold a prominent place on the current screen. Reviews received in the Vitagraph home offices, as clipped from newspapers the country over, indicate that its pastoral charm, aside of its unmistakable dramatic appeal, is an element of especial attractiveness to photofans. Ralph Ince directed the picture and George Randolph Chester edited the story.

piquantly charming in this as in any of her other releases. What a pretty scene she makes! Give her a chance to put over a comedy situation and she will not fail to make the most of it and in a romance she is altogether desirable. This story is a pretty romance and is rich in comedy. It is not the best vehicle this player has had, but it surely serves her well and may be counted as a good substantial attraction.

The direction is by Walter Edwards, who is certainly able in comedy. The sets as usual go perfectly with the story and the players. It will be counted by the discriminating as a charming picture.

Cast.

Geraldine Barker....Constance Talmadge
Richard Annesly.....Harrison Ford
Reginald Crocker...Stanhope Wheatcroft
Mrs. Montrose.....Vera Doria
Mlle. Hortense.....Rosita Marstini
Mr. Barker.....T. D. Crittenden
Fred Barker.....Eddie Sutherland
Diana Barker.....Margaret Loomis
Eve Gardiner.....Vera Sisson

Story by Julia Crawford Ivers.
Directed by Walter Edwards.

The Story.

In the new Select picture, "The Veiled Adventure," the heroine, Geraldine Baker, a rich society girl, is engaged to Reginald Crocker, "the catch of the season." She finds that he is flirting with Mlle. Hortense, a beauty parlor woman whose grey veil Geraldine has taken from his overcoat pocket.

Geraldine hires the parlor for a week. Reginald stays away. He is with Hortense. Dick Annesley, friend of Geraldine's brother, gets his nails manicured at the parlor. Geraldine comes to the family seaside home and meets Dick, who is astonished. She finds him wholly by her brother's description something of a prig.

The engagement of Geraldine and Reginald is to be formally announced in one week. She had determined on giving Reginald a lesson, and while she is at the lesson business she decides that she might as well give one or two to the prig, Dick, especially as an elderly woman is trying to catch him and it will do him a service.

Money and jewels are missing, and Geraldine's father has an alarm installed. Geraldine makes Dick think that she has stolen the money, and gets him to replace it. This situation is worked up with a richly varied change of comedy incident. Dick gets caught and so that Geraldine won't be suspected, admits that he stole. He is ordered out of the house. Geraldine meets him on the beach and an elopement is planned. Reginald is given the cold shoulder in a public way.

Program and Advertising Phrases: Charming Constance in Clever Comedy.
How the Discovery of a Grey Chiffon Veil in a Man's Pocket Led a Girl into a Romantic Adventure.
The Story of a Girl Who Started to Teach Her Fiance a Lesson and Ended by Learning One Herself.
The Amazing Adventure of a Sprightly Girl,in Which a Veil, a Manicure Shop, the Moon, Stolen Jewels, and Romance Figure Prominently.

Advertising Angles: Play up Miss Talmadge and bear heavily upon the story angle. You have several high points to work from, the "lesson" Geraldine sought to teach, the discovery that she loves one man and is engaged to another, her novel way of abolishing a rival by buying her beauty shop and the beauty shop itself. Tell of the extensive set and the revelation of the hidden mysteries of the beauty factory. You can work this last angle two ways, telling the men to come and see how the girls do it, and telling the women to come and learn the secrets from Mlle. Hortense. If your lobby permits, you might set up a couple of manicure tables with volunteer girls working for the benefit of some charity, patriotic or otherwise.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

"An Amateur Widow"

Zena Keefe and Hugh Dillman Give Fine Performance in Meritorious World Comedy.

Reviewed by Margaret I. MacDonald.

ONE of the season's most attractive comedies, "An Amateur Widow," appears on the program of the World Film Corporation, and features Zena Keefe with Hugh Dillman and a competent cast. The main comedy situation of the picture is good, and considering the production as a whole, it is one that will please the average audience and afford many laughs.

The opening scenes of the picture labor somewhat under a weight of detail which becomes tiresome. There is too obvious an attempt to impress the spectator with the over supply of heiress Rhoda Canby's relatives. But before the production reaches its middle stages it has swung into a happy gait, with increasing action and fun to the end. Zena Keefe is particularly attractive in the title role, and Hugh Dillman puts over the part of Irving Mason in good style. One of the pleasing characters of the picture is that of Aunt Chloe played by Pauline Dempsey.

Zena Keefe
Weighs a heavy problem in "An Amateur Widow."

Cast.

Rhoda Canby.....Zena Keefe
Irving Mason.....Hugh Dillman
James Potter.....Jack Drumier
Stanley Potter.....William Black
Aunt Chloe.....Pauline Dempsey
Mrs. Green.....Florence Ashbrooke

Story by Joseph Franklin Poland.
Directed by Oscar Apfel.

The Story.

The pretty young heiress, Rhoda Canby, in the story, "An Amateur Widow," is well looked after by a score of poor relatives, all of whom add a share to the unhappiness of her lot, and hope to find permanent shelter under the wing of her fortune.

After suffering from the eccentricities of Uncle Silas, Aunt Elizabeth, Cousin Hepsibah and various other relatives, she decides to run away, and is accompanied by her old nurse, Aunt Chloe. At the same time Irving Mason, a writer, who has been posing as a chauffeur partly for the purpose of having a chance to be near the pretty girl who has led him to believe that she is Rhoda Canby's secretary, falls from grace by getting intoxicated. The ticket that he has ordered and has not been able to pay for is taken by Aunt Chloe, resulting in their going to Irving Mason's home town.

The artist, shanghaied as he is about to commit suicide, leaves a note in his coat on the wharf, which gives rise to a newspaper notice of his death. Rhoda, who must assume another name for the time being, takes the name of Mrs. Irving Mason, not knowing that it is the name of the young chauffeur with whom she has fallen in love. Just when she is feeling elated over being free of relatives, Mason's uncles, who have the general store, hear that their nephew's widow is in town. They force her to accept their protection, and she becomes a valued member of the family, and of the store staff. One day a fire occurs in the store. Irving Mason, who has returned and has been working at his profession in secret, comes on the scene to introduce the most interesting situation of the story, and to marry the heiress.

Program and Advertising Phrases: Zena Keefe Was Only an Amateur Widow But When It Came to Winning Hearts She Was Strictly Professional.
She Posed as the Widow of the Man She Loved And It Lead To Their Marriage and Happiness Ever After.
Her Relatives Bothered Her Until She Decided to Run Away and Be a Widow. Zena Keefe Is the Widow in Charming World Comedy.
She Donned Widow's Weeds to Escape Her Relations and Then She Sold Ties and Men's Weeds in a Haberdashery.
Poor Relations Lead Zena Keefe Into Complications of Relations in One of Most Pleasing Comedy Romances of Season.

Advertising Angles: Play on Miss Keefe's long established popularity for all you can get out of it. Then work on the title. Try such stuff as "She isn't a grass widow nor one of the sod variety. She's just an amateur and she didn't even have good luck to pick a dead one. He was very much alive. See the trouble it gets her into." "Beware of widows—except amateurs." Hammer on that angle without telling much of the story and use cuts to build up with.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides.

"All Wrong"

Pathe Five-Reeler in Which Bryant Washburn Plays Role of Matrimonial Theorist.

Reviewed by Margaret I. MacDonald.

THE delicate question of marital relations becomes the subject of a five-reel comedy, "All Wrong," for Pathe; and it remains for the individual to answer the question of its appropriateness to the theatre program.

The production is well made, and the role of the theorist husband, whose predicaments are many, is played in a spirited fashion by Bryant Washburn; while Mildred Davis as the unhappy victim of her husband's theories, is as sweet a young wife as could be wished for. The picture is artistically set, and its situations are worked out in a thoroughly consistent manner; and only in one or two instances do some

(Continued on page 1229)

It's Not so Bad Being Caught with the Above Goods in "Circumstantial Evidence."

Bill Parsons in his Goldwyn comedy of the above name thinks it's all a matter of form, anyhow.

Rogers Indorses "Break the News to Mother"

CHARLES R. ROGERS, director of sales for Select, has just sent to Select's branch managers in twenty-one cities throughout the country a letter in which he enthusiastically indorses the box-office possibilities of the special attraction, "Break the News to Mother," which has been acquired by Select Pictures Corporation for distribution.

Says Rogers: "Thousands upon thousands of soldiers are coming home these days. 'Break the News to Mother' links up with this, though there is not a single battle scene in the film, nor has it any reference to the war.

"Mother love is the keynote of the picture, but it has a highclass romance as well. It carries a big punch. It is the kind of picture that starts growing on you from the first, and by the time it is ended your heart is in your throat."

It is true that the production does not deal in any way with the war, and although at the very end the picture's leading juvenile—he can scarcely be called a hero—is seen in an army uniform, the fact is emphasized in all publicity and advertising aids that this is not a war picture, but a story of village life. It is a picture of peace and quiet, of human faith and of mother love.

Select is releasing the picture at once, prints having already been shipped to all exchanges. Advance bookings in the Metropolitan district of New York forecast the picture's success in that territory.

The cast includes Pearl Shepard, Gertrude Berkeley, Alice Gerard, Forrest Robinson, William Bailey, Louis Stern, Joseph Smiley and Chester Barnett.

Raymond Bloomer plays the part of the young boy of a lovable disposition but careless habits, who brings great sorrow to the old mother's heart.

World Film Helps Boy Scout Week.

President Wilson, in a proclamation just made public, has recommended that the period of June 8 to Flag Day, June 14, be observed throughout the country as "Boy Scout Week" for the purpose of strengthening the work of the Boy Scouts of America. In connection with this observance of this important event all World Film Corporation branches are fully equipped to co-operate to the highest possible degree with the movement by the use of the World Picture, "The Adventures of a Boy Scout." This film is officially indorsed by the Boy Scouts of America and should be an interesting and valuable addition to the program of any theatre for this particular week.

Already a great many requests for bookings on the picture for this particular week have come to the World branches and all exhibitors are urged to apply early for bookings.

Locale of "Mints of Hell" Makes It Good Summer Film

NOT in the long career of William Desmond, starring in Jesse D. Hampton productions, released by Robertson-Cole through Exhibitors Mutual, has this actor appeared in anything like this next production, "The Mints of Hell." The Desmond smile will be missing from the face of Dan Burke, the character portrayed by Desmond in this production, for the role is one which requires serious interpretation.

Coming at a time when the balmy spring turns into the hot days of summer, "The Mints of Hell" will be an exceptionally pleasing offering, because of its locale. Most of the exteriors were taken during a snow storm in the Sierra Mountains in California.

Aside from the scenic beauty of this offering, Jesse Hampton has moulded a production for Robertson-Cole that will stand the most severe test for dramatic effect. Dan Burke is a character who will be admired by any person who loves a two-fisted, red blooded man, and where is the person who doesn't? As impersonated by Desmond, Burke is made a living creature, who from the very outset, when he begins his fight for fortune until he ultimately wins it and the "handsomest girl in the gold country," retains the sympathy of his audience.

Vivian Riche is the girl, the daughter of "old man Chaudiare" and gives an intelligent performance.

Others in the cast are Ed. Jobson, Charles French, Jack Richardson, Mary McIvor (in real life Mrs. Desmond); Frank Lanning, J. J. Franz, Tom O'Brien, Mrs. A'Costa and Walter Perry.

There are several fights which are real fights, a statement which can be verified by Jack Richardson, the heavy.

Carmen Phillips in Cast of "Man Who Turned White"

ATTENTION to detail which will be found paramount in the first Superior Picture, "The Man Who Turned White," starring H. B. Warner, which Robertson-Cole will release next month through Exhibitors Mutual, extended particularly to the selection of Warner's supporting players.

One of the cleverest touches in the production was given by Carmen Phillips, who plays the part of Fanina. Miss Phillips comes to Shadowland from the operatic stage. So as Fanina, the dancing girl of the desert, she does one of the most graceful "bits" ever seen on the screen. Perhaps her costume is somewhat more abbreviated than one would look for in a ballroom except at the Hotel Des Artistes, but it certainly cannot be found offensive to the most fastidious.

Walter Perry, who made himself a name as one of the most versatile character actors on the West Coast, has another prominent part. Perry has frequently been seen in William Desmond pictures. No matter how heavy the film play, no matter how tense the situation, a bit of character work by Perry injected into the actions throws a ray of light over the darkest shadow.

Wedgewood Nowell, who plays Capt. Beverly, "a moral coward, but a courageous soldier," is well known as a heavy. Jay Dwiggins is M. Mirabeau, the merchant of Mzab.

Eugenie Rorde, a favorite of other days of screen lore, reappears before the camera as the wife of the Merchant of Mzab, but has only a brief part to perform.

Simplex Sales Break All Records.

The month of April, from the very first day until the calendar pad indicated a beginning of a new month, saw unprecedented activity at the Simplex factory. Owing to the rush of orders that poured in, compelling the working of day and night shifts and making necessary immediate changes that would ordinarily have been made in the course of several months. When the month's sales were checked up it was found that the record for April sales was not only broken, but badly smashed.

This month also saw many important changes in the plant, one of them being the segregation of the intermittent department. Owing to the extreme care required in the making and assembling of this important detail to the Simplex Projector a separate room has been allotted. this department, where a maximum of daylight, quiet and even temperature prevails.

Lived with Ogalalla Sioux.

Clark Comstock, who plays a character role in the picturization of Stewart Edward White's "The Westerners," just completed for Great Authors Pictures, Inc., by Benjamin Hampton, has lived among the Indians at the various reservations. For some time he lived in the country of the Ogalalla Sioux Indians, with which the story of "The Westerners" deals. For this reason Mr. Comstock is serving in a technical capacity, as well as his part of the Ogalalla chief, "Lone Wolf." "The Westerners" wil be distributed by Hodkinson.

Kinograms Show Start of Ocean Flight.

The principal feature in the latest issue of Kinograms is, of course, centered around the challenge of the United States for the honor to have the first "heavier than air" machine to fly across the Atlantic. The start of the naval machines from Rockaway, Long Island, to Halifax on the first leg of the journey is shown with pictures taken from an aeroplane that escorted the flyers on the first part of the trip.

of the players exhibit over-anxiety in putting over certain points entrusted to them. It is a production that is liable to have a good run, and will be much improved by a suitable musical setting.

Cast.

Warren Kent.....Bryant Washburn
Betty Thompson.....Mildred Davis
Donald Thompson.....Charles Bennet
Mrs. Donald Thompson.....Helen Dunbar
Randolph Graham.....Fred Montague
Ethel Goodwyn....Marguerite Livingston

Story by Mildred Considine.
Scenario by Jack Cunningham.
Directed by William Worthing and Raymond West.

The Story.

Warren Kent, the young man of original ideas in "All Wrong," believes that a husband and wife should live apart on the unending courtship idea. He marries a pretty young girl, takes her on a honeymoon trip, and orders two rooms prepared at the hotel, one on the second floor and one on the roof. Arrived home he takes two separate apartments, visiting his wife only on Wednesday evenings as of old, which results in the bride becoming very unhappy. One day, because of his inability to land a certain order, he finds himself fired from his job. He immediately slackened up on his theories and seeks Betty, and in her absence looks in her work basket and finds some baby clothing in the making. The overjoyed husband hurries forth to try again to land the order over which he lost his job, succeeds, and becomes reinstated in his old position. With his commission in his pocket, he decides to be a generous father, and buys a storeful of toys for his prospective heir. His next meeting with Betty reveals the fact that the baby clothes were for the child of her laundress.

Complications arise at this point of the story. The mother-in-law mixes matters up when she sees a girl friend of Betty's talking to Warren, her suspicions being increased when she finds them both at Betty's apartment. When the matter is cleared up Warren's theories have been cast to the winds, and Betty announces that she is now making clothes for their own family.

Program and Advertising Phrases: Bryant Washburn Tries His Pet Theory of Unending Courtship, But the Plan Meets With Disaster.

As a Salesman He Was Original But As a Husband He Made a Dismal Failure in the Matrimonial Romance, "All Wrong."

The Husbandless Wife and the Wifeless Husband Are the Result of The Unending Courtship Idea in Pathe's "All Wrong."

Married or Unmarried: That Was the Question With Bryant Washburn and His Pretty Wife in Pathe Romance.

Matrimony Without Marriage Is a Queer Situation, But Bryant Washburn Was Original and He Created It in "All Wrong."

Advertising Angles: Play up Washburn and make a noise about the title. Of course you will use "All Wrong is all right," but get other angles for the same stuff. Start in a couple of weeks before the showing with slides such as "There is a hole in the pavement at Main and Cross street. It's all wrong." Play up three or four kicks a day, if you can think of enough, and don't tell what the idea is when people ask. You can do the same thing in your daily advertisement, if you have one, stopping when you start to advertise the play. For the story angle the Unending Courtship is a novel idea. Work it up strong, but not too sensationally.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Virtuous Sinners"

Pioneer Has Photoplay of Unusual Name But Ordinary Value in Feature With Wanda Hawley.

Reviewed by William J. Reilly.

PIONEER'S production, "Virtuous Sinners," has nothing unusual to back up its somewhat novel title. Its novelty ends with the name. The story lacks a definite plot element. The threads of incident are woven around a mission in the slums, and the love interest, instead of dominating, is put into the background by an accident to an old man and the subsequent question as to whether he will live or succumb. Much footage is given the mission scenes which might have been put to advantage to some escapades of the gentleman-burglar hero or to some sub-plot which would have created the missing suspense element.

The redeeming features of the production are Wanda Hawley's personality and an exciting chase following the hero's "dream" escape from prison.

Cast.

Hamilton Jones.....Norman Kerry
Dawn Emerson.....Wanda Hawley
Eli Barker.....Harry Holden
"Twenty Years" McGregor..Bert Woodruff

Directed by Emmett J. Flynn.

The Story.

Hamilton Jones is a society burglar in Pioneer's "Virtuous Sinners." His

Wanda Hawley
Furry bit of femininity in Pioneer's "Virtuous Sinners."

friends, of course, do not suspect him. He is attracted one night by a beautiful voice coming from out the "End of the Trail" mission, and entering, he finds that it belongs to Dawn Emerson. Dawn is a waif whom McGregor and Eli Barker, the director of the mission, had picked up one night on the streets.

Jones falls in love with Dawn, but continues his burglarizing practices, even though he appears every night at the mission. He is caught one night entering a house, is tried and sentenced to prison. Barker intercedes with the governor for him through the judge, and Jones is released "under the custody of Dawn." McGregor, a kindly character, is lost sight of in the latter part of the story. In the earlier part he is run over by Jones' car, and the heart strings are played upon as he hovers between life and death, finally recovering. It is for an operation to save McGregor's life that Jones takes the final chance.

Program and Advertising Phrases: Life in the Slums Depicted in Photoplay of East Side Mission Starring Wanda Hawley.

He Was a Society Crook But Her Faith in Him Kept Up His Spirit Even in the Shadow of Iron Bars.

She Was Rescued from the Streets, and She in Turn Pulled Him from the Slough of Despond.

Out of the Night Came a Voice and It Led Him to the "End of the Trail" Mission and the Beautiful Influence of Woman.

Story Woven Around Mission Whose Head Believed in Hot Coffee With Salvation.

Advertising Angles: Play up the stars and work on the ethical angle of the story. Ask if a worthy object ever condones a crime. Tell that Jones stole in order to get money for an operation that would save life, and ask if it was right to steal. Work strong on this angle. It is your best approach. For a window display show a broken pitcher and a card reading "The pitcher that went once too often to the well. Hamilton Jones, gentleman crook, decided to go straight for the sake of the pretty mission worker, but he planned just one more raid and the police got him. His object was worthy, but does a worthy object ever justify crime? See Virtuous Sinners at (house and date) and see if you can say 'yes.'"

Advertising Aids: Announcement slide, press sheet, cuts and electros, music cue sheet, 8x10, 11x14 and 22x28 photos, two one-sheets, one three-sheet, one six-sheet, and one twenty-four-sheet.

"The Coming of the Law"

Tom Mix in One of His Best Fox Pictures Shows Kind of Man Who Brings Law.

Reviewed by Hanford C. Judson.

SPECTATORS are pretty sure to think the new Tom Mix picture by Fox, five reels, is the best he has done and the best and most virile of its kind that anyone had done. Tom Mix plays Kent Hollis, a tenderfoot of the Roosevelt type, who brings law and order into a rough and evil frontier community. One of the characteristics of the picture is that nothing is left undone by the star and his support, either of pain to themselves, or personal danger or rough work, to make the film a real picture of the thing it was desired to produce. Every player in it deserves high praise; for all have given themselves wholly to the making of the picture.

Jane Novak, the leading woman, as the lightly built and pretty heroine, not only acts emotional moments sincerely, but puts up a tiger-cat of a fight with Yuma Ed (Pat Chrisman) sent by the villain, Dunlavey (George Nicholls), to capture her. Sid Jordan, as Neil Norton, and Charles Le Moyne, as Ten Spot, are admirable western types. Tom Mix is perfect. He goes the limit to make the picture, and the result is an unqualified success. Here is a western worth any advertising and sure of marked popularity and long runs. Arthur Rosson knows how to put on a real western.

Cast.

Kent Hollis.....Tom Mix
Nellie Hazelton.....Jane Novak
"Big Bill" Dunlavey.....George Nicholls
Judge Graney.....Jack Curtis
Neil Norton.....Sid Jordan
Potter.....B. M. Turner
"Ten Spot".....Charles Le Moyne
"Yuma Ed".....Pat Chrisman

(*Continued on page* 1231)

"Woman Thou Gavest Me" Is an Artcraft Special

ONE of the most vital problems that could possibly arise in marital relations was developed by Hall Caine in "The Woman Thou Gavest Me," and in the picture version of this novel, which will be released as a Paramount-Artcraft Special May 25, a graphic portrayal of a situation that cannot but arouse controversy and speculation seems to have been handled, from all accounts, with considerable skill by Hugh Ford, who produced the picture.

Take a beautiful woman, one who, despite her lowly birth, combines a natural charm with a culture rendered possible by her father's acquisition of wealth, force her into a hateful marriage with a scion of the nobility, who is a rake and a libertine—then, after she has refused to be more than wife in name—conceive of an early and real love re-entering her life—and you have the situation in a nutshell, so to speak.

The question immediately suggests itself—to whom does she belong, spiritually? Certainly the law finds her the wife of one man, but every natural impulse and even her own moral sense propels her to the arms of another. The question then resolves itself into this: "Was she justified?"

Does Not Oppose Law of Marriage.

The argument is used that marriage was never intended to become a law of the Turks—woman was not intended to become a mere chattel. It is against the misapplication of the marriage covenant and not the law itself that the picture inveighs.

Katherin MacDonald is the woman, Mary; Daniel, her father is played by Theodore Roberts; and the role of the rake, Lord Raa, is in the hands of Jack Holt and Milton Sills is Conrad, the other man. The part of the affinity of Raa is played by Fritzi Brunette.

The settings cover India, Africa, Egypt, England and other parts of the British Isles, and in addition, the Antarctic.

Start Work on New Mary MacLaren Film.

The big event of the week at Universal City has been the starting of production on "The Petal on the Current," the Fannie Hurst Cosmopolitan novelette in which Mary MacLaren will star and which is being directed by Tod Browning. Miss MacLaren's leading man will be Robert Anderson, who first rose to prominence as Monsieur Cuckoo in the Griffith production, "Hearts of the World," and who reached the zenith of his screen fame in Allen Holubar's production, "Hearts of Humanity."

In the picture Miss MacLaren will be seen as a department store girl of New York's East Side, who, buffeted about roughly in the sea of fate, eventually finds happiness in the arms of the man she loves. Fritzie Ridgeway and Ina Claire are in support of the star. Waldemar Young prepared the script for screen adaptation.

Lucy Cotton
As star of Independent Sales' "Sunup," made by Gerald Bacon, will cause many to scan the horizon.

"Price of Innocence" To Be Seen in Every Key City Soon

FIRST run presentations of "The Price of Innocence," initial production of the Buffalo Motion Picture Corporation, of Buffalo, in which Stella K. Talbot is starred, will be given in every key city in the United States within the next two weeks.

It already has received its premier of a week's run at the Washington Theatre, Detroit, to exceptional patronage, and a season of seven days to big business at the Strand Theatre, New Orleans. It opened for week runs on Sunday in Cleveland and St. Louis. The remaining key city engagements will be played next week.

The Buffalo Motion Picture Corporation is headed by Frank L. Talbot, a former exhibitor and well known showman, as president. Mr. Talbot was one of the first of the producers for the legitimate stage to enter the ranks of motion picture exhibitors. He used the Hippodrome Theatre in St. Louis to introduce the new art in that territory. Last fall, in Buffalo, he was given the opportunity to work out the production ideas acquired in his years of experience as an exhibitor. The Buffalo concern was organized and financed by a number of prominent bankers and business men there. "The Price of Innocence" was chosen as the first story, and Miss Stella Talbot was selected as the star.

The production is being released independently by all First National Exhibitors' Circuit exchanges. Likened in action and theme to the two famous classics, "Shore Acres" and "Way Down East," it is proving itself to be a genuine box office attraction.

Simplex Goes Into Western Schools.

As an indication of the increasing popularity of the moving picture in the educational and institutional field, a glance at the installation report for April, sent into the Simplex factory from the Mid-Western Distributors, Swanson-Nolan Theatre Equipment Company, is highly significant. This company has installed Simplex projectors in the following institutions and schools: Public School, Rocky Ford, Colo.; Public School, Alto, Iowa; Home for Deaf and Blind, Colorado Springs, Colo.; Soldier's and Sailor's Club, Denver, Colo.; State Penitentiary, Canon City, Colo.; and State Prison, Rollins, Wyoming.

The Denver branch of the Swanson-Nolan Company also report recent installation of two Type "S" Simplex projectors in both the Strand and Rivoli Theatres, Denver.

Tentatively Title Next Salisbury Film.

"Devils Have Their Friends" is the working title of the latest story purchased as the next Monroe Salisbury vehicle. The story was written especially for Salisbury by Elliott J. Clawson and the cast that has been selected includes William Stowell, Colleen Moore, Ethel Ritchie, Virginia Foltz, Sydney Franklin, Harry DuRoy and Arthie Jassman.

The Star Is a Lone Ranger.
Is William Farnum in his coming Fox, "The Lone Star Ranger."

Circuit Franchise Holder Praises "Auction of Souls"

"AUCTION OF SOULS," now being distributed by the First National Exhibitors' Circuit, is being booked on the "see-it-and-take-it" plan by C. E. Holuh, manager of the A. H. Blank Enterprises, First National franchise holders for Iowa and Nebraska. Mr. Holuh says the production promises to create a sensation in the middle west, where it has aroused the strongest commendation among exhibitors and others who have seen it.

Mr. Holuh's plan is to enter a town quietly with the big picture; call the exhibitor to one side; get him and a few exhibitor friends to see the picture at a private showing, and then to discuss with them, after they have seen the picture, various ways of advertising and boosting. In Omaha, where such a small and select group saw it, the release is to be shown at a private view and comments requested for publicity. Some public organization, probably the Chamber of Commerce, or the local Committee for Relief in the Near East, is to be secured to back it. Mr. Holuh is now on the road, showing the picture at Lincoln, Neb., Sioux City, Fort Dodge, Des Moines, Waterloo and Cedar Rapids, Iowa.

The story of "Auction of Souls" ran in the World-Herald, Omaha, under its former title of "Ravished Armenia." This newspaper has probably the strongest circulation throughout Iowa and Nebraska, and with such advertising to fall back on, the picture is certain to go big, says Mr. Holuh.

"Wagon Tracks" Next Hart-Artcraft Film.

C. Gardner Sullivan is responsible for William S. Hart's new Artcraft picture, produced under the supervision of Thomas H. Ince, and following "Square Deal Sanderson" which is now completed.

"Wagon Tracks" is the suggestive title of this picture. It deals with the life of those who followed the old Sante Fe Trail westward in the Eighteen-fifties and sixties. This trail started at Westport Landing, now Kansas City, and proceeded westward to the lands that were then infested by Indians and marauders.

Jane Novak will be the leading woman and Robert McKim will be the heavy character. Lambert Hillyer and William S. Hart will direct.

Jiggs.....Lewis Sargent
Ace.....Jack Dill
From the book of Charles Alden Seltzer.

Staged by Lynn F. Reynolds.
Scenario by Dennison Clift.
Photographed by J. Dev. Jennings.

The Story.

In "The Coming of the Law," Kent Hollis is a tenderfoot of the Roosevelt type who lands in a western community run by an evil gang, of which a cool villain, Dunlavey, is the leader. Dunlavey elects the sheriff. Cattle rustling and murder are a part of his daily business. On a ranch is an invalid, Hazleton, and his daughter, Nellie. Dunlavey is annoying this girl when Hollis arrives. Dunlavey is knocked down.

Hollis finding how things are in the neighborhood decides to remain and run his father's ranch and weekly newspaper till law and order are brought into the community. He falls in love with Nellie. His life is in danger all the time, but coolness, courage and endurance keep him safe till election day, the climax of the big fight between him and the villain Dunlavey.

Hollis has won the respect of the cowboys other than Dunlavey's henchmen. Dunlavey lays plans. He directs Yuma Ed to go to the Hazleton ranch and capture Nellie and arranges it so that in case Hollis comes to the polls, a note shall be handed to him warning him of this.

Hollis and his manager, Norton, do come to the polling place and are dominating the situation when the note is handed in. Hollis leaves at once. Dunlavey now congratulates himself and invites the boys to vote early and often. He is astonished to find that there are others who are willing to take up the fight.

Meanwhile Hollis has come to the Hazleton ranch where Nellie is struggling with Yuma Ed and there is a terrible fight. Yuma is knocked out. Hollis and Nellie are coming to the village. Dunlavey, the voting over, has gone out with his gang to get the girl. The boys count the ballots and find that Hollis is elected. They come to tell him. Hollis sees Dunlavey coming and rides fast. The boys arrive. Dunlavey's crew takes refuge in a cabin. There is an exciting fight, the cabin is fired and those of the gang not shot are captured.

Program and Advertising Phrases: The Story of a Tenderfoot Who Brought Law and Order to a Rough Community.
Tom Mix's Daring Stunts Bring Thrill After Thrill to Virile Story of Western Life.
Daring Death-Defying Deeds and Fast Furious Fist-Fighting Mark Memorable Mix Movie.
Stupendous Soul-Stirring Stunts Provide Punch and Pep a Plenty for Popular Player.

Advertising Angles: Play on Mix's name and get what you can out of the story origin of the drama. A good plugging line would be "A two-fisted man against the two-gun men—and fists win." After a rush of two-gun stories the two-fist argument should be a winner. Tell snatches of the story to show how the fists come in. Play it up as a novelty and work hard on it.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Thin Ice"

Vitagraph Melodrama With Corinne Griffith Holds Suspense.

Reviewed by Hanford C. Judson.

THERE is marked suspense in the new Vitagraph Picture, "Thin Ice." Corinne Griffith is the leading woman, and the script is by Shannon Fife. Directed by Tom Mills, it has the usual quality of Vitagraph staging, the distinguished sets, the perfect gowns and the consistency of atmosphere. The story is frankly melodramatic; but it holds interest very well, and while not a great attraction, it is a good one and will please the average theatre patron.

There seems to be a never-failing demand for stories of this kind in which a perfectly innocent heroine falls or is made to fear that people will think she has fallen into the power of an unscrupulous villain. This picture is ably put together, and makes a pleasing and effective attraction.

Cast.

Alice Winton.....Corinne Griffith
George Winton.....Charles Kent
Ned Winton.....Jack McLean
Benjamin Graves.....L. Rogers Lytton
Paul Rooks.....Walter Horton
Rose La Vere.....Eulalie Jensen
Robert Burton.....Henry Gesell
Jeffrey Miller.....Walter Miller
Jocelyn Miller.....Alice Terry

Story by Shannon Fife.
Directed by Tom Mills.

The Story.

The heroine of "Thin Ice," Alice Winton, marries a criminologist who teaches that any one who is a thief once, will be one always. Alice's brother, Ned, had once stolen from his employer, Benjamin

Corinne Griffith
Wears a train for her train of thought in "Thin Ice."

Graves, a scoundrel manipulating a certain mining stock. All Alice's fortune is in that stock. She pledges it to Graves to let her brother off.

Graves wrecks the company, and writes to Alice that she must see him about her note for the money. Alice and her husband are staying with the district attorney for a week, who has evidence in his safe that will send up Graves for wrecking the mining company. Graves knows this and plays on Alice's fears. He has forged love letters from her and other evidence. She decides to steal the papers.

In the meantime her brother, Ned, steals and is arrested. The criminologist, Alice's husband, to prove his theory, brings the boy to the district attorney, and they agree to try him, believing that he will break open the safe. He is fed and given a room. A breeze blows open his door. He sees some one like his sister pass, follows and finds Alice trying to open the safe. She has time to tell him about her affair with Graves, and he vows to kill him. They are discovered.

To save Alice, the brother breaks away and is followed. Alice thinks he is going to commit murder, and goes to Graves's house to stop him. She finds Graves dead on the floor and is discovered by a policeman. Ned comes in, followed by Alice's husband and the district attorney. A woman with whom Graves had been intimate enters. She has taken poison and is dying. She confesses to killing Graves.

Program and Advertising Phrases: Corinne Griffith Star of Pleasing Mystery Story.
Gorgeous Gowns, Beautiful Sets and Unusual Suspense Mark Latest Vitagraph Feature.
Absorbing Story of a Girl Whose Brother Was Suspected of Having Murdered Her Would-be Betrayer.
In Trying to Save Her Erring Brother She Found Herself on "Thin Ice." What Was the Outcome? See Vitagraph Feature of Same Title.

Advertising Angles: Play up Lytton and Kent as well as the star. Hinge your story appeal on the problem of the play. Ask if the reader believes that a man's single misstep should place his sister under suspicion. Or take up the big situation as "There lay her persecutor dead upon the floor. On the table were the letters he had forged as coming from her. And there she stood, looking with horror upon his corpse. Is it any wonder that even her husband turned from her? Yet she had merely been skating upon thin ice and————."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Mayor of Filbert"

Triangle Special Presents Thrilling Prohibition Story With Jack Richardson in Title Role.

Reviewed by Margaret I. MacDonald.

THE story on which the Triangle seven-part production, "The Mayor of Filbert," is based is one of current interest, which, put over in a large way should have big drawing powers. Jack Richardson, the featured member of the cast, plays a double role which affords many opportunities. Unfortunately the shaping of the production has not been guided by a master hand, a fact which interferes with the definite outlining of the story, and with the convincing quality of the detail. Many of the players are allowed to overact their parts. Some of the best work in the picture is done by J. Barney Sherry, Ben Alexander and William Dyer. The picture contains a strong plea for prohibition, and is liable to wield considerable influence.

Cast.

Mayor Johann Schmidt / Charles Smith ..Jack Richardson
Mollie Vaughn.....Belle Bennett
Dr. Loring.....J. Barney Sherry
Carroll.....Bennie Alexander
Royal Denman.....George Pearce
Roger Taft.....Wilbur Higby
Mike McCarthy.....William Dyer
Jim Grimes.....Joseph Singleton
Mrs. Grimes.....Millicent Fisher
Belle Glover.....Louise Lester
Carolyn Hazard.....Grace Parker
Miss Greta Schwartz.....Olga Gray
Dan Mulligan.....W. Perkins
Officer Burns.....Louis Durham

Story by Charles Francis Stocking.
Scenario by Daniel Carson Goodman.
Directed by William Christy Cabanne.

The Story.

The story of "The Mayor of Filbert" covers a tense situation between the pro-

(Continued on page 1233)

World's Releases for June Number Five Features

WORLD PICTURES announces its releases for June and these include five big pictures. Evelyn Greeley leads off on June 2 with "Phil for Short," written by Clara S. Beranger and Forrest Halsey and directed by Oscar Apfel. Hugh Thompson appears as her leading man and the supporting company is one of the strongest ever seen in a World Picture. Included in the cast are Jack Drumier and a number of other film favorites.

Second on the list for the month comes "Thru' the Toils," which is scheduled for release on June 9. Koby Kohn wrote the story and Harry O. Hoyt is the director. Montagu Love, returning from a short sojourn in the spoken drama, celebrates his re-entrance into picture work by starring in this production. Eileen Cassidy plays opposite Mr. Love and Joseph Burk and John Davidson are prominent in the cast.

The newcomers appear in the World release scheduled for June 16. They are Betty Compson and George Larkin, who are co-starred in "The Devil's Trail," a story of the great outdoors directed by Stuart Paton. The story of this production is laid in the Canadian northwest, a region ripe in romance and action where full blooded men and women live, love and hate. Miss Compson has appeared in a number of Christie comedies and big feature productions.

June Elvidge appears on June 23 in "Love and the Woman," a story written by Philip Lonergan with the scenario prepared by Giles R. Warren. Tefft Johnson is the director. Philip Hatkin handled the camera. Prominent in the cast are George MacQuarrie, Rod La Rocque, Laura Burt and Ed. Roseman.

The final release for the month is a Madge Evans picture, "Home Wanted." The story for this production was written by Lucy Sarver. The last picture in which Madge Evans was starred was "The Love Net," and her appearance in this new picture is awaited with much interest.

Carey Attends Arizona Roundup.

Harry Carey, star of Universal's Western pictures, is playing the leading role in his newest picture as well as proving to the cowboys of the West that he is one of them in riding class. Carey and his band of cowboys are attending a roundup in Arizona and are also shooting scenes for his picture "A Man of Peace," which is being directed by Jack Ford from the original script by Frederick J. Jackson. In the supporting cast are Joe Harris, Duke Lee, Peggy Pearce, Jack Walters, Vesta Pegg, William Cartwright, Zoe Rae, and Howard Enstedt.

Summer Fashion, North o' Fifty-three.
Shown by Vivian Riche in "Mints of Hell," released by Robertson-Cole through Exhibitors Mutual.

Paramount's Drug Store Scenes Fooled an Expert

THE care which is exercised by the Famous Players-Lasky Corporation in building its studio sets and the results obtained in simulating the real thing in backgrounds is paid an eloquent tribute in a letter recently received from the editor of American Druggist.

A member of the Famous Players-Lasky publicity department sent to the American Druggist a number of stills from Vivian Martin's new Paramount picture, "The Home Town Girl," showing the interior of a drug store, and suggested that they might be of interest to readers of the magazine. The editor replied:

"I thank you very much for the four pictures of Vivian Martin in 'The Home Town Girl.' I should like to use one or possibly more of them in American Druggist provided you give me the name of the drug store in which they were taken. This would add much to the druggist's interest in the pictures. It really is a very good interior and I cannot imagine that you would go to the expense of fixing up such an interior just for the one series of pictures."

Following the receipt of the letter, inquiry was made at the West Coast studios and it was ascertained that the scenes were made in a studio set.

Universal Comedy Companies Busy.

William S. Campbell has started work on the latest animal comedy, with the working title of "Wild Lions and Loose Bandits." These animal comedies are a depature in the comedy field and Universal expects them to become the leading comedy pictures on the market.

Neal Burns and Josephine Hill are working on a one-reel comedy with the tentative title of "Whose Job's Hardest." The one-reel feature is being directed by Al Santell.

Reggie Morris, formerly with the Sennett comedies, has just completed a one reel comedy entitled "Double Trouble."

Eddie Lyons and Lee Moran are said to have a side-shaker in their newest comedy vehicle, "The Professional Elopers."

Universal Completes "The Open Road."

Universal announces the completion of another Special Attraction in which Monroe Salisbury is starred, the title being "The Open Road." The production was directed by Rupert Julian, and was taken from the story by Bernard McConville. The scenario was prepared by Elliott J. Clawson.

The all star cast includes Rhea Mitchell, Alice Elliott, Sydney Franklin, Marion Skinner, Pat Moore, Alfred Allen, and Herschol Mayo.

Monroe Salisbury is cast as Tony, an Italian immigrant. The scenes of the picture are laid in New York's Little Italy and the West. The time depicted is about a decade ago. The story abounds in human interest from the start and has both sentiment and mirth in it.

Big Holubar Production Near Completion.

Allen Holubar is nearing the completion of the current super-production, "The Right to Happiness," at Universal City. Dorothy Phillips, the star, who has a dual role in this production, is supported by an all star cast, which includes William Stowell, Robert Anderson, Hector Sarno, Winter Hall, Henry Barrows, Margaret Mann, Stanhope Wheatcraft, and Alma Bennett.

Russian Atmosphere's Frigid
So someone has to wear Arctic garb for Norma Talmadge in Select's "The New Moon."

Cincinnati Company Works for a Celluloid Divorce

THE Cincinnati Motion Picture Company doesn't believe in divorce as applied outside the moving picture industry, but within the realm of the celluloid drama it is working hard for the principle. But before you drop this copy of the World to dictate a letter of rebuttal to the Cincinnati Company let us finish the story.

The divorce which this concern is supporting is the divorce of the theatre from the home. Cincinnati is said to be preparing to pass an ordinance establishing two distinct units for films, one being the standard films used by the theatres and the other the safety film for the use of church, school, lodge and home. The safety film is a trifle narrower in width than the standard variety, and the Cincinnati Motion Picture Company, anticipating a movement throughout the country, has invented and perfected an adjustable perforating machine for standard widths and different perforations to match both safety and standard film.

The Cincinnati Company, which has its quarters at 216-220 Liberty street, has also invented a printer that will make narrow width prints from regular standard or narrow width negatives. Its products include display advertisements, titles, educational and commercial reels.

Pathe to Release Keenan's "The Master Man" May 25

THE MASTER MAN," first of the independently made photoplays from the Frank Keenan Productions, Inc., Los Angeles studios will be released by Pathe on May 25. It marks the beginning of eight special productions in which Mr. Keenon is star, director and producer.

"The Master Man" shows a combination of intrigue and tragedy, and love interest. The original story is by F. X. James, a novelist of note, and the photodramatization was done by Jack Cunningham, a past master at the art of adapting stories for the screen. Though written out of the most startling political scandals laid bare in the last twenty years, the play deals with virtually contemporaneous times, without, however, a single reference to the European war.

hibitionists in a Western town and its anti-prohibition mayor.

Mayor Schmidt, of the town of Filbert, owned the most popular saloon and dance hall in the place, and with the help of his henchmen, Royal Denman and Mike McCarthy, ruled the town to suit his own pro-German ideas. The approach of the election season causes local politics to wax interesting, and Schmidt, called into conference with the heads of the prohibition party, falls to the floor with a heart attack. A stranger, down on his luck, and bearing a striking resemblance to Mayor Schmidt, happens along at the moment, and is prevailed upon to impersonate the mayor and work for the prohibition cause.

The real mayor, in an unconscious state, is placed in a vault, from which he escapes through failure of the conspiring parties to lock the door. His memory impaired through the fall, he is picked up and taken to a hospital in a neighboring town, where he is cared for until his memory returns. He sends for his henchmen who hurry him back to Filbert, and in the events which follow, they try to "get" Schmidt's double, and the wrong man is shot. The election is won by the "drys," and Schmidt's double is elected mayor. A little romance is swung into the story by way of obtaining human interest.

Program and Advertising Phrases: Powerful and Appealing Picture of Prohibition and Politics.

Jack Richardson Enacts Remarkable Dual Role in Story of Fight Between the "Wets" and the "Drys."

Remarkable Story Built on Timely Theme Now Uppermost in Everyone's Mind—Prohibition.

Excellent Story With Strong Human Interest Enacted by Unusually Capable Cast.

Advertising Angles: Play up the first four players strongly, then go to the prohibition angle and tell of the substitution of Smith for Schmidt, stopping when you have the story going, and winding up with the suggestion that the reader see the play. For advance work much can be done by teaser stuff apparently put out by the prohibitionists and the wets. If you will spend five dollars for pasteups you can get the town all stirred up on the seeming fight and then hook it up with the first of your direct advertising.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"The Mints of Hell"

William Desmond Gives Creditable Performance in Yukon Drama for Robertson-Cole.

Reviewed by Margaret I. MacDonald.

THE "snow stuff" in "The Mints of Hell," a Jesse D. Hampton feature for Robertson-Cole's program, is a strong drawing card in itself, even if the story of the play had failed to possess the absorbing character which it does. The production as a whole is a powerful presentation of life in the gold diggings of the Yukon, and the struggle of evil passions aroused by the lust of gold, against the better impulses of nobler types of manhood. Made from beginning to end in the snow country, the mind of the spectator is not for a moment diverted from absorbing the true atmosphere of the frozen North. The characters of the play are life-like in their interpretation—their instincts easily understandable.

The scenes in which the half-wit keeper of the cavern of flat gold participates stand by themselves as tributes to the capable acting of Frank Lanning. William Desmond, the featured member of the cast, makes a handsome and convincing hero of the North, and Jack Richardson in the role of Clay Hibbing, the villain of the picture, does some of his best work. In fact there is not a member of the cast, including Vivian Riche and Mrs. A'Costa, the only women of the party, who has not filled the bill to the last letter. The production is full of intense realism, with the only perceptible errors occurring in connection with the staking of the claim and the scooping up of the gold in handfuls from the bottom of the cave.

Cast.

Dan Burke.....William Desmond
Bill Weed.....Ed Jobson
Old Man Chaudiare.....Charles Franch
Aline Chaudiare.....Vivian Riche
Clay Hibbing.....Jack Richardson
Kit Hibbing.....Mary McIvor
Maung.....Frank Lanning
Sergeant Blake.....J. J. Franz
Tete.....Mrs. A'Costa
Reirdon.....Walter Perry

Story by James B. Hendryx.
Scenario by George Elwood Jenks.
Directed by Park Frame.

The Story.

The story of the "The Mints of Hell" takes as its central figure a tenderfoot, Dan Burke, who upon his arrival in the Yukon, hears of the mysterious valley from which one Chaudiare brings quantities of flat gold to be held in safe keeping for him by Bill Weed, the keeper of the Stag saloon in Sundown. Followed by the warnings of sourdoughs about the saloon, Bill starts off with his dog team to find the trail that leads to the unrecorded mine of Chaudiare. He is overtaken by a blizzard and, cold and exhausted, falls over a snow slope not far from the Chaudiare house.

The howling of his dogs attracts the attention of Chaudiare and his daughter, Aline, and they hurry forth to rescue the traveler. He is cared for in the home of Chaudiare until his nerves and half frozen limbs are mended. Chaudiare's extended absence on a hunting trip necessitates a journey to Sundown for supplies.

While in Sundown he treats Hibbing to a beating for a former attack on Chaudiare's pretty daughter, and returns to the cabin to find that he has been followed by Hibbing and his pal, who find the mine, stake the claim over Chaudiare's head, and start back to the recorder's office. Burke, realizing their game, restakes the claim in Chaudiare's name, beats them to the recorder's office, and wins pretty Aline Chaudiare for his wife.

Program and Advertisnig Phrases: William Desmond in Splendid Drama of the Yukon Where He Fights for Gold and Love.

Powerful Cast for Gripping Photoplay of the Northland In Which Woman's Love Is As Deep as Eternal Snows.

William Desmond and Vivian Riche Featured in Story of the White North Where Men Are Wild and the Struggle for Gold Untamed.

Better Impulses Fight Against Evil Passions Aroused by Lust for Gold in Thrilling Photodrama of the Yukon.

Intense Realism in Story of the Frozen North With Willlam Desmond Surrounded by Strong Cast.

Advertising Angles: Play up the story and the title, but tell of the favorite players in the cast. Ask who can tell what is the coin produced by the mints of hell. Use the line that the coin of the mints of hell makes its possessors mad. Hit the high lights of the story to show the action, and hammer home the fact that it is a story of intense action throughout.

Advertising Aids Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

(*Continued on page* 1235)

The New Moving Picture Projector

WAIT FOR IT!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Next Lila Lee Film Based on Kate Wiggins Novel

KATE DOUGLAS WIGGIN, the writer of innumerable clever stories and books which have had world wide circulation, wrote "Rose of the River," which has been chosen as the next Paramount picture starring Lila Lee. Will M. Ritchey did the scenario and Robert Thornby has been engaged to direct the production.

Miss Lee plays the part of a seventeen-year-old girl in a down-East settlement and the famous old game of "postoffice" is the beginning of a romance which, after many vicissitudes, ends delightfully for the principals.

Darrel Foss is in the leading role opposite Miss Lee. George Fischer has an important role and Sylvia Ashton is also in the cast.

Jans Reports Big Demand for Ham and Bud Reissues

F. E. BACKER, General Sales Manager of Jan Productions, Inc., states that a very large number of applications for territory on the series of "Ham and Bud" reissued one reelers have already been received, and many sales are being made which will be announced soon.

"Only about ten per cent. of the present day motion picture patrons have ever seen the funny Ham and Bud comedies," says Mr. Backer. "They were produced by the Kalem Company and released through General Film Company, beginning November 13, 1914, and since that time I'll venture to say the screen has made such a multitude of new friends that a new clientele now attends the theatre. These single reel comedies will therefore come as a pleasant surprise."

Ted Sloman in a Nutshell.

Edward Sloman, director of "The Westerners" from the novel of Stewart Edward White, is a native of London, England. One of his teachers was the author Israel Zangwill. Mr. Sloman comes from a family of theatrical people. His mother is a cousin to David Belasco. In addition to directing, he is interested in painting and writing, and has written several short stories and scenarios. "The Westerners" is a Benjamin B. Hampton Production of Great Authors Pictures, Inc., and will be distributed by the W. W. Hodkinson Corporation.

"The Usurper" Climbing in Favor.

Although before the screen public for some weeks, "The Usurper," generally accounted Earle William's finest production, still continues at the head of the list of star productions being featured at the foremost screen theatres of the country.

In this production Mr. Williams has a typically proficient Vitagraph cast in his support. Louise Lovely is his leading woman, the others being Bob Russell, Frank Leigh, Billie Elmer, Jay Morley, Clyde McAtee, Audrey Chapman, Helen Carlisle, Bessie Eyton and Lillian Langdon.

"War Stuff" in Christie Comedy.

No one would suspect A. E. Christie of producing big battle scenes for a Christie Comedy, especially this late in the day, when "war stuff" in motion pictures is supposed to be passe. In a comedy which he has just produced, featuring Dorothy DeVore with Earle Rodney, he has, however, a "vision" so realistic it might be mistaken for a government weekly scene of Chateau Thierry. Harry Edwards appears as a Prussian officer, while George French and Thornton Edwards do the heavy lifting as victorious Americans.

Fox Theatre, Springfield, Mass.
Which will seat 3,500 and cost $700,000.

Elaborate Art One-Sheet for Guinan Western Films

THE Frohman Amusement Corporation is preparing in connection with its two-reel Texas Guinan Western attractions a line of advertising matter such as is usually distributed in connection with productions of greater length.

In addition to other line of posters a special art one-sheet is being made in duplication of an oil painting, which is appropriate for framing and lobby display. These art single-sheet posters are to be distributed in every theatre in the United States. There will be no advertising matter on these posters aside from the autograph of Miss Guinan.

The Ritchey Lithographing Corporation is making the unique one-sheet. Miss Guinan is in Western costume, pointing a gun, and from whatever angle the poster is viewed the eyes of Miss Guinan and the muzzle of the gun will always point in the direction of the person looking at it.

The Frohman Amusement Corporation announces its reason for going to such lengths in getting out advertising display is to establish once and for all that a two-reel attraction of extraordinary merit can be booked as a feature, and played as such, thereby disproving the idea that one and two-reel productions are mere "fillers-in."

Pioneer Company Enlarges Film Editing Department

AS a result of the increase in business through its enlarged plan of operation, the offices of Pioneer Film Corporation are being enlarged and rearranged; separate offices will be provided for the salesmen in which to receive exhibitors.

The film editing department has been installed in spacious quarters with Donald I. Buchanan and William A. Rudkin in charge, assisted by Southard Brown.

Mr. Rudkin has had many years' experience in the film business, having been connected with Vitagraph in the early days, and for a time with the Gaumont Company in France. He has recently been associated with B. A. Rolfe and also with the Oliver Films.

Mr. Buchanan is a scenario man of wide experience, having been connected with the Vitagraph and Fox companies, also with Benjamin Chapin in the "Son of Democracy" series.

Record Many Re-Bookings on "Unknown Quantity"

COMPLETING its initial run in the larger theatres of the country, "The Unknown Quantity," a Vitagraph production based on the story by O. Henry, with Corinne Griffith in a starring role, is rapidly enlarging its territory to include hundreds of theatres heretofore not served.

"The Unknown Quantity" is a typically trenchant depiction of an economic problem in life as seen by the penetrating vision of one of the shrewdest analysts of human nature. That it's typically O. Henry neath-the-surface search for cause and effect has not been lost in the screen version is perhaps the highest compliment to Director Tom Mills and the capable acting forces headed by Miss Griffith.

The picture has aroused greater attention than any other Griffith subject to date and already re-bookings have been requested of various branch offices.

Haytian Voodoo Dances in Outing-Chester Picture

H. D. ASHTON, Outing-Chester cameraman, returned Monday, May 12, from a three months' expedition into Hayti, where in order to film one of the prohibited voodoo dances he was compelled to join in the wild gambol himself, and steal off to crank his machine whenever the fun got so fast and furious that his disappearance was not noticed.

There are only three of the old voodoo drums left on the island, and one of these Ashton brought back with him. It will be presented to the American Museum of Natural History later, but will for some time be displayed by first-run houses during the week they have the voodoo dance release.

Pioneer Starts Spring Drive

AS the result of a conference between the heads of the Pioneer Film Corporation, a force of salesmen and service experts will soon leave New York to visit the various exchange centers throughout the country.

The Pioneer is rapidly disposing of the state rights of "The Boomerang," and it is the purpose of the traveling force to get in touch with the independent exchangemen and co-operate with them in exploiting it, together with the specials which will shortly be offered to the trade by that company.

Prizma Announces New Releases.

Prizma announces that it has added to its list of subjects for immediate release through World Pictures, the following four natural color films: "Hawaii," "Glacier Park," "Old Faithful," "The Apache Trail."

So far Prizma has fourteen subjects covering a wide range that affords nature lovers splendid entertainment. The four last subjects are regarded by the Prizma officials as the best offerings that have been made by this concern.

A Story That Was Lived.

Stewart Edward White, the author, started his career of adventure when he left his father's timber land in Michigan for the Black Hills during the gold rush there. This exciting epic of American history served Mr. White as the foundation for "The Westerners," now being picturized by Great Authors Pictures, Inc., as a Benjamin B. Hampton production for distribution by Hodkinson. Many of the characters of "The Westerners" were taken from life and the main events of the story are actual history.

"Pretty Smooth"

Priscilla Dean and Francis McDonald Lead in Crook Film From Fresh Angle by Universal.

Reviewed by Hanford C. Judson.

THE new Universal attraction, "Pretty Smooth," is a six reel crook film from a fresh angle, and is easily very much better than the usual picture of its kind. The two young crooks, played by Priscilla Dean and Francis McDonald, are working together. They are about as unscrupulous as need be; but are reformed through the love each bears to the other. One of the specially good things about the picture is the way the background of these lives, the penitentiary, is dramatically made to loom darkly before them till each comes to fear not for himself or herself, but for the other. There is a deal of new ways of looking at things in the picture, and it holds through every foot of it.

Director Sturgeon has a cast of players capable of being human in everything they do and has kept his action lively and convincing. The staging, costuming and all the mechanical department of the picture are of high order.

Cast.

Gertie.....Priscilla Dean
Hartigan.....Francis McDonald
Mrs. Manson.....Gertrude Astor
Mr. Manson.....George McDaniels
Ex-convict.....Walt Whitman
Nellie.....Claire Greenwood
Judge.....Joseph Swickard
Kersey.....H. Milton Ross

The Story.

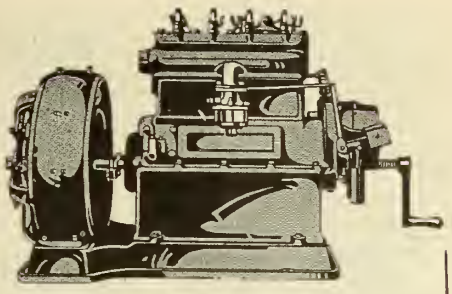
In the opening scene of "Pretty Smooth," we find Gertie, a rich woman's maid, foiled in her attempt to open her employer's safe. She has scratched it, and for an alibi calls up the police and says a burglar is in the house. Before the officers come, Hartigan, a famous safe cracker, enters and breaks the safe. She recognizes him, but it is too late.

He is sent to jail. A year later she helps him escape from St. Guentine, and they go to New York. They have planned a big job when Gertie's sister comes. She has just been released from Auburn and has the consumption. This makes Gertie think. She forbids Hartigan to touch the job and offers to do it herself. Hartigan won't hear of this, and together they decide to go straight for each other's sake.

They invest with a promoter of real estate, who tries to put over a raw deal, and fails through the help of Gertie's sister and Gertie. Hartigan goes back to his old apartments. Two well-known crooks come to see him. Hartigan learns that Kersey, a Western detective, has located him and is on his way up. Gertie enters. The detective comes, and by an arranged plan they capture him. The crooks want to kill Kersey. Hartigan and Gertie save his life, and he lets them go since they have been living on the level.

Program and Advertising Phrases: Priscilla Dean Star of Daring "Crook" Play of Dashing Progress and Tense Interest.
Absorbing Love Story In Underworld Photoplay of Regeneration.
Female Crook Lives to Love and Be Reformed by Circumstances.
Sensational Photoplay Has Theme of Love Among Crooks as Motive.
Thrills and Sensations Give a Dash of Spice to Absorbing Love Drama.

Advertising Angles will be published in our next issue.



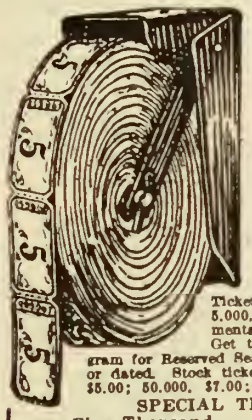
4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 20

Universal Motor Co.

OSHKOSH, WISC.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"A Bachelor's Wife"

American Five-Reeler for Pathe Presents Mary Miles Minter in Irish Role.

Reviewed by Margaret I. MacDonald.

SOME of Mary Miles Minter's best work has been put into the American Film Company's five-part production, "A Bachelor's Wife," for the Pathe program. She has succeeded in impersonating the character of a refined Irish girl in a faithful manner. The picture's success has been made to depend largely on the work of the star, a fact which at times asserts itself quite loudly. In spite of the far-fetched character of the story, the picture has much interesting detail which is arranged in consistent sequence. It has also a strong vein of human interest that will appeal to the average public. The supporting cast has done good work, but the direction of the production lacks breadth of vision.

Cast.

Mary O'Rourke.....Mary Miles Minter
Norah Cavanagh.....Myrtle Reeves
Mother of J. Stuyvesant.....Lydie Knott
Doctor Burt.....Harry Holden
John Stuyvesant.....Alan Forrest
J. Fred'k Stuyvesant.....Chas. Spere
Genevieve Harbison.....Margaret Shelby

Story by Joseph Franklin Poland.
Directed by Emmett J. Flynn.

The Story.

In "A Bachelor's Wife," the plot centers about the establishing the right of a wife and child to the protection of the husband and father. The stellar role is given to an Irish girl, cousin to the little mother in America, whose student husband has for the time forgotten her. Mary O'Rourke, the stirring young Irish girl, on her arrival in America and discovery of Norah Cavanagh's unhappy plight, sets about to rectify matters in her own forceful way.

One day, with her mind made up to make John Stuyvesant, son of a rich New York family, asknowledge his wife and baby, she takes the child and goes to the Stuyvesant mansion. Here she is met by the family doctor whom she astonishes by her statement, "This is your son's baby" Mrs. Stuyvesant, an invalid, overhears what Mary says, and she is compelled to present herself as the child's mother to prevent shocking the sick woman. This ushers in a situation which leads from one difficulty to another, until the son, John Stuyvesant, arrives on the scene.

Mrs. Stuyvesant, slowly regaining her lost health through the joy of having her son's supposed wife and baby with her, cannot be told of the mistake, which is explained when John's cousin, J. Frederick Stuyvesant, is introduced, and the marriage certificate reveals the fact that he is the man for whom Mary has been

(*Continued on page* 1237)

PorterPuts Another on Broadway

Porter installs TWO TYPE S SIMPLEX PROJECTORS and SUPERVISES THE PROJECTION of the Big Photo Production "THE UNPARDONABLE SIN" at the BROADWAY THEATRE. Don't miss this MARVELOUS PROJECTION. The man with the BIG Experience gets the business.

B. F. PORTER - - - - - 729 Seventh Ave., New York

The Only Distributor of Simplex Machines for Greater New York and Northern New Jersey. All rights reserved. Beware of Impostors, fakirs and pirates.

Mysteries of Juggling Shown in Pathe Review

PATHE REVIEW NO. 10, released on May 25, offers an interesting and diversified selection of subjects. The Novograph slow motion pictures give a fascinating analysis of juggling; and, if the deft skill of the juggler has seemed amazing to us, these pictures, which show with slow deliberation just how the tricks are done, are doubly so. We have all been puzzled by the cunning art of the sleight-of hand expert, as he keeps various articles going in the air. The ultra-rapid camera, which slows the action to ten times less than normal, analyzes with remarkable precision, the dexterous movements he makes.

Dr. Raymond L. Ditmars contributes an odd animal study of "Odd Appetites." The gannet, for instance, likes fish and eats it whole, without waste. Equally so is the venerable, two hundred year old elephant tortoise. The net weight of Mr. Hippo is about two tons, but just hay in generous quantities satisfies his appetite. We are also shown that the Giraffe is a dainty eater and that he would probably prefer his meal served from the top of a skyscraper.

The ruins of Timgad shown in Pathecolor are not unlike the buried city of Pompeii. The review also shows, in Pathecolor, the cultivation of pear trees in Oregon.

Start Work on "Be a Little Sport."

Albert Ray and Elinor Fair have begun work on a new picture at the William Fox coast studios. The working title is "Be a Little Sport," and the production is said to afford ample scope for the bright and breezy comedy work with which these two youthful stars have become identified under the Fox banner. Scott Dunlap is directing. In the cast with Ray and Miss Fair are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Pallette.

"Courageous Coward" Not a War Film.

Probably because of its belligerent sounding title, the impression has been gained in some quarters that "The Courageous Coward," featuring Sessue Hayawaka, which Robertson-Cole released through Exhibitors Mutual, is a war picture. In an announcement, Robertson-Cole depreciate this impression. There is not even the faintest hint of war in the production. In reality the story centers about a young Japanese student, who after being apointed an assistant district attorney of San Francisco, sacrifices position and reputation to protect the man he believes the gilr he loves is about to marry.

Noah Beery
In the role of Sam Wang, Eurasian Boxer leader in Metro's "The Red Lantern."

Jackson Gregory Novel as Starring Piece for Farnum

ANOTHER book by a well known author, has been purchased as material for a production starring William Farnum. This is "The Joyous Trouble Maker," by Jackson Gregory.

In "The Joyous Trouble Maker," which is a strong story of the West, William Farnum will appear as Dick Steele, the calm, almost presumptuous, happy-go-lucky "mining engineer, gentleman of adverse fortune, Lord of an empty pocketbook, and a full heart," who defies Beatrice Corliss, owner of the Queen's Ranch, the Little Giant Gold Mine and many millions of dollars besides—all inherited from wealthy and autocratic parents. Beatrice orders Dick Steel off her ranch, where he has staked out eighty acres.

It is not yet decided when William Farnum will begin work, but it is said that J. Gordon Edwards will direct the production as well as a number of others which are to be made for Mr. Farnum from well-known novels, the rights to which have been acquired by the Fox Film Corporation.

Gladys Brockwell in Western Role.

At the William Fox studios at Hollywood, Cal., Gladys Brockwell has begun work on a western picture called "Sadie," which is said to be among the strongest productions in which she has appeared. Frank Beal is the director.

In this picture Miss Brockwell enacts the role of a slangy, self essayed Jabsas City waitress, whose breezy independence attracts the attention of a Western employment agency. The latter sends her on to Bagdad, near Death Valley. There she soon dominates the place—various citizens falling in love with her.

In the cast with Miss Brockwell are William Scott, Richard Hosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Exhibitor Lauds "From Headquarters."

B. Lee Smith, manager of the Tudor Theatre, Atlanta, has just finished a week's run of "From Headquarters" and was so satisfied with the business garnered that he made haste to communicate with the Atlanta branch of Vitagraph and request first run booking of the succeeding Anita Stewart release, "Two Women." This latter production Mr. Smith will show at the Tudor for the week of May 19.

Mr. Smith, in a letter to George R. Allison, manager of Vitagraph's Atlanta branch, pays this tribute to the picture.

"This Vitagraph picture is strong, intensely human, thrilling and satisfying. My patrons were delighted with the production."

Hedda Nova Working on Poland Story.

Hedda Nova, the Russian actress, has begun work on "The Spitfire of Seville" the Joseph Franklin Poland story, which was originally intended as a vehicle for Priscilla Dean, the Universal star, who is now recovering from pneumonia. George Seigmann, recently honorably discharged from the army, is directing the production, which has an all star cast. Thurston Hall plays opposite Mlle. Nova. Others in the cast are Claire Anderson, Marion Skinner, Alfred Allen, Leo Maloney, Robert Gray and Edgar Allen.

Stuart Holmes
Who plays an important role in the Norma Talmadge Select feature, "The New Moon."

Wisconsin Theatre Breaks Record with Pathe Serial

AS an indication of the way in which the current Pathe serial, "The Tiger's Trail," of which Ruth Roland is the star is winning popularity and breaking house records the country over, the following telegram was received by the Milwaukee branch of Pathe from Manager A. L. Robbarg, of the Majestic Theatre, Wausau, Wis.:

"Played first episode 'The Tiger's Trail' today Majestic Theatre to more than 1,500 persons."

In itself this telegram at first glance might not be considered important, but in connection with the explanation offered by J. H. Mergendes, assistant branch manager at Milwaukee, it at once asumes the proportion of a remarkable accomplishment.

"Here is a very remarkable record for a serial," says Mr. Mergendes, "considering the fact that the Majestic Theatre at Wausau seats only 350. Just imagine the mob that must have assembled there all day for Manager Robbard to play to 1,500."

"Final Close-Up" Is Shirley Mason's Best.

It is said that Shirley Mason does the finest work of her career in "The Final Close-up," her Paramount picture which is released May 18. She has the role of a little department store clerk who is befriended by a reporter. The character is wistful and sympathetic, and the star is said to give a wonderful portrayal.

Walter Edwards directed the picture, from the scenario by Julia Crawford Ivers. James C. Van Tree was cameraman. Francis MacDonald has the leading role, that of the newspaper man.

In the supporting cast are James Gordon, Betty Bouton, Eugene Surr and Mary Warren.

Stage Opera Ballet for Fox Film.

The Metropolitan Opera House Ballet was used in the making of Theda Bara's "La Belle Russe," the Belasco play adapted and directed by Charles J. Brabin. This story called for the ballet in certain theatrical scenes, wherein Miss Bara appears as a dancer.

The City Theatre on East Fourteenth street, owned by William Fox, producer of "La Belle Russe" was used to obtain the effects desired. The theatre was especially wired and lighted for the occasion, and the stage transformed to meet the artistic demands.

looking. The delinquent husband explains the situation by telling that he has been forced to meet the requirements of his father's will, which stipulates that he must still be a single man when the legacy is paid to him. A few moments of suspense occur when Mary bursts into the room with the wife and baby, as the lawyer is about to settle up the estate. Mary prevails on him to pay the legacy for the sake of the little heir, and later promises to marry John Stuyvesant.

Advertising Angles: Play up the star. She will pull stronger than the story, so work on her name and portrait, but hook up with the story and use the line "As true hearted as she is Irish" from the press book synopsis. This is especially good where there is a large Irish clientele. Play on the title with such appeals as "See Mary Miles Minter as a bachelor's wife."

Program and Advertising Phrases: Dainty Mary Miles Minter in Charming Characterization of an Irish Girl.
A Story Rich in Human Interest Interpreted by Capable Star and Excellent Supporting Cast.
Interesting Story of a Brave Girl's Fight to Win for Her Cousin's Child the Protection of Its Father.
How a Charming Little Irish Girl Found Love and Happiness in Seeking to Secure Justice for Others.

Advertising Aids: One twenty-four sheet, one six-sheet, two three-sheets, one one-sheet, 22x28 photos of star and scenes, eight 11x14, photos and title card slide. Press book, music cues, star, scene and ad cuts.

"Khavah"

Zion Films Has Photoplay Depicting Principle of Filial Love and Duty in Hebraic Story by Sholom Aleichem.

Reviewed by William J. Reilly.

ZION FILMS presents a picturization of Sholom Aleichem's "Khavah" in the photoplay of the same name. The production, given in seven parts, depicts the great Hebraic principle of obedience to and respect for parents. There is much virtue in the theme, but several vices in its portrayal. The story unfolds a tale of love between Khavah, a Jewish girl, and Fedka, a Russian. They are deeply in love, and despite the objection of Khavah's father, they marry. Khavah is disowned, but in the end, when her parents are being evicted and driven from the town, she renounces her marriage vows, leaves her husband, and goes with her parents for whatever the future holds.

The background of the photoplay is Russian. The simple ways of the peasants are shown, by a largely Russian cast, but too much attention has been paid to the domestic duties and the womanly cares of the household. It is the time devoted to such detail, and the many appearances of Khavah's father in an old Russian cart that drag the picture. The production is melodramatic, losing no opportunity for heavy acting.

The appeal of "Khavah" is directed mainly to the people of whom Sholom Aleichem, considered the Jewish Mark Twain, wrote. Alice Hastings in the title role gives an excellent and sympathetic interpretation.

Cast.

Khavah.....Alice Hastings
Fedka.....Alex Tenenholtz
Tobais.....Giacomo Masuroff
Golde.....Billee Wilson
Parasha.....Sonia Radin
Ivan.....Phil Sanford
Khavah's sister.....Anna Kay

Story by Sholom Aleichem.
Directed by Charles E. Davenport.

The Story.

"Khavah" is a story of simple peasant folk. The Jewish girl, Khavah, falls in love with Fedka, a Christian. Her father, Tobias the dairyman, fearful for the religion of his daughter, arranges a marriage for her with the son of a Jewish merchant, but Khavah refuses to be sold, and marries Fedka. Her family renounces her and mourns her as dead. Life becomes a round of drudgery for Khavah in Fedka's home. Ivan, Fedka's father and starosta of the village, is ordered by the Czar's officers to banish Tobias from the village. When the order is read, Khavah's love for her parents triumphs over that for her husband. She renounces her marriage vows, becoming once more a Jewess, and takes her way out of the village with her own family.

Program and Advertising Phrases: Love of Parents Triumphs Over Love for Husband in Jewish Story.
Her Father Banished Her From His House When She Married a Christian, But She Returned to Her Parents in Their Hour of Trial.
When the Parting of the Ways Came She Chose to be Banished With Her Parents Rather Than Live With Her Husband.
Photoplay of Simple Peasant Life Depicting Faith and Filial Devotion from Story by Jewish Mark Twain.
Happiness With Khavah Meant That She See Her Parents Happy, and She Renounced Her Marriage Vows to Be With Them.

Advertising Angles: If you play this where there is no considerable Jewish population, offer it as a novelty. Tell that Aleichem is known as the Jewish Mark Twain. Hammer on this angle and the fidelity of coloring and you can sell it as a novelty.

"Riders of Vengeance"

Six-Part Universal Special Features Harry Carey in Thrilling Tale of the West.

Reviewed by Margaret I. MacDonald.

THE six-part Western drama, "Riders of Vengeance," a Universal Special Feature, has many commendable points to its credit. Harry Carey, the featured member of the cast, gives a pleasing portrayal of the role of Cheyenne Harry, with pretty Seena Owen in the feminine lead. The picture is well made, the dramatic situations are skilfully developed, and the suspense of the story is well sustained. It also contains much to please the eye by way of artistically chosen locations. One of the chief faults of the picture lies in the fact that an abnormal num-

(*Continued on page 1239.*)

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Motion Picture Supplies,
Simplex Machines, Repairing
A. Luther Chocklett Co.
Virginian Theatre Bldg.
P. O. Box 861 ROANOKE, VA.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

TransVerteR
TRADE MARK REGISTERED U.S. PAT OFF JULY 15 1919
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"Topics of Day" Booked for the Keith Circuit

"TOPICS OF THE DAY," selected from the world's news by the Literary Digest and produced by Timely Films, Inc., has been booked for the Keith circuit, each film for seven days run. The arrangement includes eight houses in the New York district, and Indianapolis, Cleveland, Philadelphia, Pittsburgh, Columbus, Cincinnati, Toledo, Dayton, Youngstown, Ohio, and Louisville.

Omaha audiences have shown the keenest appreciation of the short feature which is booked at the Rialto. It was a big hit from the very start and Manager H. M. Thomas speaks in highest appreciation of it in a communication to Pathe Exchange saying:

"Permit me to compliment you upon your new release 'Topics of the Day.'

"I have just shown the first of these films, and I want to tell you right now that I would not think of running a program in the future with this feature eliminated.

"I watched my audience very closely during the week of the first showing of this subject, and the film went over so big that it convinced me you have something that the public actually wants and enjoys."

Beginning the carefully planned national campaign to get a record-breaking distribution of "Topics of the Day" the Literary Digest on May 3, in the course of a quarter page display in 300 newspapers, gave a conspicuous place to the growingly popular "punch" paragraphs dealing with social and political and other foibles of the hour.

Jenkins Uses Striking Publicity.

A striking and original bit of publicity work by an exhibitor comes from J. C. Jenkins, manager of the Auditorium Theatre at Neligh, Neb. Mr. Jenkins issued an attractive herald twelve inches in length carrying two column filled with an illuminating article on Theda Bara and her purpose in interpreting the role of "Salome" in the William Fox super-production, which Mr. Jenkins was billing for a run at his theatre.

He dwells on her service in the Liberty Loan drives, and begs his patrons to disabuse their minds of the idea—if it exists—that immorality is the keynote of "Salome." He urges that they fix their attention on the beauty of the scenes and the lovable character of John the Baptist, while appreciating at the same time the artistic portrayal of the Biblical character, Salome.

Betty Compson
Whose smile and curls are featured in World's production, "The Devil's Trail," released in June.

Harry Carey
Gives Seena Owen a great hand and likewise smile in "Riders of Vengeance," a Universal.

Beautiful Scenic Effects in "When Doctors Disagree"

THE new art of photography, in which the selection of artistic locale plays an all-important part, has probably never been so well developed as by Director Victor Schertzinger in Mabel Normand's newest Goldwyn play, "When Doctors Disagree," released May 25.

In "When Doctors Disagree" Mr. Schertzinger and the Goldwyn location man, Ray Moore, have chosen unusually scenic exteriors with evenly-balanced, regular grouping. Many of the scenes are laid in the woods of the San Bernardino mountains, with their deep, clear pools, wonderful waterfalls, thickly-foliaged trees, great rocks and deep ravines. Others are in the peaceful vicinity of Ferryville, with its quaint rusticity, its weather-beaten and vine-covered farmhouses and fertile meadows with their winding roads and streams. The old-fashioned repose of the squatty farmhouse, in which a great deal of the action of the opening of the picture transpires, is typical of the American small town, and its curious furnishings take one back to the days of Boston tea parties and Salem witch-craftiness.

Mr. Schertzinger never over-lights his scene, flooding the eye of the camera with sunrays or Klieg glimmers. Instead, he rather diffuses the light in soft profusion throughout his scene, omitting direct rays flashed onto the star, or the much-used "halo" effect of the sun shining through Miss Normand's hair.

In his scenes in the woods, Mr. Schertzinger has arranged his lighting so that the sun does not stream in sharp rays through the overhead foliage, which gives a well-defined balance to the screen pictures.

Harrisburg Theatre Changes Hands.

The Greater Victoria Theatre, of Harrisburg, Pa., considered one of the most modern, up-to-the-minute picture houses of the capital city of the keystone state, has been sold by the three George brothers, James, Athens and Charles, to the Stanley Company, of Philadelphia. The transaction involved a large sum of money, as the Hope Jones Unit Type organ was installed at a cost of $25,000 and the theatre has a seating capacity of 2,200. The purchase price is reported to be somewhat above $300,000.

"Humanity" Film Receives High Praise from Pastor

AMONG the most recent testimonials received by Universal praising its super-production, "The Heart of Humanity," is the one of the Rev. Francis J. Finn, head of the St. Xavier College in Cincinnati. Rev. Finn has a national reputation as a contributor to the literature world. He recently witnessed a showing of the production and said that he considered it to be wonderful in every way.

Thomas Berta, manager of the Grand and Oracle theatres, in Rock Springs, Wyo., says that the picture broke all records for his theatres and that he showed to 40 per cent. of the population of the town. The picture was run for three days in Rock Springs and the receipts on the last day were $20 more than those on the first. The fact that Rock Springs has a population of approximately 3,500 proves conclusively that this production is a safe feature for a small town.

Mr. Berta says that he exploited the picture through the use of a mailing list secured from the county court house and newspaper advertising. Additional publicity was obtained through invitations issued to all allied soldiers and sailors.

Another exhibitor of Wichita, Kan., stated that he packed his theatre for six days, and that with a charge of 25 cents for matinees and 50 cents for evening his receipts increased daily. He added that he expected to play a return engagement.

Mme. Amazar Likes Picture Work.

Elvira Amazar, a Russian operatic contralto, beloved of New York and Chicago audiences for her appearances with the Chicago Grand Opera and Boston Opera Companies in "Thais," "Rigoletto," "Faust," "La Boheme," "Carmen" and "Louise" with Mary Garden, is planning a metropolitan concert tour for the autumn with enthusiastic support of all her operatic friends, including Cleofonte Campanini and John McCormack.

Mme. Amazar, who is the wife of Muratore Baklanoff, one of the best known artists in opera, is now engaged with the Four Star Pictures Corporation under Director George Irving, playing Olga, the Russian beauty, in Augustus Thomas' new sociological drama, now in work at the Biograph studio. Producer Harry Raver induced Mme. Amazar to join the cast because she is a Russian as well as beautiful and understands the part. Mme. Amazar is frankly in love with the pictures and full of enthusiasm.

H. C. Cornelius
Vice-president and secretary of Exhibitors Mutual.

ber of killings take place, which, although they are done in the bringing about of a just retribution, interfere somewhat with the convincing quality of the latter part of the story. The cast as a whole does good work.

Cast.

Cheyenne Harry.....Harry Carey
The Girl.....Seena Owen
Gale Thurman.....Joseph Harris
Buell.....J. Farrel McDonald
Father.....Alfred Allen
Mother.....Jennie Lee
Virginia.....Clita Gale

Story by Harry Carey and Jack Ford.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

The Story.

A note of tragedy injects itself into the very beginning of the story of "Riders of Vengeance," when the enemies of Cheyenne Harry wreak vengeance on him on the day of his wedding by shooting into the wedding party as it steps from the door of the church. The bride and father and mother of Cheyenne Harry are killed on the spot, and the sorrowful bridegroom immediately leaves the scene of the tragedy, coming back a year later to avenge his loved ones. A notice posted on the town pump announces to the terrified inhabitants of Mesquite that he is back, "gunning" for certain individuals named in the announcement.

One by one he "gets" them, until it comes to Gale Thurman's turn. Just at this point of the story Thurman's pretty bride-to-be comes on the scene, is rescued from a stage coach hold-up by Cheyenne Harry, and is cared for in the cave which he makes his home. A thrilling scene on the desert where, side by side with Thurman, he fights a common enemy, leads up to the climax of the story, when the love between the girl and Cheyenne Harry is revealed.

Program and Advertising Phrases: Another of the Popular "Cheyenne Harry" Pictures, with Harry Carey in the Title Role.

Powerful Western Melodrama with Plenty of Fast Riding, Quick Shooting and Breathless Dramatic Incidents.

Pleasing Romance Combined With Highly Dramatic Story of Vengeance Forms Basis for Latest "Cheyenne Harry" Story.

How the Love of a Girl Succeeded in Turning the Thoughts of a Determined Man From a Career of Vengeance.

Advertising Angles: Play your star for your chief attraction and add that the story in which he appears was written by himself and his director. Use the opening lines of the synopsis for your advertising text: "With his three brothers and his father lying on the ground, mortally wounded, and his bride dying in his arms—all victims of hired assassins—Cheyenne Harry made a solemn vow that he would not rest until he had fully avenged the blood of his people." Then add, 'Two years passed before Harry came back, but when he did—the story is worth seeing in 'Riders of Vengeance'."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

COMMENTS

Pathe Exchange, Inc.

THE SECRET ASSASSIN (Pathe), May 25.—Episode No. 6 of "The Tiger's Trail" opens with a continuation of the thrilling scene where Belle is about to enter the room where the sacred tiger is devouring a piece of meat. She escapes the tiger and also her pursuers by climbing to the top of the cabin. In flight from the cabin she is forced to pass over a deep gully by means of a rope line, and escapes being shot by hiding behind a rock. The picture closes on a scene in her room where, when she is about to find a new hiding place for the idol, the tiger man enters and grasps her by the throat.

BACK TO THE WOODS (Rolin), An amusing farce comedy in which Harold Lloyd plays the role of a millionaire kid, who goes to the Canadian wilds to hunt. Bears follow him, but he fails to see them and wanders along looking always into the beyond for something his imagination has painted. His valet, an eccentric figure, meets with a wild animal who devours the contents of his lunch basket, while he makes his getaway. A tussle with one of the bears which follows the young millionaire to the cabin, affords some amusing scenes.

Universal Film Company.

CALL THE COPS (L-KO Comedy).—Billy Armstrong is featured in this two-reel comic subject, which abounds in knockabout scenes. Some of the stunts are laughable, but there are one or two traces of vulgarity, which brings down the general average of the production. It is hardly up to the L-KO average.

LET FIDO DO IT, (L-KO), April 16.—Eva Novak and Dick Smith appear in this two-reel comic. This is full of entertaining stunts, though it does not boast of any particular plot. The work of the trained dog at the beginning is excellent and will surely please. The scenes occur on a farm and wind up with a good chase. This is a first rate comic subject of its type.

BY INDIAN POST (Western), April 12.—A two-reel western comedy, adapted from a story by William Wallace Cooke, with Pete Morrison as the hero. The plot is of a light, humorous sort, dealing with a love letter written by the hero to his adored one, which is delivered by an Indian. They are married under difficulties and ride away on horseback after the ceremony. This contains some good riding scenes and is an enjoyable number.

IN BAD ALL AROUND (L-Ko), May 14.—One of the best of recent L-Ko subjects, except for a few slight touches of vulgarity, which we think are funny enough to get by without great offense. Phil Dunham, Charles Dorety and Eva Novak are in the cast. This is full of comic action of a pleasing sort, and will bring many laughs.

THE BULLSKEVIKI (Star Comedy), May 12.—One of the funniest comedies yet shown, featuring Eddie Lyons, Lee Moran and Mildred Moore. The former appear as newspaper reporters, and the latter as a vamping Russian countess. This is a laughable "Bolsheviki" burlesque in which Eddie and Lee find themselves obliged to commit all sorts of crimes, but wake to find it all a dream. Mildred Moore is very pleasing as the countess.

FLAMES OF DEATH (Universal), April 21.—Episode No. 6 of "The Red Glove." This opens with the escape of Billie and Thode from a burning cabin. They barely escape drowning in a swift stream and later come into contact with the Vulture and La Mothe. Thode is made prisoner and Billie falls from a tree trunk between two high cliffs. The instalment is full of picturesque action and carries the interest well.

A DESPERATE CHANCE (Universal), April 28.—Episode No. 7 of "The Red Glove." After her fall from the tree trunk to a stream below, Billie sees the red glove and manages to get it. She makes a temporary captive of the Vulture, single-handed, but he escapes. There are other exciting events, and the number closes with a realistic collision between an auto and a train.

FACING DEATH (Universal), May 5.—Chapter 8 of "The Red Glove." This begins with the auto crash pictured at the close of the last number, a repetition justified by the realistic nature of the occurrence. Billie and Tia Juana escape death. The Vulture leads a prison break, releasing all of his men. The Vulture and Wiley cut down an oil derrick, from which Billie springs to the roof of a nearby house. The number is full of interesting action.

FUN IN A FLAT (Star Comedy), May 5.—A Lyons and Moran comedy, in which Eddie and Lee are assisted by Mildred Moore and Grace Marvin as their respective wives. Moving day and spring house-cleaning give a timely interest to this subject. An overflowing bathtub and a gas explosion are amusing features of a general mixup in the flat. This carries the interest well.

THE EXPERT ELOPER (Star Comedy), April 28.—A good comedy, featuring Eddie Lyons and Lee Moran. The latter appears as a fresh young fellow who tries to help Eddie elope with his intended bride. Lee manages to get hold of the maid by mistake and gets things generally mixed up in an amusing way. A typical success of its kind.

Vitagraph.

"THE MAN OF MIGHT" (Vitagraph),—The title of this episode of the serial made like a feature is called "The Prey of the Volcano." It ends when the band of Aztec Indians who have captured the adventurers, send them on a queer sled into the smoking crater of a volcano. Only the producers know how they are going to get out of this fix. Here is surely a marvelously finished instalment of a remarkable serial. The Aztec sets of this episode would have done credit to any big attraction released. It is breathlessly exciting.

For 5 or 10 W. and 25 or 40 W. Lamps

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers Included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Prints of "The Westerners" Reach Hodkinson Office

NOT only exhibitor but producer interest in the big releases during the summer innovation of Benjamin B. Hampton and the W. W. Hodkinson Corporation will be keenly recalled in a few weeks, when Stewart Edward White's first great screen production, "The Westerners," the initial production of Great Authors' Pictures, Inc., begins playing in the principal cities of the country.

"The Westerners" negative and working prints have just been received from the California studios where Mr. Hampton has been working for months. Mr. White's story has been made on all-star lines instead of following the single-star standards which have dominated pictures for many years. Every role in the production is filled by a player who has been starred frequently by the larger companies of the industry.

Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas and little Mary Jane Irving are all stars of this powerful drama of the gold rush into the Black Hills of Dakota. The directorial work of Edward Sloman contributes still another star element to the production.

Within a fortnight prints of "The Westerners" will be in the hands of the thirty Hodkinson offices across the nation for showing to exhibitors. This production and all others offered through Hodkinson will be offered to exhibitors singly under the recently announced Hodkinson open booking policy, and it is worthy of comment that no bookings of "The Westerners" have been solicited or permitted in advance of the arrival of the prints at the branch offices. More than 500 contracts with representative big theatres, offered in advance of the completion of this story, have been declined.

Other famous Stewart Edward White stories controlled and to be produced by Great Authors' Pictures, Inc., are: "The Riverman," "The Leopard Woman," "The Rules of the Game."

New Pathe Serial Is Story of Crook Life.

"The Great Gamble," the Western Photoplays, Inc., serial to be released August 3 by Pathe Exchange, Inc., is a tense gripping story of crook life for which the entire United States was searched in an effort to find suitable locations. Actual exteriors in six states are shown in the action of the picture.

The co-stars are Anne Luther and Charles Hutchison. Joseph A. Golden is both author and director of the picture.

Working in the Mint Now,

But it's "The Mints of Hell," released by Robertson-Cole through Exhibitors Mutual, in which William Desmond stars.

Three New Ford Releases Announced by Goldwyn

THE next three Ford Educational Weeklies to be released through Goldwyn disclose the romantic interest which surrounds the history of common things.

"From Mud Dug," the story of pottery making, takes audiences through the largest pottery kilns in the world, where, instead of meeting the potter of biblical days who shaped his vessel by hand on a slowly revolving wheel one may find row on rows of vases and bowls being turned, shaped, polished and decorated by modern power methods. This picture is released May 25.

"The Land of Ukelele," is a visit to the Hawaiian Islands. The beach of Waikiki, with its happy surf-riders, and the vistas obtained from an ox-cart or from the cow-catcher of a baby engine on a narrow-gauge railway, give a week of instructive travel in a quarter of an hour. Released June 1.

In "The Only Way," the traffic copy, the railway guard, the teamster and the fireman tell stories of careleness or thoughtlessness to drive home the warning of "Safety First." June 8 sees the release of this production.

Elaine Hammerstein Starred in Selznick's "Love or Fame"

SELZNICK PICTURES announced that "Love or Fame?" is the title of the first production in which Elaine Hammerstein will be featured. The scenario is from an original story by S. Jay Kaufman and is of unusually strong plot interest. It concerns a young girl who aspires to become a great opera star and who is called upon to decide between a big career or the man she loves.

Can a woman succeed in a professional career and retain her honor without paying the price? This is the question raised in "Love or Fame?" The heroine is informed that the feat is impossible, yet she is determined to try it. Her trials and temptations form the action for an absorbing drama.

In the role of the ambitious singer who is determined to have both love and fame Elaine Hammerstein has a part ideally suited to her and one that brings out all her charms and ability.

Selznick intends that every one of Miss Hammerstein's coming productions shall be something big, something unusual that will lend itself to special exploitation. The company is weighing every story from the exhibitor angle as well as the star angle before deciding upon it.

Novel Title for Fox Film.

To obtain the proper theatrical atmosphere and color in the filming of "Words and Music By——," the William Fox vehicle which stars Albert Ray and Elinor Fair, Director Scott Dunlap made use of the Majestic Theatre in Los Angeles, taking scores of scenes within the structure. A chorus of fifty girls and an audience of nearly 300 in full evening dress were utilized—at a large cost over the expenditure which might have been made with a disposition to slur the effects desired. The result is a remarkable series of scenes of the utmost realism and dramatic effect.

Miss Fair plays the role of a prima donna in "Words and Music By——" and appears on the stage supported by the fifty chorus girls—who are all professionals. Albert Ray appears as a musical conductor, directing the premiere of his own libretto—the songs of which are sung by Miss Fair."

Wilfrid Lucas

Who has big character part in "The Westerners," Great Authors' feature distributed by Hodkinson.

"As a Man Thinks" Makes Stir in East and West

WHAT newspaper and word of mouth advertising combined will do for a motion picture was revealed last week in Denver, where the first Harry Raver-Augustus Thomas-Four Star screen drama, "As a Man Thinks," made a record for itself and for Talbot's America Theatre, Denver. In advance of its first presentation at the America, Manager Talbot advertised the film liberally.

"It was the kind of production I felt I could safely leave on my screen to sustain the America's volume of patronage," said Mr. Talbot in New York at the Hotel Algonquin, where he received his daily box office reports from his Denver associates. "As a Man Thinks" opened to a one day's record business for the house, built up this box office level still farther with each succeeding day and wound up its week by giving us the best Saturday we have had in more than a year. This is the kind of dramatic production that causes patrons to talk and the effect of their talking is visible in the box office receipts.

In Two Crandall Theatres.

A similar experience has been had with "As a Man Thinks," by Harry M. Crandall, the big Washington, D. C., exhibitor, who adopted the unusual policy of using two prints and running this production simultaneously, day and date, at his big Washington Metropolitan and his Knickerbocker, the two leading units of the Crandall chain in the Capital City.

Dayton Books All Larry Semon Comedies.

The Dayton Theatre, Dayton, Ohio, has booked the Larry Semon comedies in their entirety. The first of this new series is entitled "Well, I'll Be ———!" As the inaugural production of the series it is being boosted by the advertising department of the Dayton, of which Mark Gates is managing director.

Right on top of this announcement by the Dayton Theatre, comes news from Montreal, Canada, that the Montreal, one of the biggest picture theatres in that city, has also booked the Larry Semon series.

A. J. Talbot, manager of the American Theatre in Denver, also has booked the Semon comedies, in addition to running Vitagraph's other comedy series.

"Tiger Lily" Announced as Margarita Fisher's Next

MARGARITA FISHER has commenced work at the American's Santa Barbara studios on her new production, "The Tiger Lily." This is said to be a vivid swiftly-moving story from the pen of Joseph Franklin Poland, and was selected in fulfillment of the American's desire to present Miss Fisher in a role that would be more exacting emotionally than parts in which she has lately appeared. It is an absorbing story of the romance of a beautiful Italian girl living in America, and embodies a rare combination of humor and pathos that is admirably suited to Miss Fisher's capabilities.

For the star, Poland has created the engaging role of "Pepita," known among her people as "The Tiger Lily," because of the tiger-like fierceness and agility that commingle with her grace and purity. Through her efforts to keep peace and harmony in her little community she becomes involved in a chain of unusual circumstances, from which she emerges as the affianced sweetheart of a young American millionaire.

Emory Johnson is appearing opposite Miss Fisher and the cast includes also George Periolat, J. Barney Sherry, E. Alyn Warren, Mme. Rosita Marstini, Beatrice Van and Frank Clark.

The production is being directed by George L. Cox.

"Pretty Smooth" Is Priscilla Dean's Next.

A girl crook had the fatal habit of talking aloud to herself. Naturally she couldn't be a successful thief for a long time and that is perhaps the reason she decided later to go straight. That, in a few words, tells of the part played by Priscilla Dean in her new Universal photo-drama "Pretty Smooth," which will soon be released as a Universal Special Attraction. The story was written by Bayard Veiller. The story was adapted to the screen by Waldemar Young of the Universal scenario staff and the production was directed by Rollin Sturgeon.

The scenes of the drama are laid in the fashionable and underworld sections of New York and San Francisco. The picture is in six reels, and is a smooth running affair.

Change Title of Minter Film.

Film-cutters are busy, according to word from American studios, preparing for shipment of the production of the new picture in which Mary Miles Minter soon will make her appearance, originally titled "Mary O'Rourke." That name, however, proved such a tongue-twister for non-Hibernians, that it has been changed to "A Bachelor's Wife."

The film has undergone the biggest part of the cutting process, and the trimming is now being administered. Director Emmett J. Flynn is supervising work of the production, which makes his first directorial effort for the "Flying A."

The story and scenario were written by Joseph Franklin Poland.

Exhibitors Praise "The Veiled Adventure."

While exhibitors in every part of the country are praising Constance Talmadge's current Select Picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, Miss Talmadge is putting the finishing touches on her coming Select attraction, "Happiness a la Mode." Even at this early date exhibitors who have already played "The Veiled Adventure," are making anxious queries concerning Miss Talmadge's forthcoming attraction, and although no release date has as yet been announced, hundreds of requests have been received for early bookings.

A Few Lessons in Facial Treatment Are Given Here for the Ladies.
By Margarita Fisher and Olga Grey in their cave-woman scene from American's "Trixie from Broadway."

"Man Who Turned White" Is One of Hampton's Best

"THE MAN WHO TURNED WHITE," starring H. B. Warner, which will inaugurate the Superior Picture series released by Robertson-Cole through Exhibitors Mutual, is one of the most pretentious productions made by Jesse D. Hampton.

In this story of the Bedouins, laid in the atmosphere of mysticism, romance and treachery, it became necessary to use not only a big cast of selected players but hundreds of extra people for the street and desert scenes.

A number of real Arabs were found and camels were secured from a circus which happened to be wintering in Southern California. It is said that this is the first time a producer in the Los Angeles film colony has obtained real Arabs.

Mr. Hampton spared no expense to get all his atmosphere. Every costume store in Los Angeles was visited for the correct wearing apparel for the players.

The Soudan, where the story is laid, is a land of love and intrigue, where the favorite pastime of the Arabs is to plot the death of some one. Therefore Hampton faced a difficult problem obtaining an actor who could play an Arabian villain as said villain really would act. He hit upon Manuel Ojeda, a Mexican who has frequently been cast in heavy roles, and entrusted him with the task of impersonating Joudar, the scheming Arab.

Jay Dwiggins as Mons. Mirabeau does all that could be asked of him.

Eugenie Forde will be welcomed back to the screen in the first Warner offering, playing Mme. Mirabeau.

Newman Poster Frames in Four Brentlinger Houses

THE Newman Manufacturing Company, 719-721 Sycamore street, Cincinnati, with branch located at 68 West Washington street, Chicago, manufacturers of brass and wood poster and photo frames, easels, railings and ticket choppers, has equipped the four theatres of which A. F. Brentlinger is director general, with the latest corrugated brass poster and photo display cabinets, with hinged doors and glass, made to fit around the theatre front. The four theatres are the Liberty, Terre Haute; Orpheum, Fort Wayne; Murray and Murret of Richmond, Indiana.

The Newman company is installing these unit display cabinets in some of the best theatres throughout the country. It has installed them in practically every large theatre in Indianapolis, among which are the Alhambra, Lyric, Colonial, Isis, Regent, New-Show, Rialto, Keystone; and in Louisville, Alamo, Rex, Strand, Mary Anderson; and in Springfield, Majestic, Princess, Hippodrome, Columbia, Liberty, Colonial; and in Cincinnati, Strand, Grand, Lyric, Family, Walnut, Bijou, Alhambra, Star, Royal, Norwood Plaza, Colonial.

The company is preparing a large catalogue, showing attractive displays and display frames, which will be sent gratis to theatre managers, upon request.

"Hell on Earth" Select's Special Half Completed

WORK is progressing rapidly on "Hell on Earth," a coming Select Pictures Special Attraction in which Sgt. Arthur Guy Empey will be starred, and according to latest reports the production is already half finished.

Contrary to what its name implies, "Hell on Earth" is not a war picture, nor are there any scenes showing armies in action, trench-digging, spies, nor any other of the many operations necessary in carrying on a world war. The story does, however, concern situations and problems which have arisen in America since the signing of the armistice.

"Hell on Earth" is an original story by Sergeant Empey, and the continuity for the screen was prepared by William Addison Lathrop. The director is Wilfrid North.

Florence Evelyn Martin will be seen in support of Sergeant Empey. Other well known persons in the cast are Marguerite Courtot, Betty Blythe, Sallie Crute, William Dunn and Charles A. Stevenson.

Ford Uses Big Tank in Serial.

Probably the largest tank ever used for under water scenes in motion pictures will be used by Director Francis Ford in his serial "The Mystery of the 13," now being produced. A fight between two divers, in diving apparatus, and a swimmer, will be one of the thrills of the third episode. Besides Rosemary Theby, Francis Ford, and Arthur Troutt, a diver of international reputation, the tank will contain seals, large fish and the wreck of a ship.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of May 19.)

Eureka, Cal.

Orpheum (J. Lindsay Brown).—Billie Rhodes in The Lamb and the Lion (Exhibitors Mutual); Tom Mix in Treat 'Em Rough (Fox).

Los Angeles.

Grauman's.—Douglas Fairbanks in Knickerbocker Buckaroo (Artcraft).

Broadway (L. T. Tally).—Charley Chaplin in Sunnyside (First National).

Minneapolis.

Garrick (J. K. Johnson).—Elsie Ferguson in Eyes of the Soul (Artcraft).

Philadelphia.

Fairmont (H. M. S. Kendrick).—Wallace Reid in Roaring Road (Paramount); Evelyn Nesbit in Thou Shalt Not (Fox); Bryant Washburn in Something to Do (Paramount).

Detroit.

Regent (Tom Ealand).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Orpheum (Tom Ealand).—John Barrymore in the Test of Honor (Paramount).

Majestic (Geo. E. Guise).—Dorothy Dalton in The Homebreaker (Paramount); Shirley Mason in The Rescuing Angel (Paramount).

Winnipeg.

Province (H. N. Jernberg).—Herbert Brenon's Empty Pockets (First National).

New York City.

Strand (Joseph Plunkett).—Ethel Clayton in The Girl Next Door (Paramount).

Rivoli (Hugo Riesenfeld)—Dorothy Gish in I'll Get Him Yet (Paramount).

Rialto (Hugo Riesenfeld).—Pauline Frederick in One Week of Life (Goldwyn).

Eighty-first Street (A. F. Shackman).—Stella Talbot in The Price of Innocence (Buffalo M. P. Corp.); Enid Bennett in The Law of Man (Paramount).

Fox's Audubon (Ben Jackson).—Tom Mix in The Coming of the Law (Fox); Alice Joyce in The Third Degree (Vitagraph).

In France for Red Cross Film.

Lt. E. D. Barry, late of the Raw Film Supply Company, and Lt. W. C. Dorsey, of Chicago, beautify the Red Cross pictures with their own.

Fox's Academy of Music (Charles Wuerz).—Alice Joyce in The Third Degree (Vitagraph); Frank Keenan in The Master Man (Pathe); Gladys Brockwell in The Divorce Trap (Fox); Sessue Hayakawa in His Debt (Mutual).

Fox's Bay Ridge (William Waldron).—Elsie Ferguson in Eyes of the Soul (Artcraft); Mary Pickford in Captain Kidd, Jr. (Artcraft).

Fox's Bedford (Harry W. Moore).—Alice Joyce in The Third Degree (Vitagraph); Sessue Hayakawa in His Debt (Mutual).

Fox's Comedy (David Schaefer).—Griffith's. The Girl Who Stayed Home (Artcraft); Julia Dean in Ruling Passions (Select).

Fox's Crotona (Philip Levy.—Elsie Ferguson in Eyes of the Soul (Artcraft); Tom Mix in The Coming of the Law (Fox).

Fox's City (Sam Fried).—Marguerite Clark in Let's Elope (Artcraft); Evelyn Nesbit in The Fallen Idol (Fox).

Fox's Folly (Harry Lipkowitz).—Alice Joyce in The Third Degree (Vitagraph); Tom Mix in The Coming of the Law (Fox).

Fox's Jamaica (John Spagna).—John Barrymore in The Test of Honor (Artcraft); Alice Joyce in The Third Degree (Vitagraph).

Fox's Ridgewood (A. H. Anderson).—Mabel Normand in The Pest (Goldwyn); Mary Pickford in Captain, Kidd, Jr. (Artcraft).

Fox's Star (Arthur E. Smith).—Elsie Ferguson in Eyes of the Soul (Artcraft); Madlaine Traverse in The Love That Dares (Fox).

Fox's Terminal (Fred M. Shafer).—Priscilla Dean in The Exquisite Thief (Universal); Henry B. Walthall in A Modern Husband (Mutual).

Director Riesenfeld Dines Writers and House Chiefs

AT the Hotel Commodore on the evening of Wednesday, May 7, Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, entertained at dinner two score representatives of the trade and daily press and his staff. The pleasant and informal occasion served also to introduce Ralph Edmunds, publicity director of the two houses. Mr. Riesenfeld made a brief and interesting address, in which he expressed to the members of his executive staff his appreciation for their work since he has occupied his present position. Mr. Edmunds also spoke briefly, asking the co-operation of the press representatives—and from the cordial greeting extended to him as well as to his chief, there was every indication that he would get it.

Mr. Riesenfeld in the course of his remarks stated that the normal expense for the two theatres each week ranged between ten and twelve thousand dollars. The director qualified the statement by saying this was true before the curtains were parted on the shows. Amplifying the particular remark one of his staff said later that the weekly cost of the orchestras without taking account of the soloists amounted to $4,000 for each house.

Reardon Goes to Western Exchange.

John Lester Reardon has severed his connection with the Boston office of the American Feature Film Company to accept the management of one of the largest exchanges in the West. Mr. Reardon has been connected with American for the past five years in the capacity of assistant manager, and carries with him the best wishes of the Metro staff.

Mr. Reardon is succeeded by E. L. McEvoy, the hustling traveling representative of "The Birth of a Nation," who was previously in charge of Metro's New Haven office.

Guy C. Smith Returns from World-Wide Trip

GUY CROSWELL SMITH has returned from a twenty months' trip around the world in the interests of the government official film service. Leaving New York in July, 1917, he went first to Japan, thence to Korea, Manchuria and Siberia to Russia, arriving there during the Kerensky regime and before the Bolsheviki had found their fame. Mr. Smith remained in Russia nearly a year, divided between Petrograd, Moscow and other parts of the country, and his experiences during the troublous times that started with the Bolshevik revolution were strenuous and anything but comfortable. He had several narrow escapes during some of the shooting "parties" that formed part of the daily life in Petrograd after the Bolsheviks gained control and real food was at all times an empty dream.

From Russia Mr. Smith went to Scandinavia, where from his headquarters in Stockholm he directed the distribution of American government films throughout Sweden, Norway and Denmark. He worked in connection with the War Trade Board in controlling the use of American films in these countries—under conditions which eventually brought the percentage of American pictures up to 95 per cent of all films shown. A year ago, Scandinavia was seeing about 50 per cent German drama films. The war control made it possible for Mr. Smith to impose upon every exhibitor that no German films were to be presented at the same performance with American subjects.

For the past several months, Mr. Smith has been located at Berne, Switzerland, in similar government service. He also visited Paris during the conference.

National Fire Protection Association Holds Meeting

THE twenty-third annual meeting of the National Fire Protection Association was held in Ottawa, Canada, May 6 and 8, when representatives of the motion picture industry were in attendance and actively participated in the deliberations.

The convention, which was the largest and most enthusiastic one ever held, was of special interest to the motion picture industry owing to the proposal for adopting scientific rules for the storage and handling of motion picture films.

The rules promulgated by the association are accepted generally by the underwriting interests throughout the country as standards upon which their rates are based, and they are followed by the state and municipal authorities in the passing of fire prevention laws and ordinances.

The National Association of the Motion Picture Industry has been for the past two years working to bring about the recognition on the part of members of the association of the necessity for proper fire safeguards, in order to stabilize the industry and command the respect of the community.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Ruhens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
April—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).

ROTHACKER OUTDOOR SUBJECTS.

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Paradise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 13—The Foolish Age.
April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.

PARAMOUNT-ARBUCKLE COMEDIES

(Two Reels Each.)

Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).
May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).

Artcraft Pictures.

Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerhocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

PARAMOUNT-BRAY PICTOGRAPH.

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).
June 29—My Little Sister (Evelyn Nesbit).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 1—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

VICTORY PICTURES.

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh)
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Patricia (Viola Dana).
June 16—The Family Tree (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—A Bachelor's Wife (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher).
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.

(One-Reel News Weeklies.)

April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.

L-KO.

(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicksd Eyes (Dan Russell)—03731.

NESTOR.

(One-Reel Comedies.)

April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.

NEW SCREEN MAGAZINE.

April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03718.
May 16—No. 13 (Novelty and Topical)—03728.
May 23—No. 14 (Novelty and Topical)—03733.
May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).

INTERNATIONAL NEWS.

April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.

(Continued on page 1246)

CLASSIFIED

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

ADVERTISEMENTS

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

MAN AND WIFE, projectionist (non-union) pianist (A. F. of M.). Old timers with up-to-date study. Now working. Would like to hear from managers desiring our services. Claude E. Linstruth, Box 376, Cambridge, Ohio.

MANAGER AT LIBERTY, twelve years' detailed experience—late manager with Wm. Fox Circuit—go anywhere. Write Presentation, care M. P. World, N. Y. City.

FIRST CLASS ORGANIST desires immediate engagement in high class picture theatre. Experienced, reliable, thorough musician. Fine picture player and recitalist. Splendid library, best music available for the work. Will accept good position any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Box 472, Hagerstown, Maryland.

CONCERT ORGANIST DESIRES APPOINTMENT IN FIRST CLASS THEATRE. ADDRESS CONCERT ORGANIST, care M. P. WORLD, N. Y. CITY.

HELP WANTED.

WANTED—THOROUGH picture and vaudeville manager to manage new house with large seating capacity. Must have made good and be able to produce the best of references. State age, experience, references, salary expected. Strictly confidential. Address K. B., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

TRADE YOUR OLD CAMERA FOR A NEW UNIVERSAL M. P. CAMERA. A PERFECT INSTRUMENT FOR ALL MOTION PICTURE NEEDS. A special deal enables us to offer for a limited time, a brand new Universal listing at $440.00 at the extremely lo wprice of $367.00. Send description of your old motion picture camera for valuation. OUR BARGAIN LIST NO. 15 IS NOW READY, A COPY FREE ON REQUEST. EASTMAN PERFORATED RAW STOCK, $37.50 PER THOUSAND, IMMEDIATE SHIPMENT. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, In business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

DE VRY PORTABLE PROJECTORS, MODEL C-3, 30-FT. THROW, $180.00; MODEL C-90, 80-FT. THROW, $200.00 COMPLETE. Write for circular; Immediate delivery. Telegraphic orders shipped the same day received. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 N. DEARBORN ST., CHICAGO, ILL.

FILMS WANTED.

WANTED—100 4, 5 and 6 reel features. No paper necessary. Must be in A-1 condition. Send list with full particulars. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Ten prints of "The Crimson Stain Mystery," 32,000 feet in excellent condition, at $350.00 a print. Advertising matter 5 cents per sheet. Fifty two-reelers of the Kay-Bee, Broncho and Domino makes. Subjects in excellent condition at $25.00 per print: some with paper. Also 100 five-reel features. Send for list. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

50 FULL REELS of film. New condition, $2.00 each. Send money order for trial order. Will sell not less than 5. Jack Mahmarian, 440 West 23rd St., N. Y. City.

THEATRES FOR SALE OR RENT.

FOR SALE—Picture theatre seating 800, city 100,000 population. Doing good business, making money, central, pretty theatre with gallery, $7,000. Address M., care M. P. World, N. Y. City.

FOR SALE—High class central theatre Paramount-Artcraft first run plays; city of over 90 thousand. Fine business, making money; seats 600; owner has other interests. Real opportunity, $20,000. Address L., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

A BARGAIN—4 tanks, 4 racks, 2 winding stands, 130 ft. capacity. Tam Film Company, 111 Golden Gate Ave., San Francisco, Cal.

ASBESTOS BOOTHS packed ready for shipment equal to new at about half the cost. Simplex and Power's 6-A mechanism and complete used machines. Leitner, 266 West 47th St. N. Y. City.

FOR SALE—Two Simplex B with motors, price $225 each; two Williamsou Film Perforators, price $70 each; one Power's 6A without motor $170; 100 feet of cocoanut matting aisle runner, electric sign, screens, rheostats, transformers, motor generators; everything for movie theatres. Camwalt, 826 Sixth Ave., N. Y. City.

MOVING PICTURE THEATRE EQUIPMENT for sale, including two latest model Power machines, 600 chairs, booth, ticket selling machine, electric fans and miscellaneous theatre equipment. Reason for selling, Orpheum Theatre building purchased for other business. Address Standard Wood Pipe Company, Box 603, Williamsport, Pa.

TITLES.

ART TITLES, decorative borders, made by Washington Square artists. Enrich your pictures with creative fantasy. Printed titles. We also make and film animated novelties for the high-class exhibitor. Address Patrician Picture Studio, 61 West 10th St., New York City, N. Y.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

COMING!

The production

The Girl from Nowhere

The Stars

Wilfred Lucas and Cleo Madison

Written and Directed by

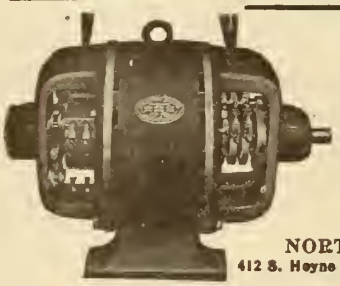
WILFRED LUCAS and BESS MEREDYTH

PIONEER FILM CORP.

126 West 46th St., New York

Rothacker Prints

The Best For The Best of Them



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Heyne Ave., Chicago 1010 Brokaw Bldg., New York

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.

THE RED GLOVE.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.

CURRENT EVENTS.

April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three In a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.

Vitagraph

VITAGRAPH FEATURES.

April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).

VITAGRAPH SPECIALS.

Mar. 10—From Headqnarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BRIGGS PICTURES, INC.

("When a Feller Needs a Friend" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

EDUCATIONAL FILMS CORPORATION.

The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met In the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Auction of Souls (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

First Rothapfel Unit Program, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ESSANAY.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PIONEER.

The Long Arm of Mannister (Henry Walthall).

PUBLIC HEALTH FILMS.

Fit to Win.

SELECT PICTURES.

Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.

Khavah.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

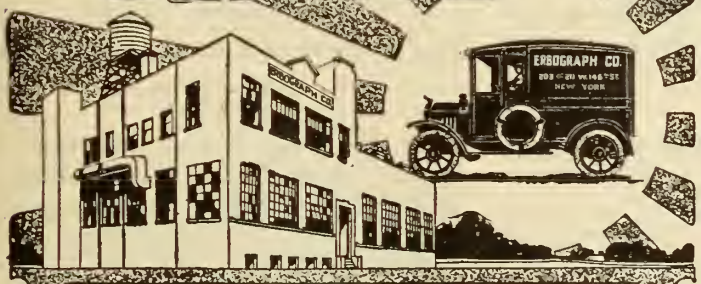
Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146th STREET, NEW YORK

"America's New Industry"

SEND for this *valuable book*. And let us estimate how much money *you* can make in your location—*no matter where.*

Thousands of theatre men and concessionaires have found the Butter-Kist Pop Corn and Peanut Machine their greatest payer.

$600 to $3,120 Yearly Income

And all for a small cash payment—the machine buys itself on our easy payment plan.

It's costing *you* from $2 to $10 a day to be without this never-failing fountain of new-found profits. 90 bags a day means about $1,000 yearly profit.

No extra help needed—it runs itself as well as pays for itself—all you have to do is pour in the raw corn and the peanuts and collect the money.

BUTTER-KIST
Pop Corn and Peanut Machine

Peanut Roaster now nearly doubles the machine's value. Another new attachment which sells salted peanuts is a source of great profit.

The machine is an ornament to your lobby—occupies waste space only, and less than 5 square feet of that. Letters from theatre men prove that the Butter-Kist machine not only increases the profits made on the usual attendance but that it brings new patrons to the show!

Valuable

A 3-cent stamp is all it costs you to get "America's New Industry"—a book full of facts—and a lot of information especially for *you*.

HOLCOMB & HOKE MFG. CO.
214 Van Buren St.
Indianapolis, Ind.

411

For Proofs, Photos, Prices

HOLCOMB & HOKE MFG. CO.
214 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter Kist book—"America's New Industry"—with photos, sales records, and estimate of how much I can make with your machine.

Name .....

Business .....

Address .....

List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each).
Episodes).
Million-Dollar Mystery (Marguerite Snow—Six
Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels
Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry
Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, 48th Street, N. Y. City.
Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry).
The Wild Woman.
Stung.

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half
reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind
Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt.
Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(Twenty-Six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClnre Pictnres).
The Warrior (Seven Parts—Drama—McClure
Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in
fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(Forty Single Reel Tom Mix Westerns.)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart
Holmes).

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western
baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)
A Nugget in the Rough (Five Parts—Comedy-
Drama).
The Tiger of the Sea (Seven Parts—Drama—
by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two
Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
In the Wild West.
Peace and Riot.
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett-
Keystone comedies.
Series of twenty-six one and two-reel Charlie
Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle
comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee
Western Dramas.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—
Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two
Parts).

WARNER BROTHERS
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD
PERFECTION
In making a sea voyage you would not entrust yourself to an "almost seaworthy" boat. You wouldn't take the chances.
Neither do you want to take chances with "almost" machines to handle your tickets and ticket receipts.
Send today for further information about our
New, Perfected Model
Automaticket System
As a keen-minded, progressive manager who does not want to "overlook a good bet," you need this information at once. Write for it now.
AUTOMATIC TICKET SELLING & CASH REGISTER CO
1731 BROADWAY
NEW YORK
FACTORY
235 WEST 55th STREET
Used Wherever Tickets are Sold

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting

PERFECTED PROJECTION

The DeVry—the universal projector—made practical the unlimited use of motion pictures.

Let us tell you how you can profit by its use—no obligations—write to

THE DE VRY CORPORATION
1256 Marianna Street CHICAGO, ILL.

An Experienced Theatre Architect

AUTHOR OF "MODERN THEATRE CONSTRUCTION"

WILL VISIT AND INSPECT YOUR PREMISES TO CONSULT WITH YOUR ARCHITECT OR YOU ABOUT NEW PLANS OR NEEDED ALTERATIONS TO INCREASE CAPACITY, ETC.

Terms $25 Per Day and Expenses

(Usually one day is sufficient)
Address EDWARD B. KINSILA, 39-41 WEST 27TH ST., NEW YORK

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Cincinnati, Ohio, through City Ordinance to

DIVORCE THEATRE FROM THE HOME

Requiring Standard Films, for the Theatres and SAFETY Slow Burning 28 M.M. Films for the Home, Office, Factory, Schools, Churches, Lodges, Public Parks, etc.

To meet these requirements which will become general throughout the country, we have invented and perfected a new adjustable

PERFORATING MACHINE

for different widths and different perforations, to match any style of Motion Picture Film desired. We have also invented and perfected a new

PRINTER

that will make narrow width prints from regular standard or narrow width negatives.

We have also invented and perfected a new

PROJECTOR

Portable, Adjustable to any width film.

We solicit your orders for anything in the line of (any width or style)

Perforating—Printing—Developing

Illustrated Titles, Art Titles, Air Brush Titles, Hand-Lettered Titles, Type, Trick, Cartoon, Trailers to match. We perforate, print and develop for the Trade. We sell Positive and Raw Stock in Standard and Narrow Widths at market prices, carried in stock.

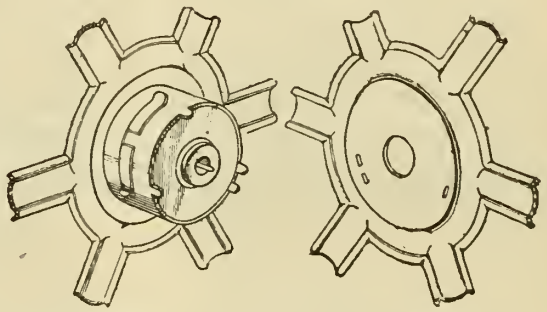
Cincinnati Motion Picture Company

Established 1910

RUNEY BUILDINGS, CINCINNATI, OHIO

Mr. Projectionist:

On account of unavoidable manufacturing delays, it will be two or three weeks before we can get a supply of Boylan Even Tension Reels into the hands of the Distributors.



Please be patient. You will feel well repaid when you finally get the reel and observe the light, even tension on the film, so light that it cannot wear the lower sprocket or the sprocket holes. You will be amazed at its operation.

AUTOMATIC REEL CO.

203 Evans Building, Washington, D. C.

Gundlach

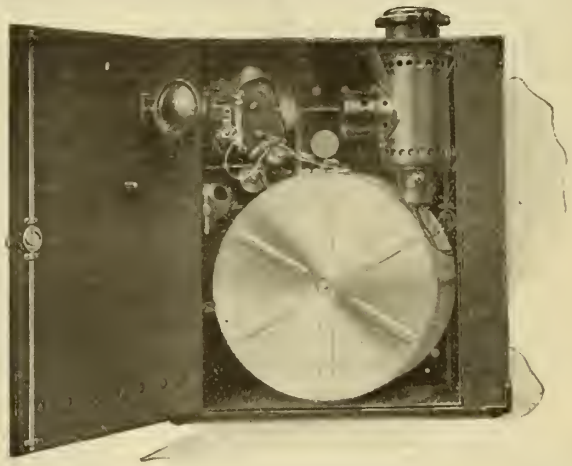
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.

808 So. Clinton Ave., Rochester, N.Y.



PERFECT PROJECTION

With a Portable Machine

IS ACCOMPLISHED BY

The American Projectoscope

Shows film backward or forward

Any single picture can be stopped on the screen

ASK FOR DEMONSTRATION

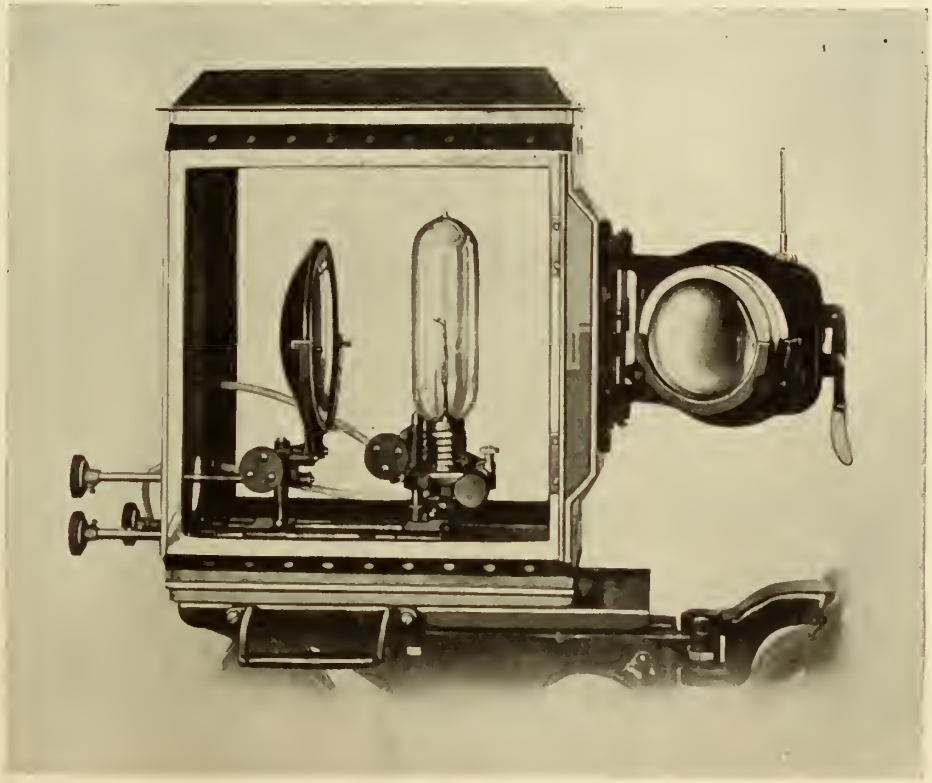
Motion Picture Apparatus Co., Inc.

WHOLESALE DISTRIBUTORS

110 W. 32nd St. Farragut 4779 New York

Simplex

THE CROWNING AFTER-THE-WAR ACHIEVEMENT



SIMPLEX-MAZDA INCANDESCENT LAMP EQUIPMENT—

Not built in haste to satisfy a popular demand in a half-hearted way, but a carefully designed, scientifically correct, skillfully constructed apparatus built in the Simplex way for permanent use wherever the distance of throw is no more than ninety feet and the picture no larger than fifteen feet.

BETTER THAN ANY OTHER—BECAUSE—

One set of plano convex condensers used throughout—greater illumination—finer quality of light. Adjusting handles outside of lamphouse (no scorched fingers). Lamphouse not crowded against mechanism. Results in 80% of saving in alternating current.

PRICE NO GREATER THAN IS CHARGED FOR EQUIPMENTS THAT ARE MUCH LESS EFFICENT

Now ready for the market through our Simplex Distributors,

Send for Mazda Literature.

THE PRECISION MACHINE CO. INC.
317 East 34th St.—New York

U.S.S. PENNSYLVANIA
Now Equipped with
POWER'S CAMERAGRAPH

The Projector of Service
is Demanded by the Service.
That is why, since visiting
New York,

The Leader of The Fleet
Now Carries
The Leading Projector

NICHOLAS POWER COMPANY,
Incorporated
Pioneers of Projection
90 Gold St., New York

ol. 40. No. 9 MAY 31, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX AND TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

This is the PROOF

ONE repeat engagement during the week beginning June 1, at the Rivoli Theatre, New York, proves the box office attraction power of

NAZIMOVA
in
The RED LANTERN

It will do the same for you.

METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company

A AMERICAN PLAYING PICTURES

American Film Company, Inc., Presents

MARY MILES MINTER IN "A Bachelor's Wife"

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLYNN

What's that? A *bachelor's* wife? Yes, just that. The picture is even more enticing than the title. It sets 'em all to talking the minute you announce its coming.

This is one of Mary Miles Minter's best.

Think of the way such a picture and such a title will lend themselves to an advertising splurge for YOUR theatre. Here's a bet that's too good to overlook. Hop to it *now*. See the American Film Company representative at your nearest Pathé Exchange *today*.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

Other Minter Successes Now Available

"The Intrusion of Isabel"
"The Amazing Imposter"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

RAINBOW'S END

You will find the pot of gold with the Essanay-Chaplin Revivals, "A Night in the Show," "The Bank," "Police," "Shanghaied." Others have found it. Why not you? Try to get an immediate booking from any of the WORLD Film Exchanges.

DON'T FORGET
"TRIPLE TROUBLE"

Essanay
GEORGE K. SPOOR PRESIDENT

George Kleine System Distributors

Carl Laemmle offers

If you want "The Heart of Humanity" crowds to fill your theatre again use this 6-sheet POSTER

DOROTHY PHILLIPS

-the brilliant Star of "The Heart of Humanity"

in

"DESTINY"

PEOPLE never forget the stars of the **big** pictures they see. The **little** pictures come and go but the **big** ones—**and their Stars**—remain forever in the public mind. "The Heart of Humanity" is the **biggest** picture on the screen today. Everyone is seeing it—none will ever forget it—and when they see the name of DOROTHY PHILLIPS in "DESTINY" on your front they'll make good use of their opportunity to see the Bernhardt of the screen in her newest great production, directed by the same master hand that directed "The Heart of Humanity."

THE second big reason why "DESTINY" will do a record business for you lies in the numberless advertising angles. "DESTINY" may mean love at first sight, or last, or fortune, or disaster, or power to control one's fate, or the futility of fighting it. All these things are in the Posters, in the Newspaper Ads, in the Title. The word "DESTINY" makes its **own picture**—struggle, action, love, hate, romance, fame and fortune. They're all in this tremendous play—a drama that will send your patrons out in a glow of pleasure. View it at your nearest Jewel Exchange **without delay.**

Dorothy Phillips says;

Carl Laemmle
offers

"The HEART of HUMANITY"

ALLEN HOLUBAR'S SUPERPRODUCTION
THE PICTURE THAT WILL
LIVE FOREVER

"Will you very kindly read this letter?"

Our success with Dorothy Phillips in "The Heart of Humanity" was so extraordinary that we cannot refrain from writing a few words of praise regarding this feature.

In the first place this picture was booked by us for two days at each of our theatres—the Savoy and the Jewel—to be played simultaneously, which is something we have never undertaken before.

As you know, the Savoy Theatre is located at 103d street and St. Clair avenue, and the crowd was so large that we were compelled to line the people from our lobby all the way to 105th street. This was the first night's showing.

The second night, in a drizzling rain, the crowd was even larger, which more than attested to the wonderful drawing power of this masterpiece.

We were equally successful at the Jewel. Over one hundred people bought tickets in advance for a theatre that does not sell reserved seats just to make sure that they would not be compelled to lose time at the box office.

In conclusion, we just want to say that we made one mistake. We should have booked the picture for a week instead of two days, and we say this knowing that we have never played a picture more than two days in either one of our theatres.

You are to be congratulated for this wonderful production, and we wish you all the success that such effort deserves.

Yours very truly,
THE BRONX AMUSEMENT CO.,
Cleveland, Ohio.
J. D. Kolofol, Mgr.

JEWEL Productions INC.
1600 Broadway, New York City

Your Three

HEARST NEWS
INTER NATIONAL NEWS
UNIVERSAL CURRENT EVENTS
PLAY

"Aces"

Breaking all Booking Records

THE BIG THREE are the three winning "Aces" for hundreds of leading theatres throughout the country. Instead of showing but one news weekly, once a week, these hundreds of theatres have begun to realize that people want more news weeklies and have found the immediate solution in UNIVERSAL CURRENT EVENTS—INTERNATIONAL NEWS—and HEARST NEWS, the mighty three that bring you all the world's latest news 3 times a week and the extra added attraction of the famous "TAD'S" "Indoor Sports" without extra cost.

DOMINATE your territory with the Big Three as these hundreds of other first-run theatres are now doing.

Produced by INTERNATIONAL

Now Booking Through All UNIVERSAL Exchanges

Them and Win

"ELMO
Universal's
Challenge
Serial
18
Episodes
DETAKALS

"THE MIGHTY"

Featuring the Great

ELMO LINCOLN

celebrated Star of "TARZAN of the APES" with GRACE CUNARD and big Cast

ON June 14th Universal releases its new challenge serial—"ELMO THE MIGHTY"—featuring ELMO LINCOLN, celebrated Star of "TARZAN OF THE APES."

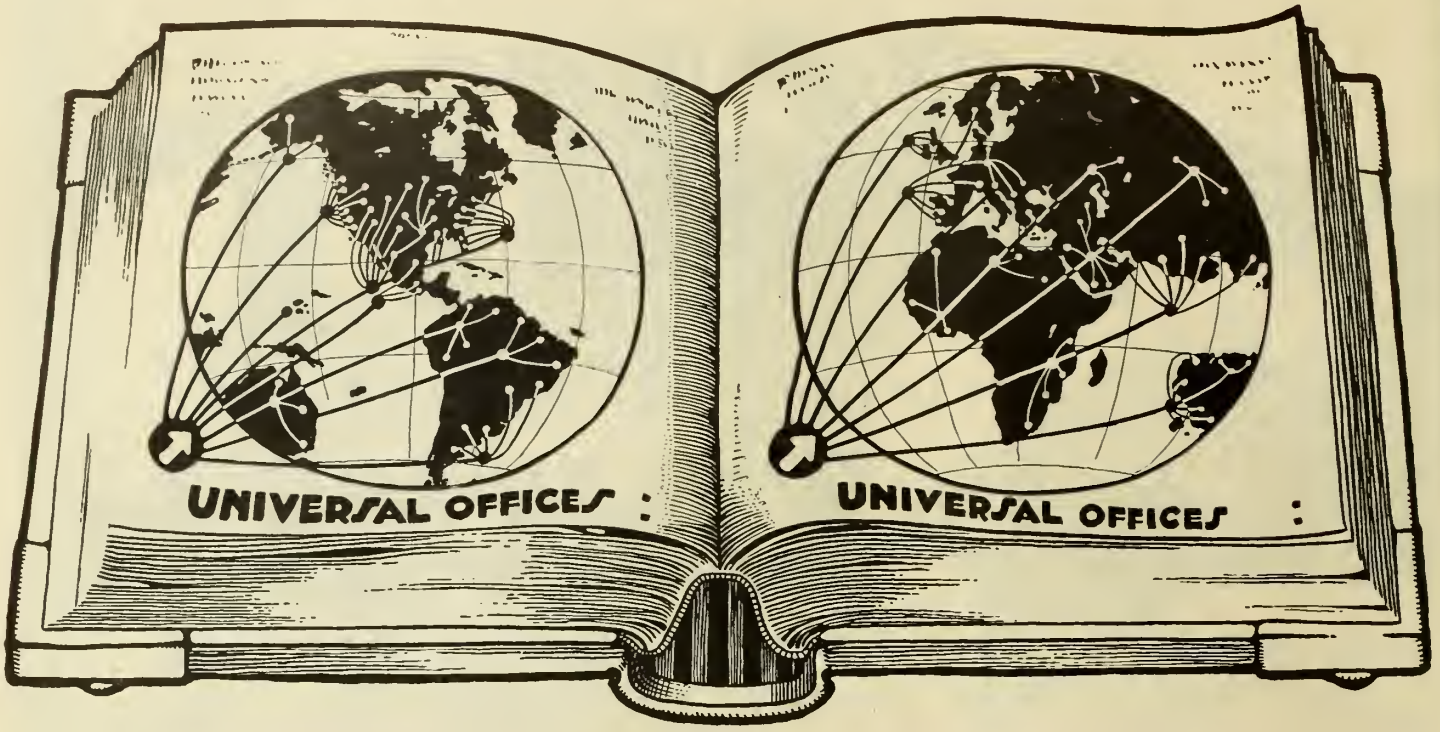
Exhibitors who have played "TARZAN" and even those who haven't but who have heard of the records established by that production will in a flash understand the advertising possibilities of the Star of "TARZAN" in a big special serial written for Lincoln.

In addition to ELMO LINCOLN, you get GRACE CUNARD, whose popularity in serial extends 'round the globe.

Within the next ten days advertising and publicity campaign books will be forwarded to Exhibitors throughout the country. If you do not get your copy notify your nearest Universal Exchange. This new book carries elaborate props entirely complete and ready for all theatres.

Because of the sameness in advertising claims of all competitive serials we ask you to review as many episodes of this new serial that you can, and let the serial itself win its own booking. That's the test. Your nearest Universal Exchange will handle your booking now in advance.

"Let the UNIVERSAL handle your goods abroad"



The World is an open book to the UNIVERSAL.

The Sun never sets on Universal Offices. Years of experience have taught us the best way to exploit films in each and every corner of the globe. Every foreign mart is an open book to us. Through the expenditure of millions of dollars we have established offices in such strategic points all over the world that there is not a profitable spot left uncovered.

Wring every last cent out of your products. Let

the Universal handle your pictures, your machines, your supplies in all foreign countries and get the benefit of our huge organization which reaches to the very limits of the world. Don't overlook a single market, no matter how insignificant you may consider it. Don't make the mistake of selling your product for a mere song through your lack of information on foreign conditions.

Foreign Film Men have a deep rooted confidence

in the Universal. The same live-and-let-live policy which has established the Universal in the confidence of American exhibitors; the same policy of fairness and honesty has been applied in all the markets of the world, with the result that your goods will need no other guaranty if they are marketed through the tremendous network of offices of the Universal. Simply turn your product over to us and we will handle all the million and one details and see that you get the highest possible return from your goods!

UNIVERSAL FILM MN'FG. CO.

Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President

1600 BROADWAY NEW YORK

"Let the UNIVERSAL handle your goods Abroad"

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"

A Wire from Newman

"'THE Woman Thou Gavest Me' broke all previous house records at the Royal Theater by $1,000. Comments from patrons, 100 per cent. good. **Compelled to hold picture over for second week** at Regent Theater. Undoubtedly the most pleasing and best directed dramatic picture we have ever had to date. Forced to run extra shows every day to accommodate crowds. Give us more pictures like 'The Woman Thou Gavest Me.'"

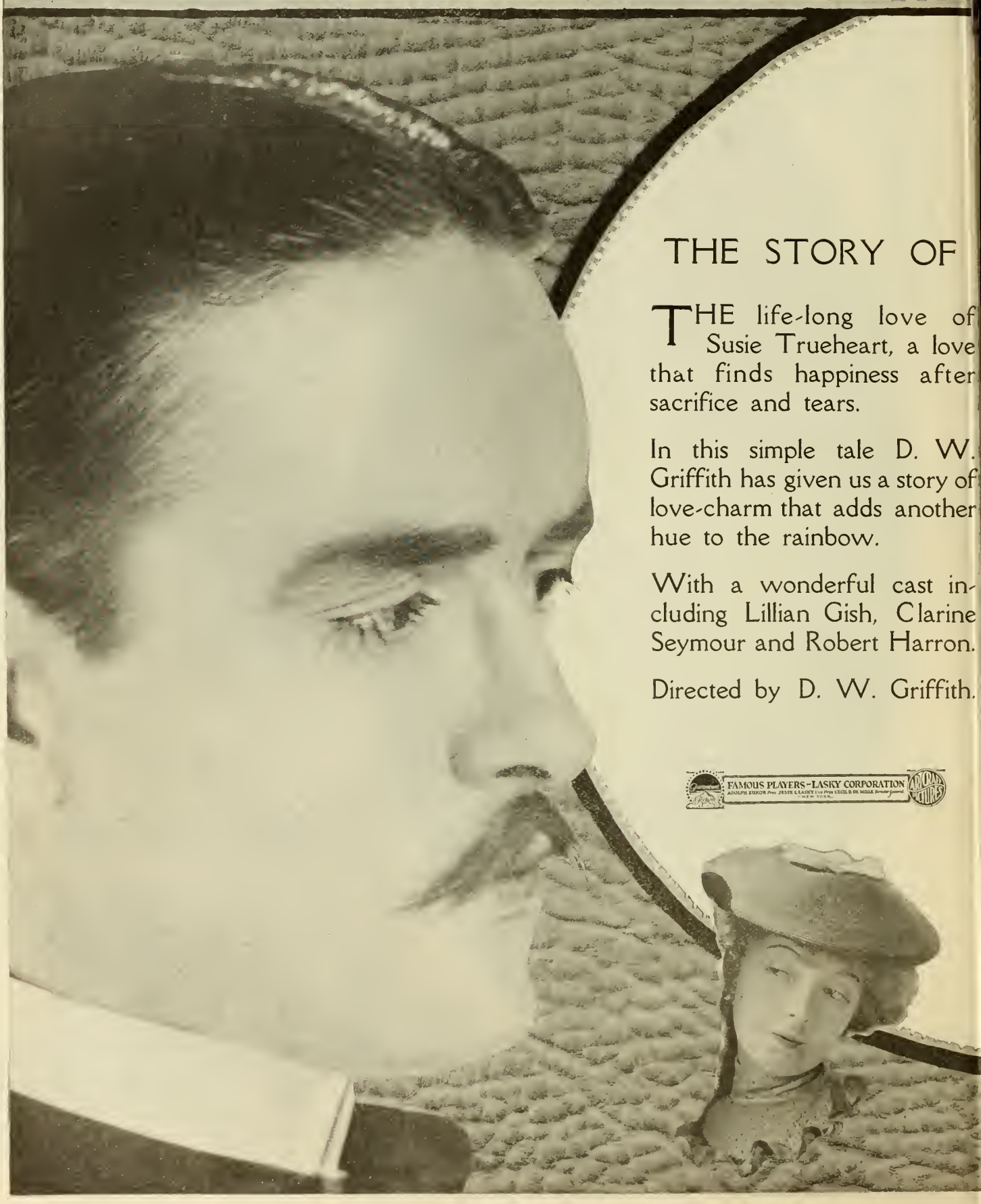
FRANK L. NEWMAN
Kansas City, Mo.

By Hall Caine
Scenario by Beulah Marie Dix
Directed by Hugh Ford

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

A Paramount-Artcraft Special

D.W.GRIFFITH'S



THE STORY OF

THE life-long love of Susie Trueheart, a love that finds happiness after sacrifice and tears.

In this simple tale D. W. Griffith has given us a story of love-charm that adds another hue to the rainbow.

With a wonderful cast including Lillian Gish, Clarine Seymour and Robert Harron.

Directed by D. W. Griffith.

FAMOUS PLAYERS-LASKY CORPORATION

TRUE HEART SUSIE"
N ARTCRAFT PICTURE . . .

A PLAIN GIRL

USIE TRUEHEART, a girl
after your own heart, who
n make you smile through
ars.

eart-interest, plot, suspense,
tion, comedy, superb acting,
thos and the wonderful
recting of D. W. Griffith—
these make "True Heart
usie" worthy of a longer run.

tory by Marion Fremont
hotographed by G. W.
tzer.

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

Dollars-Paper for a Paper Dollar

HERE's a case where one dollar spent earns big returns.

Bill-board advertising for motion picture theatres is more effective than ever.

The public is bill-board trained. They have got the read-the-bill-board-habit. For amusement advertising the bill-board is an essential today in most communities.

Famous Players-Lasky Corporation is giving much thought and time and money to the production of people-pulling posters for advertising Paramount and Artcraft pictures.

The twenty-four sheets are now sold for one dollar, a reduction in price on a raise in quality.

The modern, business-building exhibitor cannot afford to overlook the big value in Paramount and Artcraft

$1 twenty-four sheets

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

PERILS OF THUNDER MOUNTAIN

SNOW! SNOW! SNOW!

Flakes of it—drifts of it—big "blizzardy" piles and swirls of it that are going to look mighty refreshing to patrons after the release date of the first episode—May 26th.

That's undoubtedly ***ONE*** of the big reasons for the record advance bookings on this newest VITAGRAPH serial.

Some of the other big reasons are

ANTONIO MORENO
with Carol Holloway

Real ***Tested*** Serial Box-Office Stars

Albert E. Smith and Cyrus Townsend Brady

who never wrote a serial that didn't send their stock sky-rocketing with every exhibitor who booked VITAGRAPH'S big cash-in-the-box-office serials

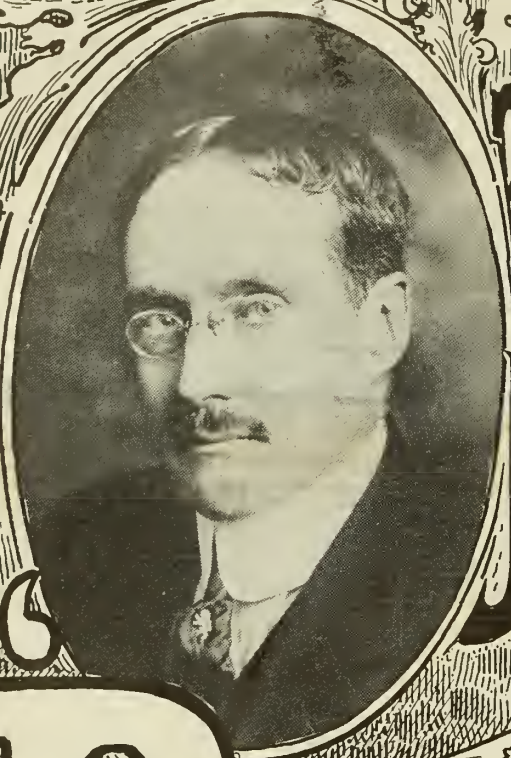
The clever direction of R. N. Bradbury and Wm. Bauman

AND

A real story—action plus—pep—punch—mystery, plot and counterplot—real thrills that really thrill—the fact that VITAGRAPH never produced a serial that wasn't a box-office record breaker—

AND THEN—

MORE SNOW!



Messrs—

Warner

PRESENT

FORMER AMBASSADOR

James W. Gerard's

"BEWARE"

COPYRIGHTED 1919

DRAMATIZED AND DIRECTED BY

Wm. Nigh

PREMIER SHOWING AT

BROADWAY STRAND THEATRE

DETROIT, MICH.

COMMENCING

SUNDAY, JUNE FIRST

Exhibitors in Large Cities: Keep your Eyes on Detroit

Adapted for the Screen by Charles A. Logue

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

That Distinguished Artist

NORMA TALMADGE

in her latest Select Picture

"THE NEW MOON"

By H. H. Van Loan Directed by Chester Withey

A Story of the Nationalization of Women in Russia

SELECT SP PICTURES

presents

A Screen Drama of Tender Sentiment Faith and Mother-Love

(not a war picture!)

"Break The News to Mother"

with

Gertrude Berkeley

the greatest Mother on the screen

Pearl Shepard & Raymond Bloomer

Ideal Entertainment for the Boys

SELZNICK PICTURES

Distributed by
SELECT PICTURES CORPORATION

SELZNICK PICTURES

HABIT

Wise exhibitors acquire the habit of securing Selznick Pictures franchises before their competitors do.

First release—

The habit of putting off until tomorrow is admittedly a bad one; wire the nearest Select branch today.

OLIVE THOMAS

IN

"UPSTAIRS AND DOWN"

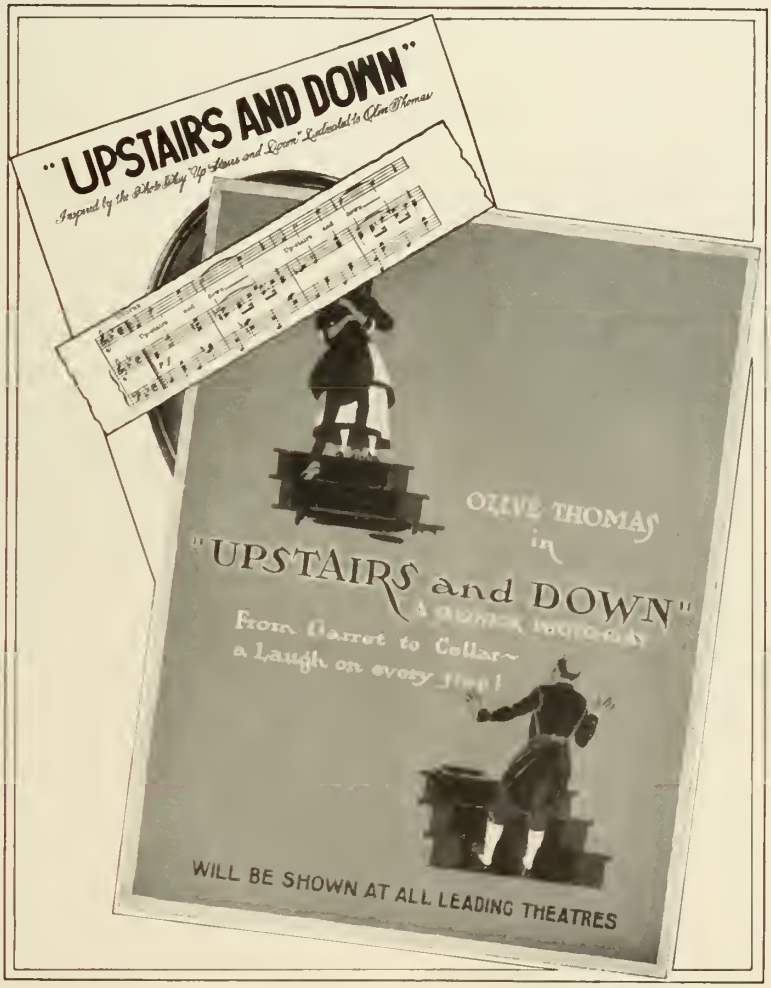
Distributed by

SELECT PICTURES CORPORATION

SELZNICK PICTURES

ALL AMERICA WILL BE WHISTLING THIS SONG——

The last page is a straight advertisement of the picture.



Music stores, singers and dancers will advertise your theatre and boost your business.

FREE TO SELZNICK PICTURES EXHIBITORS

Complete orchestrations——
Copies of the Song——

SELZNICK PICTURES MAGAZINE, in which may be found dozens of other big exploitation points on "UPSTAIRS AND DOWN."

At all branches of

SELECT PICTURES CORPORATION

SELZNICK PICTURES

Distributed by
SELECT PICTURES CORPORATION

PRESENTING
CARL HARBAUGH'S
ELABORATE PRODUCTION
OF
MARY MURILLO'S
REMARKABLE DRAMA

THE OTHER MAN'S WIFE

With
STUART HOLMES
AS THE MAN

And
ELLEN CASSIDY
AS THE WIFE

OPEN FOR IMMEDIATE BOOKINGS

BOOKED BY:
INDEPENDENT SALES CORPORATION
FRANK G. HALL PRESIDENT

DISTRIBUTED BY:
FILM CLEARING HOUSE INC.

A Powerful Drama About Women

By man-made laws of tradition evolved centuries of sex-bound women emeshed in a slavery of sex. The bond by which man—in his natural desire for a mate—has held her, cheating himself of the SUPER-WOMAN.

The Other Man's Wife

is one of the most pretentious productions of the present theatrical season.

By means of a gripping drama with intensely interesting situations and a powerful ending, a big subject is presented in an extremely sensational manner.

If you cater to high-class audiences, do not fail to arrange play-dates for this exceptional feature immediately.

Booked by
INDEPENDENT SALES CORP.

RIGHTS CONTROLLED BY
BRITISH-AMERICAN PICTURES FINANCE CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

WIDE AWAKE

EXHIBITORS

APPRECIATE THE VALUE OF

HAM & BUD

LAUGH PRODUCERS

MIRTH PROVOKERS ROLLICKING COMEDIANS

COMMUNICATE WITH YOUR NEAREST EXCHANGE ABOUT THESE SINGLE REEL COMEDIES OF A THOUSAND LAUGHS

STATE RIGHTS ARE SELLING FAST

BY

JANS PRODUCTIONS, Inc.

729 SEVENTH AVE. Tel. 3623 Bryant NEW YORK CITY

REX BEACH'S

Mystery Melodrama of the Mardi Gras

The CRIMSON GARDENIA

Directed by Reginald Barker

The Players

Owen Moore	*Alec B. Francis*
Edwin Stevens	*Hedda Nova*
Tully Marshall	*Betty Schade*
Sydney Ainsworth	*Kate Lester*
Hector V. Sarno	

Under
Goldwyn Direction

All the Rex Beach speed, suspense and punch from start to finish. And a new setting—New Orleans of the Mardi Gras, under whose motley lie adventure, romance, passion, revenge—and happiness.

Against this background, Rex Beach has thrown a break-neck story of pursuit and conflict unequalled in any of his previous pictures. Its climax is the most ingenious and gripping situation of the year.

The spectacular beauty and excitement of the famous New Orleans carnival and a true all-star cast make this picturization of Rex Beach's famous novel an absolute special in all but booking price.

If you had to pay for "The Crimson Gardenia" what you pay for the whole Rex Beach Star Series, you would still be getting your money's worth—and more.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

Samuel Goldwyn
PRESENTS
TOM

MOORE

in

ONE OF THE FINEST

By J. Clarkson Miller *Directed by* Harry Beaumont

He had to have an Irish sense of humor—this handsome young traffic cop.

For when he stopped her speeding chauffeur and saved her from an accident, she had him "broke" for his impertinence, and then made "The Chief" detail him to guard her home and keep her company while her father was away.

And he had to have an Irish love of a fight or a frolic to meet *what happened then.*

Tom Moore is all his old charming Irish self in his fifth Goldwyn picture, "One of the Finest"—the likeable, *loveable* "90 horse power romantic star," as the Trade Review calls him.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn
President

Betzwood Film Company Presents

Louis Bennison

in

The Road Called Straight

by Wilson Bayley

Directed by
Ira M. Lowry

"A CORKING PICTURE" — VARIETY

"Louis Bennison is sure to prove a delight in 'The Road Called Straight' and will furnish many a heart throb and thrill. The production looks as if all the money in the world was spent on some of the interiors. 'The Road Called Straight' is a corking picture from whatever standpoint one cares to view it."—Variety.

"By following 'The Road Called Straight' Louis Bennison has made a picture that will make many friends. Louis Bennison's personality makes his road to the heart of his public a straight one."—Moving Picture World.

"Louis Bennison makes his characterization refreshingly new, genially natural and unusually sincere. Mr. Bennison gives us some wonderful scenes."—New York Telegraph.

"Mr. Bennison has a manner all his own, a winning personality and an ability to put over comedy — and original comedy at that – in a style of his own."—Motion Picture News.

Goldwyn Distributing Corporation
Samuel Goldwyn President

FORD EDUCATIONAL WEEKLY

Henry Ford has a formula—highest value, lowest price, widest distribution.

He has applied that formula to the screen in the same daring and successful manner that he applied it to the automobile industry.

The Ford Educational Weekly has no rival. For its creator set a mark that only industrial genius could reach.

The success of the Ford Weekly is more than the success of splendid editorial judgment. It is the success of a principle never before applied to the short subjects of the screen—the best possible product at a "lower than possible" price.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

VIRGINIA PEARSON

With SHELDON LEWIS

In Captain Houghton Townley's famous novel

THE BISHOP'S EMERALDS

Screen Adaptation by Frank S. Beresford

A Masterpiece

A Winner

JOHN B. O'BRIEN
DIRECTOR GENERAL

PATHÉ
DISTRIBUTO

IRGINIA PEARSON PHOTOPLAYS, Inc., Producers

The Alma Rubens productions produced under the supervision of Dr. Daniel Carson Goodman will be distributed by Pathé.

The Virginia Pearson Productions, starring the popular Miss Pearson herself, artistically and ably produced from strongly dramatic stories by the best authors, will be distributed by Pathé.

The Frank Keenan Productions, starring the most masterful and striking actor of the screen in powerful plays carefully selected for their suitability to his requirements, will be distributed by Pathé.

The Albert Capellani Productions, dramatic gems directed by the man who is considered leader in his profession, Mr. Capellani himself, with June Caprice and Creighton Hale as the leads, will be distributed by Pathé.

All these features will be distinguished by the care, thought, skill and brains with which they have been produced. Watch for them!

PATHÉ
DISTRIBUTORS

The Cameo Pictures Corporation will produce a series of features starring Dolores Cassinelli, under the supervision of Albert Capellani, which will be distributed by Pathé.

To AMERICAN PRODUCERS

An exceptional opportunity is afforded American motion picture producers for the distribution of their product outside the United States and Canada, in the organization of

JOHN D. TIPPETT PRODUCTIONS

which will immediately undertake the distribution of meritorious American features or productions of lesser length which possess novelty or unusual quality, through offices in the principal cities of the world, with headquarters in London.

For such subjects as are available and desirable, we will pay, cash in advance, the highest price consistent with their quality and their foreign value.

In addition, we offer the opportunity of forming an affiliation that will be permanently profitable.

JOHN D. TIPPETT PRODUCTIONS
OF
LONDON, ENGLAND
AMERICAN OFFICE
Longacre Building, 1476 Broadway, New York City
B. P. SCHULBERG, Manager

Lloyd Carleton Productions

Presents

RUTH CLIFFORD

EDWARD COXEN ANDREW ROBSON

ESTA ESCOVAR RICHARD MORRIS

IN

A Stirring Emotional Drama

BY

HENRY CHRISTEEN WARNACK

Under the personal direction of

LLOYD B. CARLETON

M. P. D. A.

Photographed by
FRED G. HARTMAN

Studios
LOS ANGELES, CAL.

Cream—— or *Skimmed Milk?*

When exhibitors everywhere were demanding the right to book pictures singly on their individual merits producer-distributors *clubbed* them into taking programs or star series, or both.

Do you realize that the W. W. Hodkinson Corporation's position is exactly the same as the position of the exhibitor himself?

W. W. Hodkinson Corporation does not produce or own any pictures. We are *merely distributors* and, what is a great deal more important to you, merely distributors of *good pictures.*

We are not committed to accept for distribution any below-grade pictures. When we invite you, the exhibitor, to do *wide-open booking* we are ourselves "*wide-open distributors.*"

We have the power to select exactly what we want; exactly what our best box-offiice and showmanship knowledge tells us will be satisfying and profitable in *your theatre.*

Augustus Thomas' "*As A Man Thinks,*" J. Parker Read Jr's. "*Sahara,*" Stewart Edward White's Benjamin B. Hampton Production, "*The Westerners,*" and Zane Grey's "*Desert Gold*" are dramatic proofs of our power and capacity to select only big productions for distribution through our organization.

Don't be clubbed any longer into program or star series booking. Throw out all the dead stuff you still have under such systems just as quickly as you can send in your cancellations by registered letter.

HODKINSON

has built a *cream* distribution instead of a *skimmed milk* distribution.

has *in six weeks* forced five other producer-distributor companies to *follow* him in an open booking policy.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Stewart Edward White's millions of devoted readers are *a provable quantity*. Your local booksellers and public librarians will tell you of the huge demand for his novels in your own community or elsewhere.

Everything that assures the patronage of the *regular millions* of screen patrons, in addition to bringing in the millions of Mr. White's own following has been embodied in the first

Benjamin B. Hampton Production
of
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

With this all-star cast:

ROY STEWART	MILDRED MANNING
ROBERT McKIM	WILFRED LUCAS
MARY JANE IRVING	GRAHAM PETTIE

"The Westerners" is a great adventure drama; a great romantic drama; a great melodrama; a great comedy drama; a drama of suspense and action. It has more action to the reel than any other picture you have ever booked for your theatre.

W.W. HODKINSON CORPORATION
527 Fifth Avenue New York City
Distributing through PATHE Exchange, Incorporated

Exhibitors Know This Production's Values

Ten big first run theatres had asked by wire how quickly they could have "Sahara" for pre-release before even the first prints had been shipped to the branches.

Before lithographs and accessories had reached the stock shelves of our thirty offices.

Orders have been placed for thousands of copies of the first Hodkinson two-color insert for use as heralds by exhibitors at prices per thousand even larger than the rental that hundreds of exhibitors pay for a motion picture to be shown in their theatres.

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM
in
SAHARA

By C. Gardner Sullivan
Personally Supervised by
Allan Dwan

is the richest production in quality and power as well as the strongest emotional drama of the past twelve months. It has every element and sufficient length to enable you to throw out all surrounding short features and play "Sahara" *alone*.

Incidentally, there isn't a woman or a girl in America who can resist the fascination and the heart-grip of "Sahara."

We refuse to accept a booking or a reservation on "Sahara" until you have *seen* it at the branch office closest to you.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*

we thank the thinking exhibitors and state rights buyers

who have given us the benefit of their advice in selecting the title for a notable photoplay which we will release soon.

The titles suggested, and the number of votes each received, follow:

"THE SOLITARY SIN"	**586**
"THE GREATEST ENEMY"	**197**
"THOU SHALT NOT"	**102**
"IGNORANCE"	**99**
"THE WILD OATS HARVEST"	**45**

We would like to hear from exhibitors who have not yet expressed their choice of one of these titles.

We shall announce shortly the name selected.

The picture will absolutely be one of the box office sensations of the year.

It is a production that everybody will want to see.

It is a production that nobody will ever forget.

It is tremendous in theme and story.

Address
Box 42
Moving Picture
World

If it's good enough to repeat at the Rivoli, New York -

It's good enough to repeat for you-

NAZIMOVA

in

The RED LANTERN

What greater proof do you want of the box office value of this attraction?

METRO

PICTURES CORPORATION

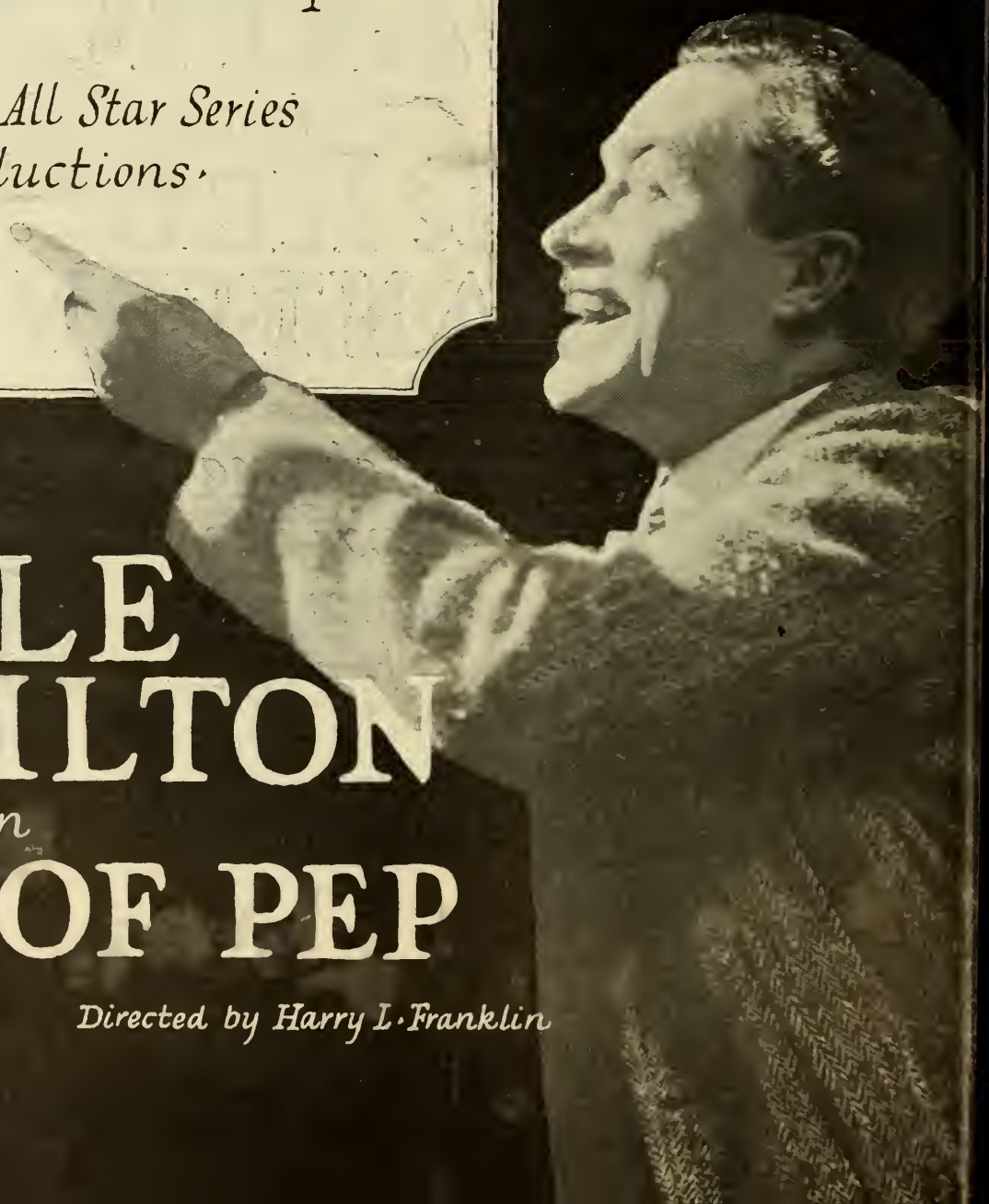
YOU can call it luck or you can call it good management but anyway Jimmy Baxter turns a country upside down and straightens it out with alcohol, in this, a story by Robert F. Hill.

It has romance, atmosphere, action and the charm which has made the reputation of

Metro All Star Series Productions.

Released by
METRO
May 26

Maxwell Karger
Director General



Metro presents

HALE HAMILTON
in
FULL OF PEP

Scenario by A. S. Le Vino. *Directed by Harry L. Franklin*

ROTHAPFEL UNIT PROGRAMME

CRITICS WROTE THESE SIX PAGES OF ADVERTISING

PRAISE AND PREDICTIONS OF SUCCESS GREET FIRST UNIT PROGRAMME FROM S. L. ROTHAPFEL.
—Exhibitor's Trade Review

SAM ROTHAPFEL STARTLES WITH UNIT PROGRAMME

GIVES SILENT DRAMA INNOVATIONS WHICH MARKS NEW EPOCH IN MOVING PICTURES.
—Buffalo Times

NEW IDEAS SHOWN AT RIALTO AND BIG CROWD IS HIGHLY ENTERTAINED.
—N. Y. Evening World

IT MARKS THE MOST INTERESTING DEPARTURE FROM SCREEN PRECEDENT SINCE THE DAYS WHEN THIS SAME SAMUEL ROTHAPFEL TURNED THE OLD TIME "NICKELODEON" INTO THE INSTITUTIONS WE NOW KNOW AS THE

RIVOLI
RIALTO
AND
STRAND

—N. Y. Globe

Mr. Rothapfel has done for the movies what Wagner did for opera; he has coordinated the arts into one harmonious whole.

—Sylvester Rawling of the N. Y. Evening World.

A cracking good sex play, outchambering Robert W. Chambers. The photography and titles are excellent, as is the acting of Grace Darling as the wife. Hugh Thompson is fine as her husband. In fact, it is an all-star cast. . . . . If Lloyd Sheldon can write more stories such as "False Gods," and Mr. Rothapfel and Wallie Van can put them on, exhibitors will be happy indeed, and will extend liberal patronage to the Rothapfel Unit Programme.

—N. Y. Clipper.

"FALSE GODS"

"False Gods" is a powerful drama of gripping tensity. . . . As a whole the "Rothapfel Unit Programme" marks the beginning of a new epoch in the silent drama. It is a daring and stupendous undertaking, showing mastery of detail, combining a wonderful novelty, an intensely gripping drama and a comedy of high class. Its success is assured.

—Buffalo Times.

Personally I liked it tremendously and, after interviewing hastily a number of producers and exhibitors the practical viewpoint I heard was: "It has gone over."

—William A. Johnston of the Motion Picture News.

The most wonderfully artistic interpretation of thought upon the screen that has yet been produced.

—Stuart Gould of the Omaha Bee.

"FALSE GODS"

Judging from the instant response of the large audience to the fine points of the bill, it was evident that none of the "Rothapfel shots" missed fire. . . . . For more than any other influence in the film industry Mr. Rothapfel first taught us what motion picture presentation might mean when aided by real music and art and surrounded by the atmosphere of a dignified theatre.

—N. Y. Globe.

The drama carries a generous amount of suspense, particularly in the last reels, which keeps one at high tension. The story is effectively worked out in detail and is surrounded with a veritable wealth of luxury and lavishness.

In the musical numbers accompanying the feature, Mr. Rothapfel has surpassed anything he has ever done in this connection.

—Exhibitor's Trade Review.

A new idea, the practicability of which was demonstrated at this morning's showing. Success is assured for it. Mr. Rothapfel is to be congratulated on his achievement.

— Leslie Mason of the Exhibitor's Trade Review.

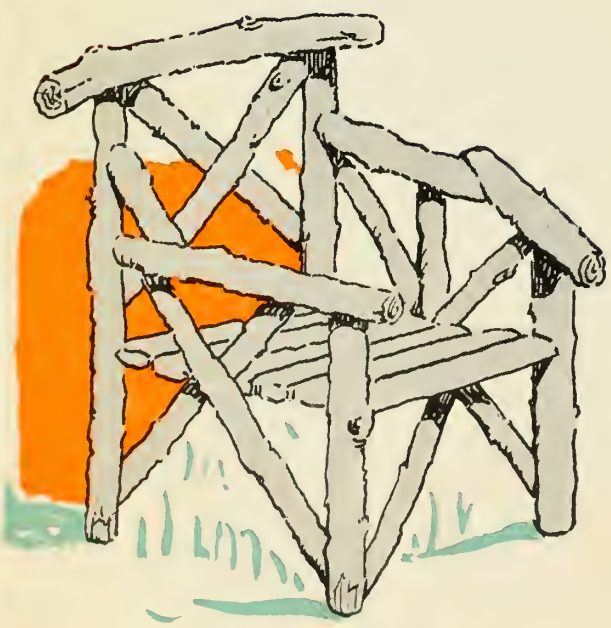
WILD FLOWERS

Rothapfel and superlative are synonymous. The man. His work. A dynamo which sent currents. Currents which electrocuted indifference; Which electrified life for millions in three institutions. And in the countless imitations. Unit, I understand, implies one and unification. Rothapfel will by his Unit join average persons and the arts. Therein lies greatness. Rothapfel and superlative are synonymous. The Unit is a superlatively Rothapfel success.—*S. J. Kaufman of the N. Y. Evening Globe.*

The final comedy was one of the highest class performances ever presented in connection with a program. The consensus of opinion was that the comedy was of equal class with the feature. In fact there was nothing on the program that was not of unusual merit.

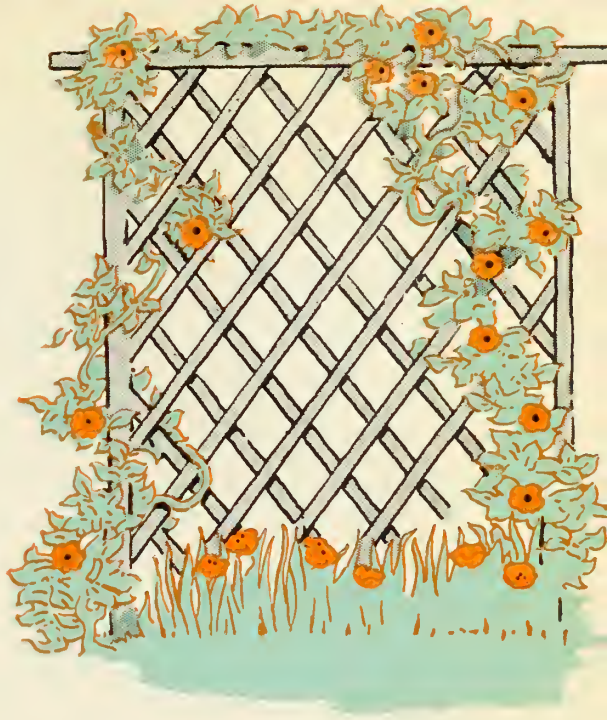
—*N. Y. Times.*

An exquisite comedy, with a touch of mingled daintiness and roguishness which was decidedly captivating and will go well with any audience. There was no mistaking the genuineness of the laughter and applause with which this comedy was received by the crowd. . . If the type can be maintained it will rank high in the library of screen humor.—*Billboard.*



ROTHAPFEL UNIT PROGRAMME

ROTHAPFEL UNIT PROGRAMME



The program calls it a new-idea comedy and it certainly is. We would advise exhibitors in their advance notices to tell no more about this than the fact that it is written by the noted lyricist, George V. Hobart. Here is something that is going to create you a world of word-of-mouth advertising.—*Motion Picture News.*

The George V. Hobart new-idea comedy, "Wild Flowers," is uncommonly amusing. . . . . The direction of this number is excellent. It has alertness, variety of business, brisk action and is dexterously acted by Yvonne Shelton, Templar Saxe, A. J. Herbert, Helen Weer, Walter McEwen and Eugene Acker.—*Moving Picture World*

Mr. Rothapfel, in his first Unit Programme, has demonstrated not only that he has the big idea, but that he possesses the genius for developing it.

—*Portland Daily Press.*

Wonderful Entertainment.

—T. E. Oliphant of the N. Y. Evening Mail.

For downright cleverness, the pictured epigram, "A Thought of Equity," leads the bill. . . . . It is very short, but tells a whole reelful with unexpected humor.—*Moving Picture World.*

There is distinctly a theme—that of the pursuit of happiness running through the series of pictures, and they are blended so perfectly that the effect on the average spectator after the program is completed is that of artistic delight.—*Motion Picture News.*

The conclusion reached is that Mr. Rothapfel has given to the silent drama what the Ziegfield Follies and Passing Shows are to the theatrical world.—*Buffalo Times.*

"The Last Hour" was a novelty prelude presenting music. This depicts the beauty of thought incorporated in the composition of Massenet, whose "Elegie" was used for this picturization and transferred to the screen with telling effect.
—*N. Y. Evening World.*

"THE LAST HOUR"

Booked by

Distributed thru

FRANK G. HALL, President

Certainly!
The Exhibitor who books
"Love's Prisoner"
will find it profitable
"But more than that—
He'll enjoy the unique satisfaction of the real showman who arouses the enthusiasm of his audiences."
"It's a bully photoplay—
Pictures of equal merit are few and far between."
Triangle
Special Presentation
OLIVE THOMAS
IN
"LOVE'S PRISONER"

OLIVE THOMAS *IN*

LOVE'S PRISONER"

Naturally

"THE BIRD"

tested the intellects of the most renowned detectives.

The cunning schemes of the thief were planned through wits sharpened by the keen edge of the instinct for self-preservation.

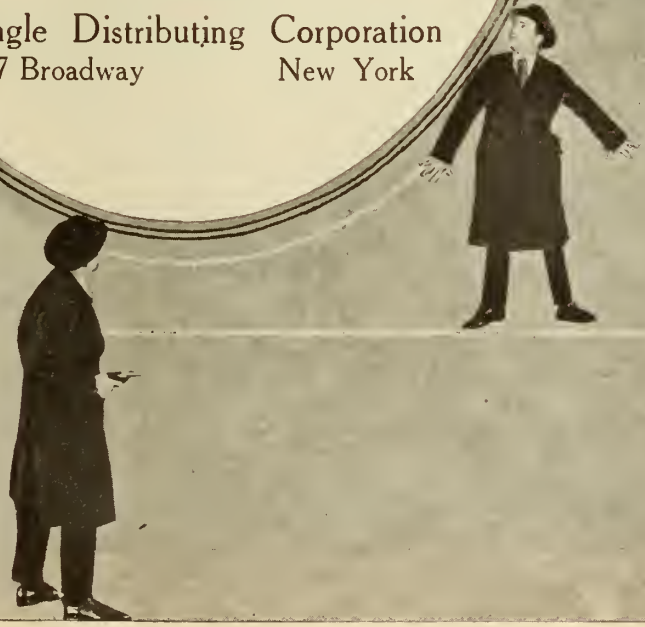
"A pictorial presentation of the force of heredity, stimulated to action by the desire to protect life's unfortunates.

" 'Love's Prisoner' is the sumptuous production of a mystery drama replete with heart interest, presented with one of the screen's most attractive stars.

"A box-office attraction guaranteed to satisfy the crowds of people whom it will attract to your house."

Released June 8th

Triangle Distributing Corporation
1457 Broadway New York



Are many of reputed wealth in destitute circumstances? Why should one thieve to donate to charity? Who was *"the bird"?*

Many were the problems that Jim Garside had to solve. And this adroit detective had never been known to lose his prey.

But when he captured Nancy she became *free.* Free from the bonds of heredity that had led her to yield to the fascinations of thievery. Free from the desires that had destroyed her father. Was this honest thief Garside's prisoner?

Olive Thomas—the heroine of this fascinating story. Her portrayal is a revelation of mystery, the mystery of human weaknesses and strength. "Love's Prisoner" is the story of a little girl who with unfaltering decision combats the very law that has brought swift tragedy to the door of the innocent—and wins.

Released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

Gaumont

ANNOUNCES

the brightest screen feature ever produced

Pictorial LIFE

One wonderful reel of concentrated cleverness each week.

The first issue will be released

June 4, 1919

Book through the best

INDEPENDENT DISTRIBUTORS

These exchanges contracted for **Pictorial Life** before release date:

MAJOR FILMS, INC.,
Boston, Mass.
New England States

REUBEN FILM CORP'N,
New York City
Greater New York, Long Island, Westchester County, and New Jersey north of Trenton

SUPER-FILM ATTRACTIONS, INC.,
Washington, D. C.
Maryland, Delaware, Virginia, and District of Columbia

FIRST NATIONAL EXHIBITORS' EXCHANGE,
Pittsburgh, Pa.
Western Pennsylvania and West Virginia

METROPOLITAN CO.,
Detroit, Mich.
Michigan

STANDARD FILM CORP'N,
St. Louis and Kansas City, Mo.
Missouri and Kansas

CONSOLIDATED FILM CORP'N,
Los Angeles and San Francisco, Cal., and Seattle, Wash.
California, Nevada, Arizona, Oregon, Washington, Idaho and Montana

THEY WILL COME MILES
TO SEE HER
THEDA BARA
IN A THEDA BARA SUPER-PRODUCTION
A WOMAN
THERE WAS
PRODUCED BY WILLIAM FOX
DIRECTED BY J. GORDON EDWARDS
FOX
FILM CORPORATION
A ROMANCE OF THE SOUTH SEAS.
THE ETERNAL QUESTION OF THE
MAN AND THE WOMAN.

YOU'LL HAVE TO SWEEP UP THE MONEY!

EXCEL PICTURES SCORE AGAIN

MADLAINE TRAVERSE

IN THE WILLIAM FOX PRODUCTION

WHEN FATE DECIDES

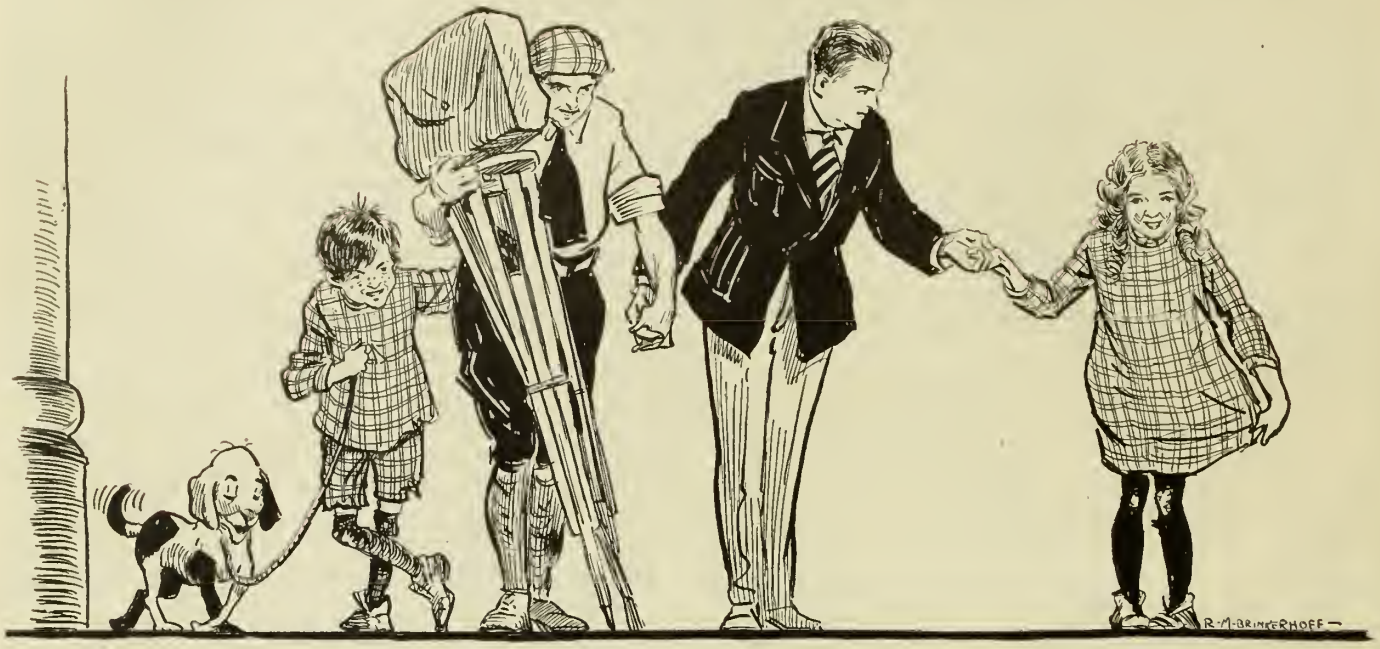
DIRECTION BY HARRY MILLARDE

A STORY OF THE PITFALLS OF A LOVELESS MARRIAGE

FOX
FILM CORPORATION

EVEN BETTER THAN
THE LOVE THAT DARES
YOU KNOW HOW THAT SCORED FOR YOU

Mary Pickford insists that her fellow workers receive their share of the applause.



The Dorg — The Kid — Charles Rosher, Photographer — Marshall Neilan, Director — Mary Pickford

"We thank you all"

WID'S DAILY

Screen Version of "Daddy Long Legs" is a Knock-out. Star Appears at Her Best

Mary Pickford in

"DADDY LONG LEGS"

First National

DIRECTOR.....Marshall Neilan
AUTHOR .....Jean Webster
SCENARIO BY.....Agnes Johnson
CAMERAMAN .....Charles Rosher
AS A WHOLE.....The best Pickford production that has been screened in a long while; has humor and sympathetic appeal.
STORY.....Adaptation of popular stage play offers star big opportunity.
DIRECTION.....Marked by many fine touches which add greatly to the charm of the picture.
PHOTOGRAPHY.....Artistic all through
LIGHTINGS.....Have variety and contribute to the beauty of the film.
CAMERA WORK.....Composition of scenes excellent, long shots on interiors give the impression of depth.
STAR.....Little Mary at her best in a character that touches the heart.
SUPPORT.....Could not well be improved upon, Mahlon Hamilton admirably suited to role of Mary's benefactor.
EXTERIORS.....Many of them decidedly attractive; their effectiveness is increased by artistic photography.
INTERIORS.....Richly furnished when the occasion requires; scenes in orphanage look like the real thing.
DETAIL.....Director Neilan displayed a keen discrimination in his use of close-ups; the picture profits by intimate bits of characterization.
CHARACTER OF STORY.....Wholesome and appealing
LENGTH OF PRODUCTION.....7,200 feet

MOVING PICTURE WORLD

Reviewed by EDWARD WEITZEL

First National's initial Pickford release is by far the best picture Mary has had for many a moon. Showmanship is mixed with every stage of its making and crops out in every detail connected with the transference of Jean Webster's celebrated story and play to the screen.

The comedy is all sure-fire. There is never a dull moment in "Daddy Long Legs." It has just enough sentiment of the right sort to balance the comedy, which is of a thoroughly entertaining character.

Mary Pickford's Finest Acting. Serious interest is put into the story when Judy is sent to college by a mysterious trustee of the orphanage whom the girl has never seen and who never lays eyes on the object of his bounty, until she has changed into a beautiful and accomplished young woman.

MOTION PICTURE NEWS

Reviewed by PETER MILNE

Rest assured that "Daddy Long Legs" is going to score. In fact, it will probably be the same hit in every locality that it was in New York at the Strand. The comedy, and there are at least two straight reels of it at the start, sent the house into shrieks of delight—and the sentimental romance with which the concluding reels are laden brings smiles and tears.

Marshall Neilan directed the picture, and this is a guarantee of original comedy bits.

EXHIBITORS' TRADE REVIEW

Reviewed by HELEN ROCKWELL

"Daddy Long Legs" is 100 per cent irresistible entertainment. The humor is the humor of youth which makes its appeal to youth, whether it be in the child of six or the man of eighty.

EXHIBITORS' HERALD & MOTOGRAPHY

OPINION: "Daddy Long Legs," as a magazine story, delighted many thousands of readers; as a stage play it entertained many thousands more, and now that it has reached the screen, with Mary Pickford in the role of the poor little orphan,

it is safe to say millions of her admirers will receive the whimsical little tale with open arms. The story is one well suited to Miss Pickford and Director Neilan, who has many other successful Pickford plays to his credit, bas handled his material with a view of bringing out all the humor and pathos the tale possesses.

NEW YORK TIMES

Jean Webster's familiar and widely loved "Daddy Long Legs" has come to the screen to give Mary Pickford one of the best parts she has had for a long time. Spectators who filled all the seats and standing room of the Strand for every showing of the picture yesterday and waited packed in the lobby for their turn to go in, testified to the popularity of the story and the star.

Marshall Neilan, who directed the production, has employed his usual skill and taste in setting forth Miss Webster's story with all possible pictorial charm. In fact, considering the work of the director "Daddy Long Legs" ranks high.

Mr. Neilan is one who appreciates the essentially pictorial character of a true photoplay, and be has the ability to show this appreciation in reels of film. In addition, he gives his pictures an individual stamp, especially when touches of humor are permitted, that makes them distinct creations. The chief criticism that might be found with "Daddy Long Legs" as a photoplay is that some one has thought it necessary to pile superfluous words on some of Mr. Neilan's eloquently descriptive pictures.

NEW YORK TRIBUNE

If there be any one who does not care for America's sweetheart let him stay away from the Strand this week, for "Daddy Long Legs" has more of Mary Pickford in it than any picture which she has done in recent years.

There is considerable of Marshall Neilan in it, too. Mr. Neilan's direction is always an apparent and easily recognizable thing. He has a way of allowing the story to go hang while he introduces some quaint, humorous scene which often is enough to lift the whole picture out of the mediocre. We strongly approve of Mr. Neilan and his direction.

NEW YORK HERALD

Miss Mary Pickford never has had a better opportunity to exercise the humorous side of her whimsical personality than as Judy Abbot in "Daddy Long Legs," which was shown at the Strand Theatre. The scenario proved to be a carefully prepared elaboration of Miss Jean Webster's story. In the opening reels Miss Pickford was the terror of the orphan asylum.

NEW YORK WORLD

How would you like to see Mary Pickford play Juliet? She does it—but only for a moment—on the screen in her new photoplay at the Strand Theatre this week. There is a scene from "Romeo and Juliet," as part of some college theatricals, and "Little Mary" appears in that traditional costume of the character that once was the ambition of every young actress.

The effective photography and the humorous touches added to the scenes among the little children in the orphanage, besides the whimsical scene in the bower of Cupid, made it an unusually entertaining photoplay.

THE NEW YORK SUN

Mary Pickford in "Daddy Long Legs" which opened at the Strand yesterday, becomes a Bolshevik. Prunes are the cause of it. As a twelve-year-old Red in an orphan asylum she leads a strike of the other I. W. W.'s which in this case means Infant World Wreckers—against America's staple joke. But a few frowns from the orphanage mistress are enough to Ole Hansonize the rebellious youngsters and make them bury their faces in the dishes.

Miss Pickford gives one of her most diverting performances in many months, and judging by the enjoyment of the audience yesterday is likely to set married couples looking into ash cans for prospective literary celebrities.

THE NEW YORK AMERICAN

The Strand Theatre, like the Rialto, presents a happy combination of an excellent play and a popular star, topping the programme.

Mary Pickford is presented in Jean Webster's play, "Daddy Long Legs." The result is a Pickford appearance that is warranted to add to the star's popularity, and when one considers the infrequency of her appearances in new pictures these past few months, it is mighty important that they be successes.

Ruth Chatterton gave little Judy Abbot to the speaking stage with unforgetable charm, and Miss Pickford has managed to put into the screen girl that same elusive quaintness and appeal that wins instant sympathy from an audience. To suit the best talents of the screen star, the better portion of the play tells of Judy's life at the orphanage, where it would seem that a world full of little folks had been gathered into the telling of the story.

The scenes showing Judy's graduation are again filled with fine photography and direction, while the handling of the character of Daddy Long Legs lends nice mystery and romance.

READ THESE TELEGRAMS

TELEGRAM FROM KUNSKY: May 12, 1919

"Daddy Long Legs" opened yesterday at Adams Theatre. All attendance records broken. Continuing run next week at Washington Theatre. JOHN H. KUNSKY.

TELEGRAM FROM DENVER: May 13, 1919

Rivoli Theatre here seating two thousand just completed. Week's run "Daddy Long Legs." Rivoli considers picture best, most pleasing, the biggest financial success ever shown in Denver. House packed beyond all expectations and records at thirty cents' admission. Arranging return booking. "Daddy" should have been state rights.

FIRST NATIONAL EXHIBITORS' CIRCUIT.

TELEGRAM FROM HIPPODROME THEATRE, CLEVELAND: May 10, 1919

Mary Pickford in "Daddy Long Legs" played to over twenty-six hundred people last night, opening our new theatre. The most wonderful Pickford picture ever made. Fully eighty per cent above her average. Our people wild with comment. You have a knock-out. Makes "Mickey" look like a program picture. Congratulations for its use.

HIPPODROME THEATRE, O. J. SYBERT, Mgr.

TELEGRAM FROM LOUISVILLE, KY.: May 20, 1919

First National Exhibitors' Circuit.
6 and 8 West 48th St., N. Y.

"Daddy Long Legs" opened B. F. Keith's Strand, Louisville, Sunday. Continuous standing room business despite rain. Monday business exceptional. Unusual matinee attendance. Will undoubtedly have record week. Audiences delighted beyond description. Received 'phone calls today extend Owensboro two to four days, Henderson one to three days. More than double previous Pickford runs. Congratulations to Mary Pickford and Marshall Neilan.

BIG FEATURE RIGHTS CORP'N.

Who wouldn't be proud and grateful for such reviews.

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

There never has been and probably

"AUCTION

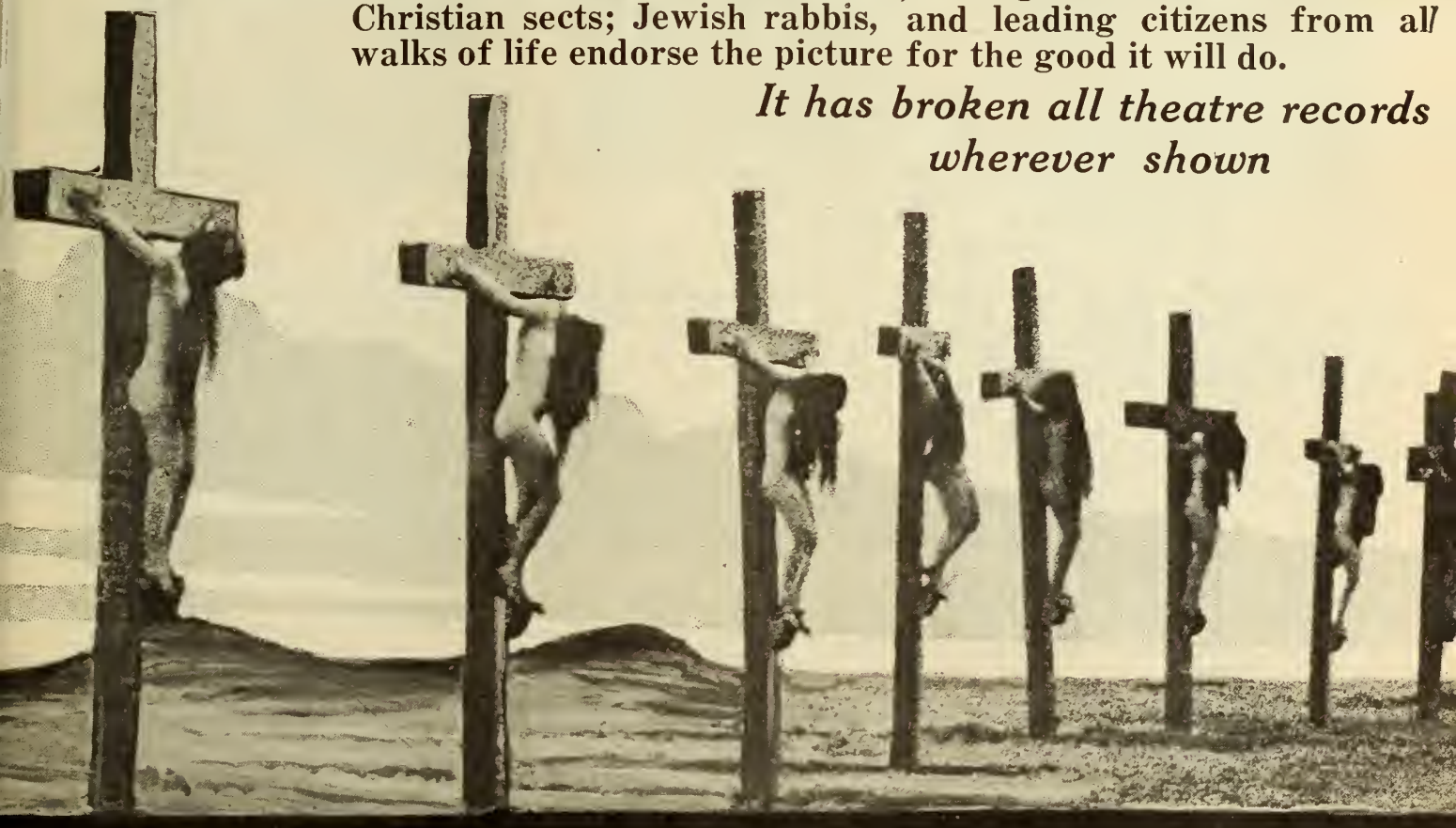
That great 7 Reel

This scene is an enlargement from the film and is presented here to show exhibitors the extraordinary character of the production.

These martyred Armenian women are paying for their Christianity with their lives. Their crucifixion is but the climax of previous sufferings declared by Aurora Mardiganian to be worse than death itself.

The National Board of Censors; Charles W. Elliot, President Emeritus of Harvard University; distinguished churchmen of all Christian sects; Jewish rabbis, and leading citizens from all walks of life endorse the picture for the good it will do.

It has broken all theatre records wherever shown



never will be another Motion Picture like "Ofsouls"

$10.00 Per Seat Picture

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

first national's booking policy

AS an organization owned and controlled by the biggest exhibitors in the world, First National Exhibitors' Circuit's policies and systems of distribution were determined by its members to accomplish:

OPEN BOOKING: Thereby relieving them of the burden of rental contracts for inferior productions forced upon them as the premium for series contracts for star productions they **did want.**

ELIMINATION OF INFERIORITY; by uniting to give to capable stars and producers sufficient latitude, in finances and market independence, to make bigger and better pictures without having their booking opportunities restricted by the system which compelled the strong to carry the weak.

INDEPENDENCE FOR STARS, PRODUCERS AND EXHIBITORS, by inauguraing a system of distribution which places every star and producer strictly on his or her own merits.

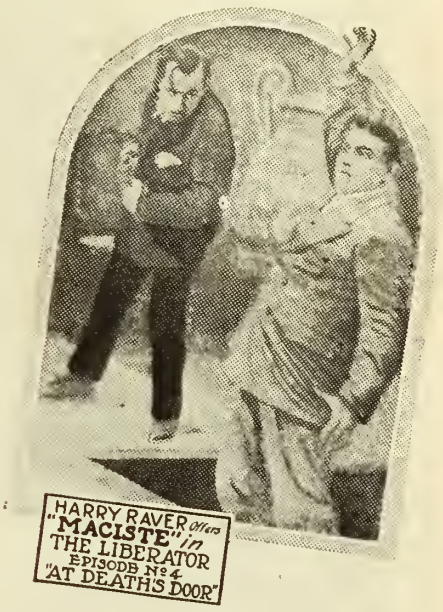
On occasions when it is deemed advisable first to demonstrate to exhibitors the box office value of a star, the "single picture" booking policy is advocated for the first release only, so the exhibitor may decide for himself the advisability of booking the remainder of the series in a single contract.

First National's star series attractions, past, present and future, never have been, and never will be, a burden on exhibitors. The releases of these artists are sought by exhibitors in "star series" contracts. Exhibitors refuse to book one star production, advertise it heavily, play to big business, and then leave open the way to a competitor to annex the next of that star's releases.

This is the only deviation from a practice of "open booking" in the fullest meaning of the phrase. The big specials, such as "My Four Years in Germany," "Tarzan of the Apes," "Auction of Souls," "Italy's Flaming Front," and others, **are** booked on the single picture basis, and independent of any other attractions.

That distinction always will exist in First National. It is the line of equity between safety and danger to exhibitors.

First National Exhibitors' Circuit, Inc.



"MACISTE"-Money Maker

The earning capacity of "MACISTE" is limited only by Theatre Capacity. His two previous productions, "Cabiria" and "The Warrior," have established new records for Big Box Office Returns.

THE LIBERATOR

His new Serial in 12 Episodes is literally Cleaning Up wherever shown, many theatres giving the film Top Position in the billing, using only an average five-reeler to round out the program. No other serial has ever met this test.

FIND YOUR NEAREST EXCHANGE BELOW

And Don't Be Ashamed to Pay a Regular Price for a Sure Fire Drawing Card

NEW YORK
Modern Photoplays
729 Seventh Ave.

CLEVELAND
Standard Film Exchange
Sloan Bldg.

INDIANAPOLIS
Bee Hive Exchange
109 W. Maryland St.

KNOXVILLE
Special Features
609 Market St.

CHICAGO
Bee Hive Exchange
207 S. Wabash Ave.

CINCINNATI
Standard Film Exchange

DETROIT
Standard Film Exchange

BOSTON
Eastern Featuring Film Co.
57 Church St.

PITTSBURGH
Quality Pictures
414 Ferry St.

CHARLOTTE, N. C.
Eltabrau Film Co.
Piedmont Theatre

PHILADELPHIA
20th Century Film Co.
1337 Vine St.

MILWAUKEE
Bee Hive Exchange
174 Second St.

BALTIMORE
Variety Pictures Corp.
412 E. Bates St.

MONTREAL
Harry Pulos
Midway Theatre

REMAINING TERRITORY SELLING

Write for Descriptive Booklet

HARRY RAVER, Inc.

1400 BROADWAY NEW YORK

Champion Heavyweight Boxer of the World

In

"THE CHALLENGE OF CHANCE"

With

ARLINE PRETTY

Directed by Harry Revier

A world known personality, possessing all the drawing qualities that have made famous three of the screen's foremost stars—

The happy-go-lucky smile of an optimist
The rugged, fearless stoicism of a real man
The frank natural simplicity of the "true blue"

This is Willard in life and on the screen! Coming soon to the best theatres in this country, with an avalanche of publicity such as no picture player has ever before known—in a mammoth, spectacular, special production that will be fully worthy of the most exacting requirements of these theatres.

Look up your theatre's largest run, then double the time and reserve it for this picture.

FOR METHOD OF DISTRIBUTION, ADDRESS

Continental Pictures Corporation

Suite 503,
1482 Broadway,
New York

FRED L. WILKE, President

Suit 924,
208 La Salle St.,
Chicago

Has the babe born in poverty equal rights with the lap dog of the millionaire?

PIONEER FILM CORPORATION

OFFERS

THE BOOMERANG

WITH

HENRY B. WALTHALL

FROM NOVEL BY

WM. HAMILTON OSBORNE

PRODUCED BY

NATIONAL FILM CORPORATION OF AMERICA

DIRECTED BY

BERTRAM BRACKEN

State Right Buyers

-//-

Love's old sweet Song—
The cry of Hunger—
The hymn of Greed—
The stern voice of Justice—
make up the deafening Chorus of

THE BOOMERANG!

-//-

Colossal—
Brilliant—
Astounding—
That's All!

-//-

Pioneer Film Corp.
126 West 46th St.
New York

"POPPY COMEDIES"

MACK SWAIN

THE ONLY AND ORIGINAL "AMBROSE"

SURROUNDED BY A BEWITCHING BEVY OF BEWILDERING BEAUTIES
IN TWENTY-SIX SINGLE REEL COMEDIES TO BE RELEASED ONE EVERY WEEK
WHEN A COMEDY IS ANNOUNCED ON THE SCREEN SOME PEOPLE STRAIGHTEN UP & SAY

"NOW TRY AND MAKE ME LAUGH"

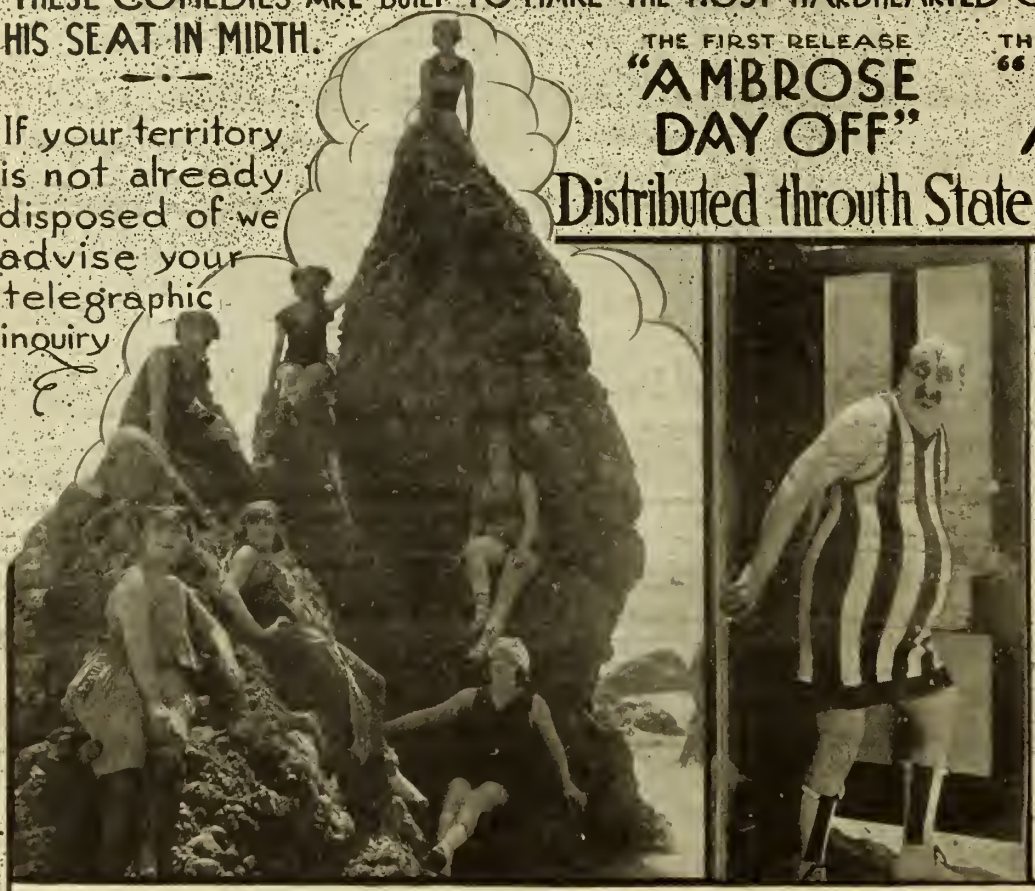
THESE COMEDIES ARE BUILT TO MAKE THE MOST HARDHEARTED GROUCH ROLL OFF HIS SEAT IN MIRTH.

THE FIRST RELEASE
"AMBROSE DAY OFF"

THE SECOND RELEASE
"DADY AMBROSE"

Distributed throuth State Right Exchanges.

If your territory is not already disposed of we advise your telegraphic inquiry



The following Exchanges have contracted for these productions without screen Examination and without looking at a still photograph

West Virginia and Western Pennsylvania: Harvey B. Day, Pittsburgh, Pa.
Western Canada: Amalgamated Film Co., Ltd., Vancouver, B. C.
Northern New Jersey: Aywon Film Corporation, 729 Seventh Avenue, New York City.
New England States: Major Film Corporation, Boston, Mass.
Wisconsin: Mldwest Distributing Co., Milwaukee, Wis.
Eastern Pennsylvania and Southern New Jersey: Twentieth Century Film Co., Philadelphia, Pa.
Delaware, Maryland, Distrlet of Columbia and Virginia: Super Film Attractions, Washington, D. C.
California, Arizona, Nevada, Hawaiian Islands: Peerless Film Serviee, Inc., San Francisco, Cal.
Georgia, Florida, Alabama, Tennessee and South Carolina: Savini Films, Inc., Atlanta, Ga.
Entire World outside of United States, Dominion of Canada and Possessions: J. Frank Brockliss, Inc., New York City.
New York State: Merit Film Exchange, 126 West 46th Street, New York City.

YOU CAN'T GO WRONG WITH US!

THE FROHMAN AMUSEMENT CORPORATION.

William L. Sherrill. President.

310 Times Building New York City

Billie Rhodes

All Roads Lead To Rhodes

Screen's Daintiest Star

"The Lamb and the Lion"

"The story is truly human and appealing and moves with satisfactory rapidity. The appeal is general and should captivate any kind of audience in either the large or small towns. Nothing sensational, but a clean, pleasing entertainment." — *Tom Hamlin, Motion Picture News.*

"Thrills and comedy that strike public favor."—*Exhibitor Comment, Dramatic Mirror.*

"The admirers of Billie, and there are many, will like the picture. It is built for the star and fits. That is what the public will be most interested in knowing.—*Exhibitors Herald.*

AS BOOTS

AS HOOP-LA

"Hoop-La"

"By all the rules of the game, "Hoop-La" should confirm the rights of Billie Rhodes as a star. She is charming in this picture, and her acting is so sincere and convincing that she will undoubtedly make a strong impression on your patrons."—*Exhibitors Herald.*

"If The Girl Of My Dreams" has brought the crowds into your theatre, "Hoop La" should bring them in even larger numbers"—*P. S. Harrison, Motion Picture News.*

"The picture is higb in entertainment values throughout" —*William J. Reilly, Moving Picture World.*

"The Girl of My Dreams"

"It is an entertaining production, founded on a play by Wilbur Nesbit, and tells a pretty little story." —*C. S. Sewel, Moving Picture World.*

"Presenting Billie Rhodes for the first time as a star of a dramatic feature, The Girl of My Dreams registers as a very interesting, well acted and well staged production."—*Exhibitors Herald.*

"Great; patrons pleased Billie Rhodes scored big. An extraordinary comedy. Get it quick before the other fellow." "A real success. Excellent picture, big business for seven days."—*Exhibitors Comment Motion Picture News.*

"The Love Call"

"Billie Rhodes is the star and nothing is demanded of her that she is not equal to."—*Variety*

"The picture has been produced with many satisfying touches and should rank well among the lighter offerings."—*Helen Rockwell, Exhibitors Trade Review.*

"Serves as the best vehicle Billie Rhodes has had since she entered the ring of feature stardom. Western drama with plenty of action."—*Margaret MacDonald, Moving Picture World.*

AS THE KID

AS THE WEED

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

Released by

Robertson-Cole Company

Division of Films

Through

Exhibitors Mutual

HERBERT RAWLINSON
AND
SYLVIA BREAMER
IN

J. STUART BLACKTON'S

A HOUSE DIVIDED

PICTURIZED BY
ANTHONY P. KELLY

Jules W. Redston

FROM RUTH HOLT BOUCICAULT'S FAMOUS NOVEL

THE SUBSTANCE OF HIS HOUSE

(Love, Marriage & Divorce)

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT.

J. Stuart Blackton's

A HOUSE DIVIDED

THIS sensational production—the supreme effort of the great director of big special pictures, J. Stuart Blackton—is now being "booked-up" rapidly by leading Exhibitors in every section of the country. The William Fox theatres and the U.B.O. Circuit will play it immediately.

It is such a powerful story—produced on such a lavish scale—and is so cleverly and artistically photographed—that screen examination results in a booking each time it is submitted to the manager of a high-class house.

You cannot afford to wait before considering this sensational subject for early presentation in your theatre.

RIGHTS CONTROLLED BY
BRITISH-AMERICAN PICTURES FINANCE CORP.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, *President*

"VIRTUOUS MEN"

STARRING E.K. LINCOLN ▪ THE BIG ▪ DIRECTED BY RALPH INCE

STATE-RIGHTS SENSATION

FOUR BIG

OPENINGS LAST WEEK

FOUR BIG

BOX OFFICE CLEAN-UPS

STATE RIGHT BUYERS-GET BUSY

1476 Broadway N.Y. PICTURES Phone-Bryant 3271

EXHIBITORS—STATE RIGHTS BUYERS

READ

WHAT FOUR SATISFIED MANAGERS SAID

AFTER PLAYING

"VIRTUOUS MEN"

IN THEIR THEATRES

Telegram No. 1—Garden Theatre, Paterson, N. J.

Form 1217

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.
Check
Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

1919 MAY 18 PATERSON N J

S L PICTURES

ROOM 1111 1476 B'WAY NYC.

JUST CLOSED RECORD BREAKING WEEK WITH VIRTUOUS MEN GARDEN THEATRE PATERSON PICTURE A KNOCKOUT HAVE ARRANGED FOR A RETURN ENGAGEMENT

JACOB FABIAN

GARDEN THEATRE PATERSON NJ.

NEW JERSEY RIGHTS FOR "VIRTUOUS MEN" OWNED BY

PICTURES

FIRST NATIONAL EXHIBITORS' EXCHANGE OF NEW JERSEY
A. M. FABIAN, Mgr.
729 SEVENTH AVE.
NEW YORK

TELEGRAMS NOS. 2 AND 3

Telegram No. 2—From Grand Theatre, Columbus, Ohio

Form 1217

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.
Check
Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

1919 May 17 AM 5 34

A69D 51 7 EX COLL NL
COLUMBUS O MAY 16

HERBERT LUBIN PRES

S AND L PICTURES 1476 BROADWAY NEW YORK NY

THE NAME VIRTUOUS MEN AROUSES THE CURIOSITY AND THE PICTURE SATISFYS IT HAS ATTRACTED GREATER CROWDS THAN ANY PICTURE IN THEATRE IN TWO YEARS AND I HAVE NEVER HEARD SO MUCH UNIVERSAL FAVORABLE COMMENT VIRTUOUS MEN IS A MONEY MAKER FOR ANY THEATRE

WILL D HARRIS

LESSEE AND MANAGER GRAND THEATRE COLUMBUS OHIO

Telegram No. 3—From H. C. Simeral, Pittsburgh, Pa.

Form 1217

CLASS OF SERVICE DESIRED	
Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No.
Check
Time Filed

Send the following message, subject to the terms on back hereof, which are hereby agreed to

P5BZ FYH 18 COLLECT

COLUMBUS OHIO MAY 16 1919

S L PICTURES,

1476 BROADWAY N.Y.

VIRTUOUS MEN OPENED IN NEWARK OHIO TO-DAY TO CAPACITY BUSINESS

H. C. SIMERAL

CO PARTNER ATTRACTIONS

PITTSBURGH PA

OHIO, WEST VIRGINIA, WESTERN PENNSYLVANIA RIGHTS FOR "VIRTUOUS MEN" OWNED BY

PICTURES

CO-PARTNER ATTRACTIONS
H. C. SIMERAL, Mgr.
BOX 125, EAST LIBERTY, PA.

"VIRTUOUS MEN"

"PACKED 'EM IN" AT
POLI'S MILLION DOLLAR PALACE THEATRE
NEW HAVEN, CONN.

From Palace Theatre, New Haven, Conn.

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

CLASS OF SERVICE DESIRED	
FAST DAY TELEGRAM	
NIGHT TELEGRAM	
NIGHT LETTERGRAM	

THE SENDER MUST MARK AN X OPPOSITE THE CLASS OF SERVICE DESIRED; OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY TELEGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS MESSAGE SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK.

RECEIVER'S NUMBER

CHECK

TIME FILED

SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 1

188 N IH 27 NL 6X

NEW HAVEN CONN MAY 19

S L PICTURES

ROOM 1111 1476 BWAY NYC.

VIRTUOUS MEN PLAYING POLI PALACE THEATRE WITH CAPACITY OF 3400 SOLD STANDING ROOM BOTH AFTERNOON AND EVENING SHOWS

O C EDWARDS

MGR POLI PALACE THEATRE NEWHAVEN CONN

Crowd waiting in front of Poli's Palace Theatre, New Haven, Conn., for opening of "Virtuous Men"

SOME CHOICE TERRITORY STILL OPEN
WRITE—WIRE—PHONE—CALL

ARTHUR H. SAWYER

HERBERT LUBIN

PICTURES

1476 BROADWAY
NEW YORK
Phone Bryant 3271

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

IN HER GREATEST SUCCESS

"TWILIGHT"

THE PICTURE THAT TURNED HUNDREDS AWAY AT EVERY PERFORMANCE AT LOEW'S NEW YORK THEATRE AND CAUSED MARCUS LOEW TO WRITE,

"TWILIGHT" WAS WRITTEN BY TWO GREAT AUTHORS, LOUIS JOSEPH VANCE AND VINGIE E. ROE

DIRECTED BY J. SEARLE DAWLEY

My dear Miss Kenyon:

This is to let you know how pleased our patrons were with your picture "TWILIGHT" at our New York Theatre last Friday.

Very sincerely,

Marcus Loew

WHAT THE CRITICS SAY:-

In "Twilight" Doris Kenyon shows emotional power and acting ability of real strength.—Edward Weitzel in Moving Picture World.

"Twilight" takes rank as a superior attraction, largely attributable to artistry in production and splendid acting.—Exhibitors' Trade Review.

"Twilight" is both pretty and dramatic, an artistic and satisfying production filmed with more than usual care. The forest fire scene is a masterpiece of staging.—Agnes Smith in the Morning Telegraph.

"Twilight" is a delightful offering, thrilling as well as inspiring. You can safely call Doris Kenyon the most beautiful girl on the screen.—P. S. Harrison in Motion Picture News.

NEW YORK CITY, EASTERN NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE ALL OTHER TERRITORIES SOLD DIRECT BY SHERRY SALES FORCE DISTRIBUTED THROUGH FILM CLEARING HOUSE EXCHANGES

WM. L. SHERRY SERVICE 729-7th AVE NEW YORK

WORLD-PICTURES

An APFEL Production

THE MARK OF QUALITY
THAT
GUARANTEES
FULL ENTERTAINMENT
AND BOX-OFFICE VALUE

FIRST RELEASE

"PHIL-FOR-SHORT"

STARRING

EVELYN GREELEY

"EVERYBODY'S BUSINESS"

SEE PAGES 1385, 1387, 1389, 1391.

MAYBE YOU CAN GET FURTHER INFORMATION FROM

W. H. PRODUCTIONS CO.
71 West 23rd Street, New York

TO CONTENTS

Advertising Aids and Reviews.....1379
Advertising for Exhibitors.....1353
Among Independent Producers.....1375
Arbuckle, Maclyn, Selects Studio Site in San Antonio.....1312
Associates Honor Rochester Men.....1315
"Auction of Souls" (First National).....1379

Baltimore Houses Aid in Good Work.....1368
Bars Religious Subjects on Sundays.....1316
"Big Four" to Circulate Own Films.....1340
Big "U" Exchange Holds Dinner.....1332
Box Office Benefits in "Sahara".....1371
Brothers of Frank Hall Arrive with 78th Division.....1350
Brookline Rejects Idea of Picture Theatre in Town.....1320
"Broken Blossoms" Full of Beauty.....1321
Buck Bill Opponents Are Heckled.....1320
Burgan's Team Wins the Big Record.....1362

Canadian Showmen Hold Business Meet....1332
"Castles in the Air" (Metro).....1383
Chaplin, Syd, Returns to the Screen.....1320
Chicago News Letter.....1337
Coast Raises $1,773,450 for Loan.....1320
Cook, George, Lithographer Pioneer, Dies..1313
Crandall Sounds Warning on Tax.....1328

Davis, Edward, Was at One Time a Western Minister.....1328
Detroit Has Best Censored Films, Says Police Sergeant.....1312
Dinner to Sunday Movie Champions Will Sparkle.....1340
Dr. Garr Starts on Little Trip of Ten Years or So.....1311

Elks and Uncle Sam Aid in Reaching Maimed Men.....1346
Exclusive Boston Theatre Shies at 1916 Rolls Royce.....1316
Exhibitors and Exchangemen Dine.....1331
Export Figures Climbing Steadily.....1315

"Fallen Idol, A" (Fox).....1387
Famous Players Sales Heads Dined.....1345
Famous Actress Seen in "Love and the Woman".....1343
Farnum, Franklin, Reappears in Films.....1344
Film Companies Take Queer Names.....1346
For Exploiting "Love's Prisoner".....1373
Form $3,000,000 Company in London.....1315
Form Organization in Cincinnati.....1311

Geleng Startles Cameramen with His Night Panorama.....1351
"Girl Next Door" (Paramount).....1385
Godsol Is Congratulated on His Full Vindication.....1330
Goldwyn Announces Its Middle Europe Contracts.....1311
Goldwyn Opens Two More Exchanges.....1350
Green, Dorothy, to Star in Series of World Pictures.....1330

Hackensack Has Too Many Theatres for Population.....1336
Hall Leases Park Theatre for the Summer Season.....1316
"His Debt" (Robertson-Cole).....1391
Hodkinson Forces Are Growing Fast.....1348
"Home Town Girl, The" (Paramount).....1393
How Kewpie Dolls Helped Advertise "Cannibals" Film.....1346
How Granlund Answered Thomas.....1349
How Exhibitor Passed Word About "Our Teddy".....1336
Hulsey's Theatre Will Be Some House.....1361
"Hushed Hour" Opens to Big Detroit Business.....1352

"I'll Get Him Yet" (Paramount).....1381
Illinois All Set for Convention.....1337
Ince, Thomas, to Present New Stars.....1316

Jamestown City Fathers Split Over Sunday Opening.....1339
Jans Put Some Jazz in Jersey.....1319

Kline, Harry, Appointed Big "U" Production Head.....1311

Le Guere, George, Signed by Bacon as Leading Man.....1351
"Lion's Den, The" (Metro).....1389
Lewiston Pulpit Now Home of Moving Picture Screen.....1342
List of Current Film Release Dates,
"Little Diplomat, The" (Pathe-Diando)....1395
1398, 1400, 1402, 1404
Live News from Everywhere.....1361
London, the World's Film Bourse?.....1341
Lorimore Reviews Australian Work.....1342
Love, Montagu, Creates Most Intricate Makeup.....1352

Makes Ice Cream Parlor Part of Movie Theatre.....1344
Marietta's New Hippodrome Opens.....1365
Meighan, Thomas, Engaged by Famous Players.....1342
Metcalfe Will Be Prepared for Rush.....1364
Mexican Border Towns See Boom After July 1.....1311
Miami Valley League to Move Into Larger Quarters.....1312
Minneapolis Film Board Denies Rumors....1367
More Film Firms Join National Association.1343
Multnomah Company to Make Films in Portland.....1312
Music Cues.....1359

New England Theatres Doing Well.....1347
New Universal Policy Announced.....1323
New York Builds Up in the Millions.....1348
News of Los Angeles and Vicinity.....1333

"One Week of Life" (Goldwyn).....1389
Ohio Legislature Fails to Pass Sunday Picture Bill.....1351

Personal and Otherwise.....1327
Police Testify for Sunday Shows.....1339
Producers' and Distributors' News.....1378
Projection Department.....1356
Put on Two Chaplins and Shut Box Office for Hour.....1344

Rambles 'Round Filmtown.....1324
"Red Head" (Select).....1383
Rembusch Enterprises Buy Martinsville Blackstone.....1347
Reviews and Advertising Aids.....1379
Richmond Plans Splendid Reception for Leah Baird.....1342
Rothacker Again Wins Commendation on Prints.....1342
"Rogue's Romance, A" (Vitagraph).....1397
Rubbernecking in Filmland.....1329
"Rustling a Bride" (Paramount).....1381

S-L Issuing Record Size Book on "Virtuous Men".....1347
Selznick Takes Big Insurance on O'Brien...1311
Sherry Appoints Many New Local Representatives.....1322
"Sleeping Lion, The" (Universal).....1393
Started Theatre with $70 and Sold Soon for $5,000.....1351
Strike Tied Up Winnipeg Theatres.....1366
Southern Theatre Men to Meet June 15...1312
Sunday Law Hits Bathing Beauties.....1328
Supply Business Booms in Northwest.....1370
Success Marks First Picture Forum.....1340

Tells Why American Film Fails to Lead in Mexico.....1351
Third Degree Is Widely Booked.....1351
Thirteen Best Comedies for Summer.....1352
To Make Big Serial Here and Abroad.....1344
To Show Vitagraph South of Line.....1336
Two Names on Sign Did More Than Money.1318

"Virtuous Wives" Made Clean Sweep in Irvine.....1350

Washington Houses Increase Traffic.....1363
Williams Flays "Single Pictures".....1317
"Words and Music by" (Fox).....1387

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.....1406
Speer Carbon Co.....1403

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co.....1397
Argus Lamp & Appliance Co.....1393
Hertner Elec. Co.....1393
Porter, B. F.....1403
Reynolds Elec. Co.....1397
Typhoon Fan Co.....1395
Universal Motor Co.....1397

LENS MFRS.
Bausch & Lomb Opt. Co.....1406

MFRS. OF INDUSTRIAL PICTURES.
Empire City Film Laboratories.....1405
Erhograph Co.....1405
Film Developing Corp.....1401
Rothacker Film Mfg. Co.....1403

MFRS. OF MOVING PICTURES.
American Film Co.....1254
Box 12, care M. P. World.....1284
Brooks Printing Co.....Colored Insert
Continental Pictures Corp.....1300
Essanay Film Mfg. Co.....1255
Famous Players-Lasky Corp.....1265-68
First National Exhibitors' Circuit, Inc..1292-96
Fox Film Corp.....1298-99
Frohman Amusement Co.....1302
Gaumont Co.....1291
Goldwyn Pictures Corp.....1272-78
Hodkinson, W. W., Corp.....1281-83
Independent Sales Corp.....Colored Inserts
Jans Distributing Corp.....1271
Jewel Productions, Inc.....1256-59
Lloyd Carleton Productions.....1280
Metro Pictures Corp.....1285-86
Pathe Exchange, Inc.....Colored Insert
Pioneer Film Corp.....1301, 1405
Raver, Harry.....1297
Robertson-Cole Co.....Colored Insert
Rothapfel Productions.....Colored Insert
S-L Pictures.....1303-06
Select Pictures Corp.....Colored Insert
Selznick Pictures Corp.....Colored Insert
Sherry, Wm. L.....1307
Tippett Productions, J. D.....1279
Triangle Distributing Corp.....1287-90
Universal Film Mfg. Co.....1260-64
Vitagraph Co.....1269
Warner Brothers.....1270
World Film Corp.....1308

MISCELLANEOUS.
Automatic Reel Co.....1405
Automatic T. S. & C. R. Co.....1405
Bioscope, The.....1393
Classified Page.....1401
Cinema, The.....1397
Eastman Kodak Co.....1403
Isaacs, Clifton.....1401
Kinsila, E. B.....1403
La Cinematografia Italiana.....1403
M. P. Directory Co.....1395
Moore, Wm. N.....1395
National Elec. Ticket Reg. Co.....1393
National Ticket Co.....1397
Williams, A. F.....1397

MOVING PICTURE CAMERAS.
M. P. Apparatus Co.....1406

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co.....1393
Professional School of Picture Playing....1393

LOBBY DISPLAYS.
Newman Mfg. Co.....1397

PROJECTION MACHINE MFRS.
Master Machine Tool Co.....1399
Power, Nicholas, Co.....1408
Precision Machine Co.....1407

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1397
Minusa Cine Screen Co.....1401

MOVING PICTURE WORLD

Founded by J. P. CHALMERS in 1907

FORM ORGANIZATION IN CINCINNATI

Body to Work with Old League—Seifert's Speech Arouses Great Interest—To Combat Music Tax

A NEW organization composed of Cincinnati exhibitors was formed at a meeting held May 15 at the Palace Hotel. The body is to be known as the Greater Cincinnati Motion Picture Exhibitors' Association, and will include in its membership all of the prominent exhibitors of Cincinnati, as well as those of Norwood, Ohio, a suburb, and the over-the-river cities of Covington, Newport, Bellevue, Dayton, and other smaller Kentucky towns. The new association will work in conjunction with the old exhibitors' league, which is affiliated with the Cincinnati Chamber of Commerce. The meeting was largely attended and much enthusiasm was manifested.

J. A. Streitelmeier acted as temporary chairman and appointed a committee on organization, which is to report at a meeting to be held at an early date, at which a permanent organization will be effected and officers elected. The committee consists of J. A. Ackerman, Henry Levy, Otto Luedeking, George Talbot, Dr. Otto Dieckmann, Thomas Reilly and Frank W. Huss.

Seifert's Speech Arouses Interest.

John Seifert, of Dayton, president of the Miami Valley Exhibitors' Association, aroused great interest by his splendid address on "One Hundred Per Cent. Organization," in which he called attention to the many benefits to be derived from a strong organization and co-operation among the exhibitors. He outlined the work of his own organization and gave many pointers which will be of much value in the work of forming the local association. He declared that much can be accomplished by united action for the uplift of the business, which would be impossible of accomplishment through individual effort, no matter how able.

G. T. Kinzler, secretary of the Miami Valley Association, also addressed the meeting along the same lines and urged the advisability of the exhibitors getting together and sticking together in their efforts to better the trade in general. One of the subjects discussed at the meeting was the efforts being made by a number of the Eastern music publishing houses to enforce the ruling requiring the picture theatres to pay a tax on the music used during their performances. Plans were made to combat this ruling, and it is the general opinion of Cincinnati picture men that, by confining their incidental music to that published by houses which do not exact this royalty, the whole plan can be defeated. This effort would be useless, it is stated, without united action and this matter had a marked bearing in influencing the organization of this association at the present time.

Dr. Garr Starts on Little Trip of Ten Years or So

WHEN the "heathen in his blindness bows down to wood and stone," a Dallas, Texas, minister —cameraman—is going to be on hand to film him and reform him.

Driving a flivver the Rev. A. G. Garr, Adventist minister, has set forth on a world's tour which will carry him to places where the gospel has never been preached and no camera has ever clicked. His chief luggage is a moving picture camera.

"I am going to places in China, the Fiji Islands, the backwoods of Australia, and the jungles of darkest Africa," declares Dr. Garr. "I am going to preach the gospel and take moving pictures of the heathen worshipping their idols before conversion and then picture them when they have accepted Christianity."

Dr. Garr expects to be gone for a matter of ten years or so.

Harry Kline Appointed Big "U" Production Head

CARL LAEMMLE, president of the Universal company, announces the engagement of Harry Kline, formerly general manager of the Globe Theatre and general representative of Charles Dillingham, to be the production manager of Universal City, Cal.

After spending several days at the home office of the Universal on Broadway, Mr. Kline left for the big U studios, Wednesday, May 14. Before leaving for the West coast, Mr. Kline stated that he believed the outlook for motion picture prosperity has never been better.

Vermont Likes Sunday Shows.

The success of the showing of motion pictures in Vermont on Sundays has been met with great favor. There has not been a complaint from any local community since the Sunday picture law went into effect. The exhibition of motion pictures previously had been prevented under an old "blue law" of the state which was placed on the statute books in 1878.

Goldwyn Announces Its Middle Europe Contracts

THE Goldwyn Pictures Corporation, which some weeks ago made the first announcement of post-bellum European expansion with the signing of the peace treaty at Paris, now announces that exhibitors in Germany, Austria, Hungary, Czechoslovakia, Jugoslavia, Poland, and in fact all countries that were cut off from distribution, have definitely contracted for the showing of the entire output of Goldwyn Pictures up to September, 1919. Showings will start with the signing of the treaty. This means that every Goldwyn picture that has been made will now be sold in bulk to hundreds of European exhibitors.

With regard to this spread in distribution, Arthur Ziehm, foreign sales manager of Goldwyn, has a statement to make. "Within the three years of their existence," says Mr. Ziehm, "Goldwyn Pictures have managed practically to cover the world. In all the countries of the globe, save Russia and the Balkan states, Goldwyn Pictures are shown in abundance."

Mexican Border Towns See Boom After July 1

TOWNS along the Texas border, especially the smaller ones, expect a tremendous boom if the United States climbs on the water wagon July 1. Crowds of people seeking after hard liquor and other outdoor amusements are expected to visit the Rio Grande towns for daily trips across the international bridges. The Mexican state of Sonora, where prohibition has been effective for a year or more, prudently has voted wet in anticipation of the advent of delegations of parched throated pilgrims. The Government now issues cards whereby the border can be crossed without the use of a formal passport.

The Mexican cities are preparing to give the thirsty visitors everything they have got from horse racing and cockfighting to cold beer and tequila. Many moving picture theatres will be opened at various Mexican border cities, most of which are planning to go into the pleasure resort business on a wholesale scale.

Selznick Takes Big Insurance on O'Brien

LEWIS J. SELZNICK announces that he has had Eugene O'Brien insured for $1,000,000, this being the first instance in which a producer has protected himself by placing "limit insurance" on a male star. H. B. Rosen, the agent in the transaction, said that the company is writing its limit on Eugene O'Brien's life, and that several have already issued policies for one hundred thousand dollars each, toward the aggregate total, which will reach one million dollars.

O'Brien's first screen appearance was under the Select banner with Norma Talmadge, with whom he appeared in eight productions. His first Selnick picture will be entitled "The Perfect Lover."

NATIONAL EXHIBITORS MEET JUNE 25

THE annual convention of the Motion Picture Exhibitors of America will be held this year on Wednesday and Thursday, June 25 and 26, at St. Louis, Mo. The headquarters for the convention will be the Hotel Statler. It is important to note the change from the originally scheduled date of June 11 and 12.

According to National Secretary Frank Rembusch and Hector Pasmezoglu, chairman of the convention committee, Missouri is going to live up to its reputation as the "Show Me State." St. Louis merely wants the exhibitors to "Show up," and it will joyfully undertake to "Show them."

There will be entertainment to make the session "worth while," according to the plans of the committee, but the convention will be devoted exclusively to the problems of the industry as they affect the exhibitor. Any one with an idea of special benefit to the welfare of the exhibitor will be welcome to present it. The officials of the convention, however, do not intend to have the ideas limited to those which arise out of floor discussion, but promise several big surprises themselves.

The tide of prosperity which is sweeping through the entire industry at the present time is expected to flood St. Louis with a record number of exhibitors on June 25 and 26. St. Louis can be reached from any point in the South or East in less than a day's time. A special train is being organized to run from New York and pick up exhibitors all along the line.

Exhibitors all over the country have been doing excellent organization work locally and this convention will not only provide a medium for the interchange of ideas, but will also present an opportunity for the amalgamation of beneficial policies into a strong national program.

Any details desired may be secured from Frank Rembusch, 1109 I. O. O. F. Building, Indianapolis, or from Hector Pasmezoglu, 302 Chestnut street, St. Louis.

Miami Valley League to Move Into Larger Quarters

ACCORDING to an announcement made by John Seifert, president of the Miami Valley Exhibitor's League, with headquarters in Dayton, that organization will move into larger quarters in June. Mr. Seifert stated that the present room in the Rauh Building was altogether too small for the league.

A suite of four rooms will be rented in the Lindsey Building, and permanent headquarters established there. A girl clerk will be at the league rooms all day.

Mr. Seifert also stated that all supplies for the members of the league would be bought direct from the manufacturers and sold to the members at cost plus a small margin to take care of the shipping expenses and incidentals. Mr. Seifert and George Oxrider, manager of the Maple Theatre, went to Chicago Saturday, May 17, to see about the purchase of music rolls by the league, which would in turn be sold to the members at cost.

Detroit Has Best Censored Films Says Police Sergeant

THAT pictures are better censored in Detroit than in any other city in the country and that films so censored are adopted by the rest of the state were concluding statements made by Sergeant Lester Potter, Detroit police censor, in an address strongly opposing state censorship given before the Women's Citizens' League at the Hotel Statler, May 14.

Mr. Potter, whose experience on the force extends back some fourteen years, four of which have been given entirely to censorship work, explained that picture censorship has resulted in eliminating entirely from films shown in Detroit everything tending to illustrate the technique of crimes. With 400 films on an average shown weekly in Detroit to probably 170,000 persons a day or 1,000,000 a week, Mr. Potter advanced the opinion that practically every little wrongdoing could be traced to the lure of the movies.

State censorship, he explained, would provoke endless litigation with film concerns and Detroit would have no recourse in case objectionable films were passed by a state board.

Southeastern Theatre Men to Meet June 15

A MEETING of the newly organized Southeastern Theatre Managers' Association had been called for Sunday, June 15, in Atlanta, and it is expected that at least 500 leading exhibitors of the territory will be in attendance.

A total of 151 motion picture theatres in several south-Atlantic states are represented in the organization, which was founded at a meeting held in Atlanta on April 13. The object of the association is the betterment of conditions in the exhibiting field through co-operative effort. Several important matters requiring action will be passed upon at the coming convention, and it is predicted that the membership of the body will be materially increased.

Among the prominent and progressive exhibitors who are officers of the Southeastern Theatre Managers' Association, most of whom were active spirits in the preliminary work which resulted in the formation of what promises to be the first live organization of its kind in this section, are Willard C. Patterson, Criterion theatre, Atlanta, president; Percy W. Wells, Wells Amusement Company, Norfolk, vice-president; Hugh L. Cardoza, manager of the local Wells' houses, treasurer; and B. Lee Smith, manager of William Oldknow's Tudor theatre, Atlanta, secretary.

On the Exchange Board are Edward A. Schiller, Southern manager of the Loew interests; chairman; George C. Werner, Columbia, S. C.; Walter Bracken, Bainbridge, Ga.; Joseph Burton, Toccoa, Ga.; W. S. Mudd, Birmingham, Ala.; Frank J. Hiller, Augusta, Ga.; and E. L. Stringer, Marietta, Ga.

Multnomah Company to Make Films in Portland

A NEW film company has been started in Portland, Ore., primarily for the purpose of filming the historical Western epic, the Whitman massacre, but eventually to produce dramas with Oregon's scenery as a background.

The name of the company is the Multnomah Film Corporation, and the studio is that of the American Lifeograph Company at Thirty-third and Halsey streets. Those connected with the enterprise are Raymond Wells, director; Jean Hersholt, assistant director and Louis Moomaw, cameraman. Jean Hersholt has been working with Triangle for the past two years, and came direct from the California city to Portland. Louis Moomaw has a good reputation as a cameraman, having been with Burton Holmes and Paramount in Chicago. He photographed and directed "Where Cowboy Is King" here several years ago.

The studio of the company is well equipped with up-to-date lighting facilities and printing equipment. For the first picture a replica of the old Whitman mission has been erected at Troutdale, near Portland, and a tribe of Indians has been brought down from the reservation at Pendleton to work in the picture. Eva Emery Dye, author of "The Bridge of the Gods," and an authority on Indian manners and customs, has been engaged to supervise the settings.

Maclyn Arbuckle Selects Studio Site in San Antonio

MACLYN ARBUCKLE entertained a party of Dallas business men when they visited San Antonio early in May. He is making much progress in arranging the work of the San Antonio Moving Pictures Corporation, a $450,000 concern, the stock of which already has been fully subscribed by San Antonio business men who want to make their city a second Los Angeles, so far as picture production is concerned.

"We have selected ideal studio headquarters in an abandoned beer garden," Mr. Arbuckle says. "I hunted carefully all round the place, but empties were all I could discover."

Mr. Arbuckle says the light conditions in San Antonio make it ideal for taking pictures. Companies can work from early morning until 8 o'clock at night. The quaint scenery, varying from Spanish mission to that of the sage brush, hills and cactus suitable for Western films also is ideal for film production. The coast is only a few hours run distance, where marine views can be secured if wanted.

Mr. Arbuckle says that he has an ambitious program scheduled for the company, including a filming of "The Round Up." He told his Dallas friends that Texas is his native state, and that he intends to stay there. He was born on the Arbuckle Ranch, where the Dallas Brewery now stands.

ASSOCIATES HONOR ROCHESTER MEN

State Vice President Calihan and Local President Salyerds Banqueted by New York State Exhibitors— Toastmaster McInerney Summons All to Keep Faith

By L. B. Skeffington

PRIMARILY in honor of two of their fellow-showmen, but on the whole a general good time for all concerned, the banquet staged by the Rochester moving picture theatre managers at the Elks Clubs on Tuesday night will linger long in the memories of those who were privileged to be present. Banquets and the like are nothing new in the lives of Rochester exhibitors, but never before has that city been the scene of such an enthusiastic rally of the film clans. A success from every point of view, the banquet was typical of the whole-hearted unanimity which prevails in the ranks of the Rochester exhibitors.

Elated over the enactment of the law legalizing moving picture shows on Sundays, the banquet was the tribute of the exhibitors to two of their leaders, William A. Calihan and Irving M. Salyerds. Both of these men did valiant service in the long, hard campaign that crystalized in the passing of the law, so it was fitting that they were the honor guests at the banquet. Mr. Calihan is manager of the Regent Theatre and vice-president of the Motion Picture Exhibitors' League of New York State, and Mr. Salyerds is manager of the Lyndhurst Theatre and president of the Rochester branch of the league.

Attendance Is 100 Per Cent.

In order that the attendance of local theatremen might be 100 per cent., the hour for the commencement of the festivities was set at 11 p. m., with no particular time scheduled for the finale. From the start things went well. Fun and good cheer prevailed in an abundant liberality, real food was served in large man-sized portions, the air was fogged with the incense of fragrant smoke, while the music from several theatres lulled even the sterner beings into a sense of brotherly interest in everybody else.

When the vaudeville artists did their turns the assemblage forgot to be critical as theatremen are apt to be and applauded heartily, just as they like to see their patrons do. And so it went, with not a discordant note to mar the pleasure of the party.

Erwin J. W. Huber, managing editor and treasurer of The Pictureplay News and chairman of the banquet committee, started things going by calling the gathering to order. He dwelt on the power of the screens represented by those present and said that they had been successful in securing Sunday legislation and having something to celebrate because the power of the screen had been organized. He said it was only recently that the exhibitors had awakened to the latent power in their keeping, a power which he likened to that of the press.

Greenstone Welcomes Visitors.

Mr. Huber introduced Jules Greenstone, manager of the Empire Theatre and vice-president of the Rochester exhibitors, who welcomed the visiting exhibitors, film men, exchange managers, lawmakers and city officials. After assuring them it was the desire of the committee that every one feel at home and have a good time, he said that he was prepared to guarantee they would. Introducing John J. McInerney as toastmaster, Mr. Greenstone said that the mere presence of "Mac" was sufficient evidence that lively doings were in order under the direction of this livest of live wires.

Mr. McInerney assumed his duties as toastmaster in a way that has made him famous across the state. It is a matter of common knowledge that when he was in the legislature and in the years immediately following he was in such demand as a toastmaster that many organizations would fix the dates of their banquets upon his convenience. He does not toastmast quite so much now, principally because he has been too busy doing war work, being chairman of the Four-Minute Men, and because he is busy with the many affairs that come to a brilliant attorney of state-wide repute. For one thing he is general counsel for the Motion Picture Exhibitors' League of New York State, and he is so interested in the work of the league that he devotes a great deal of time and energy to it. When the campaign was on in Albany he was on the job and fighting every moment.

Appeals for Clean Screens.

A brilliant wit, an orator unexcelled, with a rich, full voice slightly suggestive of the Irish in his name, Mr. McInerney lived up to every promise that Mr. Greenstone made for him. In a way that impressed his hearers deeply, he told why he was a movie fan, why he went to church on Sunday, but still was in favor of Sunday shows, and why he believed that the recent organization of exhibitors had welded them into a body that could and would be to their own great advantage.

The speaker made an appeal to all exhibitors to clean up their screens and their advertising matter, keeping their houses and everything relating to them morally clean and pure, so that there never could be any grounds on which alleged reformers could make a stand. In the course of his remarks he sounded a warning that the time was coming when the exhibitors would dictate to the producer and the manufacturer, instead of them dictating to the exhibitor. Saying that the theatre man best knew the needs of his patron, the ultimate consumer of films, he said that the exhibitor was in a position where the responsibility for clean or unclean pictures rested with him and not with the maker, who only made what he could sell—what the exhibitor would buy.

Salacious Pictures Won't Win.

"Clean pictures mean movie attendance in production quantity," said Mr. McInerney. "Salacious pictures mean a peakload capacity one week and depressed attendance for several weeks. Lurid advertising, often more salacious than the picture itself, may attract morbid-minded men and women, but it must be remembered that they are in a great minority in the community and the clean-minded men, women and children are in the great wholesome majority.

"Picture shows should be conducted so that the parent may not find it necessary to investigate and then give consent to family theatre-going. The father

William A. Calihan
Vice-president New York State Exhibitors' League.

Irving M. Salyerds
President Rochester Exhibitors' League.

may be too busy. He may be out of town or he may not be sure of the worth of the picture, and in those weeks the theatre suffers lean attendance, whereas continuous cleanly pictures would cause him to relax vigilance knowing that at all times the screen was a fit exhibition for everyone in his family.

Growth Depends on Exhibitor Judgment.

"If the foregoing be true, then the box office should be a good censor, but that censorship must be spread over fifty-two weaks in each year instead of being considered in the sole week when a picture of passion is displayed. Heretofore the producer has dictated what the exhibitor shall show. As the Motion Picture Exhibitors' League of New York State grows in strength, we shall be able to dictate to the producer the quality of pictures which we shall show. The exhibitor is closer to the public than the producer and is more responsible to the public than the producer and he, therefore, is the fittest to make selection,and on his unerring good judgment depends the future growth of the picture play.

"The Legislature of the State of New York and the Governor of the State, realizing that upon the exhibitor rests the purity of the screen, enacted and made into law the bill permitting pictures on Sunday. The law permits local authorities thereafter to determine whether or not those pictures should continue to be shown or whether they should be prohibited. Producers, year after year, had made sporadic efforts at Albany to obtain this first great invasion of the 'blue laws,' but they ignominiously failed each and every year because their responsibility was not readily traceable; they were too far removed from the public; they were out of touch with public demands and so were unsuccessful.

Exhibitors Must Keep the Faith.

"The moving picture men must keep the faith reposed in them by the Governor and the Legislature. They must see to it that the producer sells that which is clean and if he does not, that they will not buy his unclean wares. Shelf-worn products create no dividends and the producer must have dividends or he ceases to exist. Eternal vigilance then is the life and progress of the movie. Therefore, I adjure you to be vigilant."

When Mr. McInerney introduced Mr. Calihan, the latter was greeted with a vigorous outburst of applause that showed the depth of the esteem in which he is held, not only by his fellow-showmen of Rochester, but by the showmen in the various communities of the state represented at the dinner. In a clear and forceful manner Mr. Calihan exhorted his hearers to take heed of the times and to "keep the faith" as outlined by Mr. McInerney.

Exhibitors Take Standing Pledge.

"Will you keep the faith, or will you not?" challenged Mr. Calihan. "Will you show that you are worthy of the trust reposed in you by the Governor and the Legislature of the great state of New York? Rochester exhibitors are here tonight in force. I ask a rising vote on the question of whether or not you will keep the faith?" The question was put by Mr. McInerney and as a result every Rochester exhibitor present jumped to his feet in a manner that left little doubt of his "keeping the faith."

The pen with which Governor Smith signed the Sunday bill was then presented to Mr. Salyards by Mr. McInerney, who extolled the virtues of the local president and told his auditors what he knew of his work for the Sunday bill in Albany. Mr. McInerney called upon legislators present to bear out his statement that Mr. Salyerds had been on their trail night and day until the bill was passed. Mr. Salyerds thanked the local exhibitors for the support they had given him as president of the league in Rochester, and said that if they would continue the same loyal support he could assure them that he would have many other occasions to report good work accomplished.

Rothapfel Predicts Big Things.

Samuel L. Rothapfel made it clear that the success of the moving picture theatre and everything relating to the film industry depended upon the exhibitor and predicted big things for the screen in the future.

Assemblyman Simon L. Adler said it was the duty of the theatremen that the public get the right kind of pictures. He said the public was the best censor, but that the responsibility was not wholly shifted from the shoulders of the exhibitors.

Carl Horton Pierce, special representative of the Famous Players-Lasky Company, told of his experience with censorship boards in various parts of the country and complimented the Rochester men on the ideal conditions which prevailed in Rochester.

Remarks were made by Commissioner of Public Safety R. Andrew Hamilton, official censor in Rochester; Senator James L. Whitley, Assemblyman Harry B. Crowley, Park Commissioner William S. Ruley and many other State and city officials.

Congratulatory Telegrams Read.

The officers of the Exhibitors' League of the state were expected to be present, but various matters arose at the eleventh hour that prevented them from being present. Telegrams were read from Sidney S. Cohen, president; Samuel L. Berman, of New York, executive secretary, and A. H. Linton, of Utica, treasurer, each complimenting the Rochester men on their splendid work and sending congratulations to Messrs. Calihan and Salyerds.

Other prominent men who were in attendance and responded with brief remarks included Charles O'Reiley, of New York; Ira M. Mosher, manager of the Palace Theatre, Buffalo; Jules H. Michaels, manager of the Academy Theatre, Buffalo; Joseph Schuchert, of the United Amusement Company, Buffalo; A. C. Hayman, of the Cataract Theatre, Niagara Falls; E. M. Saunders, general managers, Metro Film Company; Theodore and Leo Wharton, Ithaca; George Blair, manager of the film department, Eastman Kodak Company; L. B. Skeffington, representing Moving Picture World, and a long list of others.

The banquet committee consisted of Erwin J. W. Huber, chairman; Jules Greenstone, George J. Kress and John H. W. Fennyvessey.

All concerned are entitled to congratulations on the success of the event.

John J. McInerney
The toastmaster.

Erwin J. W. Huber
Chairman of the banquet committee.

George Cook, Lithographer Pioneer, Died May 20

THE motion picture industry will learn with regret of the death on Tuesday, May 20, of George Cook, pioneer of the lithographing business and owner of the Alpha Lithograph Company. Death came as the result of an apoplectic stroke.

George Cook's name has been associated with the lithographing process ever since lithographers have been popular in the trade. He founded the Metro Lithograph Company, but later sold out his interests in that firm and took on the Alpha Company, which is the official house for the Fox Film Corporation.

Mr. Cook worked with Augustus Thomas on the production of "Arizona." Some of his other producing efforts have been the Dustin Farnum picture, "Soldiers of Fortune," and a picturization of "Checkers."

FORM $3,000,000 COMPANY IN LONDON

Famous Players-Lasky British Producers Name of Firm—Europe as a Background for Pictures

FORMATION in London of a $3,000,000 corporation which will produce Paramount-Artcraft pictures against European backgrounds and build studio plants in the principal city of the Old World is announced by Famous Players-Lasky. The name of the new firm is the Famous Players-Lasky British Producers, Ltd.

Construction of extensive studios and production plants on a scale equaling those of the Hollywood and Los Angeles districts will be started immediately by the Famous Players-Lasky British Producers, Ltd. London is to be central headquarters for production, since most striking Old World color is available in Wales, Southern England and the Scottish lakes regions.

To Star American and European Players

Special pictures starring American and continental artists made in Europe will open a new epoch in the motion picture art according to the corporation's announcement by Emil E. Shauer, who has just returned to New York after four months abroad. He said:

"The possibilities opened by peace for international competition and co-operation by American industry and in particular the motion picture industry are boundless. The foresight of Adolph Zukor, president of the Famous Players-Lasky Corporation of New York, and Jesse L. Lasky, first vice-president, makes it possible for us to take full advantage of these opportunities.

"The far places of the Alps, the devastated battle-zone areas, and the castles and cathedrals which are features of a thousand classic stories will be the scenes of our first pictures.

British Financiers Back of Project.

"British financiers who have joined this American enterprise include Major Davies, M. P., well-known coal and land-owner, Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hurst, the woolen manufacturer, A. W. Kerley, Thomas Wrigley, banker, J. H. Kippax, who controls Manchester cotton manufacturies, J. G. Thompson and George, Isaac, and Abraham Collins. J. G. Graham identified for some time with the Famous Players-Lasky Corporation, will be managing director of the British organization.

"Agents of the corporation headed by Albert A. Kaufman, formerly eastern production manager, and who as a Signal Corps captain directed the Government's motion picture work overseas for two years during the war, will leave immediately for Europe. Actors and actresses, famous throughout the United States, will leave soon after to take part in films on historic spots which are now familiar to both tens of thousands of American soldiers and to the world at large. England, France, Spain, Italy and other continental countries will be invaded by the American producers—and the works of the greatest writers of these countries will be picturized on the actual scenes described.

League of Nation's Theme of First Film.

"The League of Nations will be the theme of one of our initial films. We intend to open a new field in the motion picture world, giving American 'movie' lovers film-pictures from European scenes they are familiar with.

"The world-wide affiliations of the Famous Players-Lasky Producers, Ltd., will enable it to keep in touch with the desires of audiences in every part of the globe. Special bureaus for this purpose will be established."

Eileen Percy Is Engaged to Appear with Hayakawa

EILEEN PERCY has been engaged by the Haworth Pictures Corporation to appear opposite Sessue Hayakawa in "The Gray Horizon," which Robertson-Cole will release through Exhibitors Mutual following the Japanese's latest production, "His Debt."

Before starting her screen career, the young leading woman was one of the most sought after models. She posed for Christie, Fisher and Gibson and practically every prominent artist in New York. She was with Elsie Janis in "The Lady of the Slipper," and also appeared in "The Man Who Came Back."

Screen "Red Lantern" in Atlanta.

The new Metro special, "The Red Lantern," starring Alla Nazimova, received an auspicious advance presentation at the Grand Theatre, Atlanta, Sunday afternoon, May 11, before a large audience of Southern exhibitors and other prominent figures in local film circles. Manager Charles A. Kessnich, of the Southern Metro office, supplied a splendid orchestra for the private showing, and the production was enthusiastically received. It is stated the attraction will be presented publicly in Atlanta at a legitimate theatre at advanced admission prices.

EXPORT FIGURES CLIMBING STEADILY

Shipments to Foreign Lands of Exposed and Unexposed Film Total Over 30,000,000 Feet a Month

EXPORTS of motion picture films now total more than thirty million feet a month, according to figures compiled by the bureau of foreign and domestic commerce, of the Department of Commerce, while the value of our exports is more than a million dollars. According to the department's report for March, our shipments of unexposed films during the month totaled 19,730,229 linear feet, valued at $412,323, of which France took nearly ten million feet and England slightly more than nine million. We also exported 11,522,371 feet of exposed film, valued at $717,638, nearly one and one-half million feet going to England, while more than a million feet each were imported by France and Canada.

The following table, prepared by the bureau of foreign and domestic commerce, shows how our exports, of both unexposed and exposed films, were divided among the various nations

	Motion Picture Films Not Exposed.		Motion Picture Films Exposed.	
Countries.	Lin Ft.	Dollars.	Lin. Ft.	Dollars
Denmark	10,000	450	798,718	58,085
France	9,846,613	194,445	1,084,261	61,745
Greece	.....	.....	25,800	3,700
Norway	49,000	2,800	620,000	55,078
Spain	50,000	1,500	458,383	31,294
Sweden	.....	.....	417,630	26,900
England	9,044,125	186,931	1,471,510	150,817
Scotland	31,567	1,500	39,452	1,775
Bermuda	.....	.....	37,750	390
British Honduras	.....	.....	40,000	250
Canada	224,171	7,632	1,000,878	72,697
Costa Rica	.....	.....	10,000	500
Guatamala	.....	.....	8,500	3,075
Mexico	24,150	847	155,739	9,576
Newfoundland and Labrador	.....	.....	295,000	10,233
Trinidad and Tobago	.....	.....	30,000	3,000
Cuba	.....	.....	271,311	11,882
Haiti	.....	.....	100	5
Dominican Republic	.....	.....	29,447	800
Argentina	267,982	6,050	926,619	36,990
Brazil	137,621	8,662	468,731	24,806
Chile	.....	.....	319,497	13,811
Colombia	.....	.....	49,296	3,846
Ecuador	.....	.....	5,604	277
Peru	.....	.....	82,074	4,244
Uruguay	.....	.....	9,200	393
Venezuela	.....	.....	8,719	1,344
China	.....	.....	131,478	7,109
British India	.....	.....	335,311	9,915
Straits Settlements	.....	.....	158,020	9,557
Dutch East Indies	.....	.....	266,125	20,090
Hongkong	10,000	300	100,229	3,891
Japan	35,000	1,126	659,399	23,820
Australia	.....	.....	797,825	42,311
New Zealand	.....	.....	74,519	4,249
Philippine Islands	.....	.....	333,585	9,158
British South Africa	.....	.....	800	25

BARS RELIGIOUS SUBJECT ON SUNDAYS

"Scenes of Violence" Portraying Christ's Death Bring Catholic Film Under Bay State Ban

THE "Eternal Light," a religious production which was being shown at Tremont Temple, Boston, by the Catholic Art Association, was barred from presentation on Sunday nights by a ruling of State Police Chief John H. Plunkett on the ground that acts of violence are shown in the picture.

John J. Fitzgibbons, New England manager of the Catholic Art Association, was severe in his denunciation of the State censors for banning the production for Sunday showing. He said: "It is a highly religious drama and should be shown on Sundays in preference to week days. Mr. Plunkett cut every scene which showed acts of violence, and that means every scene from the time Christ appears before Pilate until the Ascension, thus ruining the entire picture.

"I can agree with Mr. Plunkett when he cuts acts of violence from ordinary pictures, but when such a ruling is made against such a powerful religious drama as this one, which has for its purpose the story of the Saviour and teaches the great moral lesson the world needs, I wonder at his judgment and discretion. Mr. Plunkett claims the law compels him to do this. Then if it is the law the law should be amended."

Hall Leases Park Theatre for the Summer Season

FRANK G. HALL, vice-president of Rothapfel Picture Corporation and president of Independent Sales Corporation, which organization is handling the distribution of the Rothapfel Unit Program, released June 2, through the Film Clearing House exchanges, announces that he has leased for the summer season, the Park Theatre, one of the Broadway "legitimate" houses, located at Columbus Circle, and will open it as a picture house the night of May 28, with the Rothapfel Unit Program as the first attraction, for an indefinite run. Mr. Hall engaged decorators and workmen to renovate the theatre and make it ready for the reception of the Unit Program.

Samuel L. Rothapfel will personally supervise the presentation of his Unit Program during its run at the Park. For the occasion, Mr. Rothapfel has engaged a full symphony orchestra, a corps of ushers and every detail looking toward a Broadway presentment of a picture program is being arranged. After the opening Monday night, May 28, there will be a continuous performance from 1 to 11 p. m. A special lobby display has been arranged and the program will be given city-wide publicity—in the newspapers and on the billboards.

Following the run of the Rothapfel Program, which will extend indefinitely into the summer, Mr. Hall plans to give his other special releases on Independent Sales Corporation's program, extended runs at the Park. The first of these will be J. Stuart Blackton's production, "A House Divided."

THOMAS INCE TO PRESENT NEW STARS

Announces a Series of Paramount Productions with Douglas MacLean and Doris May in Lead

THOMAS H. INCE announces the presentation during the coming year, via Paramount, of a series of productions featuring as co-stars Douglas MacLean and Doris May. These two players are well known to thousands of followers of Ince pictures, for they have been acting under the direction of Mr. Ince for two years. Douglas MacLean has developed a large personal following through his support of Dorothy Dalton, Enid Bennett, Mary Pickford, and others. Miss May, who has been appearing under the name Doris Lee, was leading woman for Charles Ray in six of his productions for Paramount, and her popularity is thoroughly established.

Mr. Ince has decided to use famous plays and novels as their screen vehicles. The first five of these have been secured at a cost of $67,000, the productions and prices paid for the screen rights being: "Mary's Ankle," "What's Your Husband Doing?" "Twenty-three and a Half Hours Leave," "Behind the Door," and "Some Honeymoon."

Mr. MacLean and Miss May will bring to the screen the fulfillment of a constant demand by picture lovers for youth, vivacity and beauty. Doris May has youth, charm and talent; is athletic, musical and graceful. Douglas MacLean is a young man with youth, personality and thorough dramatic experience. Previous to his screen career he supported Maude Adams in the Barrie plays, including "Peter Pan." Then he appeared as support to Margaret Anglin, Maude Fealey, Marjorie Rambeau, Olive Tell and Jane Gray.

The MacLean-May pictures are to be provided with strong casts and given elaborate settings. Work has already commenced on the first production, "What's Your Husband Doing?"

Charlie's Chauffeuring Some Cows Along the Straight and Narrow.
This is a peaceful rural bit from his next picture, "Sunnyside," and was taken just before a freckle-faced kid came along on a mule and took the busy comedian for a three-hour canter.

Exclusive Boston Theatre Shies at 1916 Rolls Royce

HOW would you like to be the manager of a theatre that caters exclusively to millionaires? How would you like to be worried every evening over the parking space for your patrons' limousines? Would you like to run a program for a house situated in a district more exclusive than the most exclusive block of Fifth avenue?

Nothing farther back than a 1917 Packard is admitted into the parking space of the Exeter Street Theatre in the Back Bay district of Boston. A 1916 Rolls Royce hasn't any more chance of getting by than a stray pup has of getting into the finals at the dog show. Were it not for the two electric signs outside the theatre, you would walk by, blissfully and ignorantly thinking that it was a beautiful residence, with heavy towers and gables and a general air of plutocracy.

The manager of this gilt edge theatre is Mrs. Ayer. She started the Exeter more or less as an experiment and found it entirely successful. The theatre has been pronounced by several as the most exclusive in the country. Its prices, however, run only from 15 to 50 cents.

A peek at the program for the week of May 5 shows that Mrs. Ayer's coupon clippers enjoyed for the first half of the week Viola Dana in "Satan, Jr.," Mr. and Mrs. Sidney Drew in "Harold, Last of the Saxons," and Elsie Ferguson in "Eyes of the Soul." For the latter half of the week they were treated to Enid Bennett in "The Law of Men" and Ethel Clayton in "Pettigrew's Girl."

Brown Engaged as Casting Director.

Selznick Pictures Corporation has engaged Jack N. Brown to serve in the capacities of location man and casting director. Mr. Brown gained much of his early motion picture education while acting as location man for the Reliance-Mutual Company.

WILLIAMS FLAYS "SINGLE PICTURES"

Says Change to That System from the Program Contract Will Push Exhibitors from Frying Pan into Fire—No Protection to Showman, He Insists, and Deprives Him of the Cumulative Benefit of Expensive Exploitation

By James D. Williams
Manager First National Exhibitors Circuit, Inc.

REFORM forces seeking to relieve exhibitors of the restraints and injustices of the unequitable program contract system are literally jumping the theatre owners from the frying pan into the fire in adopting the "single picture" booking policy as the alternative.

This latter method wipes out, at a single stroke, the most vital principle of business practice in the industry—exhibitor protection. It says to him, in substance:

"Here is a big star attraction. Book it. The rental is high, but the production is exceptional. It gives you a great and popular star, a wonderful story, matchless direction—guaranteering positive results at the box office. Advertise it heavily. Put behind it every atom of showmanship you possess. You don't have to take any other subject to get it. No strings, of any character, are attached. It is a single picture. You can book the next production this star releases in exactly the same way."

Exhibitor Builds Up Star's Prestige.

There is no theory in predicting the developments, so far as the exhibitor is concerned. He wants that particular star. He wants several others, because he knows they are certain in popularity and appeal. He books the single picture. He exploits it. The results are phenomenal. He enhances the local popularity of that star. He gives that star the benefit of a big advertising campaign. He associates that star with his theatre. So far, excellent. But——

There are very few exhibitors without competitors. The exhibitor who plays the single picture goes back to his exchange to book the next one as an individual attraction. What assurance has he that his competitor, knowing that the door is open wide to him to capitalize the other fellow's work, may not arrive ahead of him, offer more money for the second one, get it, and profit immeasurably from the money and effort the losing exhibitor invested to exploit the first production?

Puts Exhibitors on the Defensive.

There is no assurance against this with the "single picture" policy. It makes cut-throats ot the exhibitors. They are placed always on the defensive, without one item of consideration in their favor. Advertising is cumulative in value. The publicity promotion an exhibitor gives to a star in one production helps popularize the next release in which that star appears, providing, of course, that the first attraction has merit.

Why should the exhibitors be deprived of the right and privilege of profiting from the money they spend to advertise a star? There is nothing that is fair or just in any measure in a system that destroys the very foundations of an exhibitor's success. There is no equity in a method that cannot assure exhibitors that they will be protected so long as they are satisfied to pay the market price for any star's productions.

The real trouble in the past was not the star series contracts. Exhibitors wanted contracts for series productions in which appeared stars popular with their patrons. They needed no master intelligence to point out the necessity for thus protecting themselves. The great difficulty with the program system was the latitude it gave producers and distributors to use the star productions as clubs to compel exhibitors to book weak and inferior releases with unpopular stars. The open market promised to destroy this club. Exhibitors welcomed open booking as the means of avoiding the arbitrary dictates of the program distributors.

The Norma Talmadge productions are not a burden to exhibitors. Exhibitors who have patrons with whom Miss Tal-

James D. Williams.

madge is popular welcome a series contract for her releases. It is their protection. There never has been a time when exhibitors did not consider the productions of Mary Pickford an asset for their theatre. They want the safe haven of a series contract for her pictures. The majority of them have, ever since she became a star. But they did not want the less than ordinary subjects they were compelled to take in order to obtain Miss Pickford's release on a program

Program System Only Tolerated.

The opinion of exhibitors is virtually the same about the Chaplin comedies, the productions of Douglas Fairbanks, D. W. Griffith, W. S. Hart, Charles Ray, Anita Stewart, Nazimova, Constance Talmadge or any other of the stars who are high in popularity with the public.

Exhibitors tolerated the program system, submitting to the demands that they take the bad with the good, because they knew that the stars who were money-getters at the box office were indispensable to their existence as theatre owners and operators. They paid the big premiums in unprofitable pictures demanded by the distributors so that they could get star series contracts, with its attendant protection.

One-Picture Clause Saves Exhibitor.

Now, the "single picture" policy blandly refuses to give them the protection for which they have been compelled to pay so highly in the past, when these stars were on programs. Where is there anything constructive, progressive, or beneficial to the industry in this? It is making tumult out of chaos.

Practically every star series contract in existence gives the exhibitors a medium of protection against the possible decline of quality in the work of any star whose releases are so booked by the one-picture cancelation clause. If exhibitors sign a contract for a series of three or six star productions, confident that they are real box office attractions, and find that they are not up to the previous standard, they are legally privileged to cancel by respecting the one-picture clause.

Vaudeville Offers Parallel.

What is it that makes a successful vaudeville theatre? The protection provided by its franchise in a circuit. In that field of entertainment a star signs a contract for one season or more. Each house on the circuit is thus assured that it will not be compelled to fight a losing contest with opposition for a second appearance of that particular star, in a new act, after he or she has been heavily advertised and "put over" to a successful season of three days or a week on the first appearance.

In the motion picture business the exhibitor cannot have this protection with stars whom he has popularized in his theatre.

There is not a large distributing concern in the business today that would consent, for an instant, to the same conditions in its relations with stars and producers that are imposed upon exhibitors in marketing star productions to them on the "single picture" basis. Would Paramount, United Artists, Metro, Select, or First National agree to a "single picture" contract with any of their respective stars? No!

Putting the Matter Another Way.

Would Paramount contract for but one De Mille production at a time? Would its executives consent to any such arrangement, which would place the next De Mille release within the competitive grasp of other distributors? No!

Would Metro consider it good business to contract with Nazimova for but one

picture at a time? Would they thus leave the way open for another distributor to buy her next production, and get the cumulative advantage of the great advertising and promotion campaign Metro had given to the previous Nazimova feature? No!

Says It's Different as to Players.

Would the promoters of the United Artists Corporation have gone beyond the first stages of organization if they had been unable to conclude contracts with Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith which insured to their exchanges a series of productions by each of these artists? Would they be willing to contract for only one "single picture" at a time, knowing that every competing distributor had equal opportunity with them to obtain the next production of any of these four producers? No!

And still, exhibitors are supposed to accept conditions that could not prevail for a month with the sponsors for these conditions without jeopardizing every dollar invested in their enterprises.

Basically, there is comparatively no distinction between the theatre and the public and the exchange and the exhibitor. The distributor wins prestige and business by the quality of his attractions and through the popularity of the stars and producers whose output he offers to exhibitors. Exhibitors achieve position and patronage for their theatres for identically the same reasons, excepting that their market is the public.

Exhibitors Should Seek Protection.

No distributor would spend money to exploit a star to exhibitors without the positive assurance in a contract that he could benefit from his effort by releasing a series of productions in which that star appeared.

Any exhibitor who does not demand, and get, the same protection for every dollar of promotion money he spends on a star of any value to his box office is aiding his competitors to bring about his downfall.

The "single picture" policy can have no excuse for its practice in any effort to establish fair rental prices for the varying degress of quality in productions. Stars and producers know how much money they must receive in gross rentals from each release to defray the cost of production and allow a profit. The amount can be determined before a picture is put on the market. The present method of fixing rentals according to zone or urban populations is a feasible and fair basis of determination.

Rental Should Accord with Population.

If, by this system, Kalamazoo must pay $100 a day for first run, the distributors can charge that amount. The fact that the exhibitor makes an unusual profit at that rental should not affect the rental. The star or producer is receiving the amount which, in proportion to population, is equivalent to the price previously decided upon in figuring that zone in its ratio to the total gross receipts needed to pay production costs and show the desired profit.

The star or producer should get his or her production costs back immediately upon release, because they must have it as working capital with which to begin the next picture. After they are assured of this, what more can they legitimately expect if the relation between them and the exhibitors is to be equitable and mutually fair?

The star or producer can insure the profit desired on the investment in each picture by arranging a schedule of prices according to existing and well-known factors, and by keeping the approval of all rental contracts, on this basis, as an authority to be exercised by them or by their representatives in the individual exchanges or at the head office of the distributing company.

Exhibitors Will Resent Single Pictures.

Any exhibitor who has contended with the malicious practices of the program system—and where is there an exhibitor who has not—will most certainly resent the obvious import of the "single picture" policy. It does not contribute a single benefit to exhibitors which is not now at their option. With but one exception they are privileged now—and they have been privileged for months past—to book the new and recent productions of the stars and producers, fostering it without being compelled to take any other releases, of any character or description. Further, they have had the protective advantages of star series contracts whenever they were requested.

The "single picture" method strips this vital thing from them. It leaves them without the most indispensable of theatre assets—the ability to profit tomorrow from the efforts of today.

Marmont Returns to Screen.

After closing a highly successful season in the leading role of the Broadway production of "The Invisible Foe," in which he made a personal hit, Percy Marmont has returned to the screen, and is now at work as leading man to Alice Joyce, the Vitagraph star, in "Vengeance."

Maurie Meyers With Edward Small.

Maurie Meyers, publicity representative, formerly with offices in the Knickerbocker Theatre Building, has become associated with Edward Small in the Putnam Building, and will hereafter handle all publicity and advertising for Mr. Small's office, besides continuing with his former clients.

Eyes That Speak Volumes in Themselves

Showing a dramatic incident in "The Woman Thou Gavest Me," a Paramount-Artcraft.

Two Names on Sign Did More Than Money

GEORGE MORRIS, manager of the M. E. Comerford Amusement Company at Scranton, Pa., booked "Virtuous Wives" for the Strand Theatre for one of the closing weeks of Lent. Business had been bad. So upon the arrival of the Stewart film he said: "No advertising! No special display! No anything!"

Asked what he expected would carry the picture through, he declared that if anything did it would have to be the picture's name and that of Miss Stewart. The film brought about a 20 per cent. increase in business at the Strand over the average of the preceding weeks of Lent.

But closing up the books at the end of the run, Mr. Morris declared: "I did it in this instance with the help of two names on an electric sign. I would not attempt it again."

The Comerford Amusement Company, owners of the Strand, operates a chain of thirty theatres covering a forty-mile stretch of territory from Carbondale to Wilkes-Barre. George Morris, manager, has contracted for five future Stewart pictures, the next to be exhibited being "A Midnight Romance." Three Pickford pictures, beginning with "Daddy Long Legs," have also been booked.

Kenyon Joins Big "U" Scenario Staff.

Universal announces the engagement of A. G. Kenyon, well known continuity writer as an addition to Universal's scenario staff. He has recently been with the Metro staff. Kenyon has been assigned the work of writing the screen scripts for the productions which Rollin Sturgeon will direct. He is now preparing Monroe Salisbury's next vehicle. Kenyon is the brother of Charles Kenyon, author of "Kindlings" and other stage plays.

Fairbanks Is Licensed Operator 1313.

Douglas Fairbanks has been granted a genuine license to operate a projection machine in his palatial Beverly Hills home. The screen actor has a projection machine principally for the entertainment of his guests and the other day Doug realized that to operate his machine without a license is not according to Hoyle. Therefore he made application and his motion picture projection machine operator's license is 1313.

Sturgeon to Direct for Universal.

Rollin Sturgeon will direct exclusively for Universal within the ensuing year, according to an announcement from that company.

Sturgeon is now preparing to direct the next Monroe Salisbury picture, which will have a Western atmosphere. Work on this picture will begin as soon as Salisbury has completed his present vehicle being produced under the title of "Devils Have Their Friends."

Selznick Now at Biograph Studios.

Myron Selznick announces that the entire effects of the Selznick Pictures Corporation have been moved from 729 Seventh avenue, and that the offices of the company are located at the Biograph Studio, 307 East 175th street. This includes not only the producing staff, but the executive offices as well.

JANS PUTS SOME JAZZ IN JERSEY

You Hafta Take Off the New Straw to This Fella, Joe—He Outbids the 3,000-Seaters of Newark on a 780 Capacity and Makes the Thousands Every Week

DEAR JOE: There ain't no jazz in Jersey, did you say, Jason? You've got it wrong, Henry; you've got it wrong. Being out there in Dillsburg, Ioway, I don't blame you for not getting the latest music cue sheets on Jersey, but don't ever let any one tell you that all New Jersey raises is Campbell's soups, mosquitos and Columbia phonograph records. Right now there's so much jazz in Jersey, it'd make a Hoola Hoola lady in any of these Broadway jazz emporiums turn in her shredded wheat costume to the management and go back to the manicure business for fair and rightyus shame.

Jans Gotta Jazzy Moniker.

A course, Charlie, I gotta put you straight. It wasn't always such. New Jersey didn't park away her harmonica in storage and hire a symphony band until just recent. She didn't turn on no blaze of trumpets until this fella Jans hit the fair and flowery city of Newark, which is renowned, as the joggeraphy books say, for about a half million population and a variety of trades.

H. F. Jans is the way he signs up when the traveling fella flicks the dust offa his patent leathers and indicates the dotted line. I guess his name sounds so much like the word jazz itself he can't help puttin on a symphony concert wherever he hangs up the season's latest offering in straw derbies. He's a old hand in the game and a state rights man, Charlie. Not one of them Southern Democrats who believes the state should do all its own law makin and all the taxin and statyute framin of the Federal works besides. No, what I mean by state rights, Horace, is a course, a fillim state rights man.

But I ain't holdin no brief for his state's right stuff, as the shrood lawyers of Philadelphia and Port Deposit, Md., say. What I'm interested in, Joe, and what I'm writin to you about is Mister Jans' jazzin as an exhibitor. The exhibitor, you know, Cholly, is the flower in this fillim business which all the exchange men and all the home office fellas and all the producers labor so lovin to water and refresh. You're one of the blossoms what gets the beenine inflooence, even if the lovin rays of sunshine do have to travel all the way from Noo York clear out there to Dillsburg. And I ain't sayin that I don't act the shepherd to a flock of them same rays myself, Cholly.

Go and Do Likewise, Cholly.

But this fella Jans is a rare specimen o fillim flower. He actually thrives on that same lovin and tender care. And I'm writin to you so that you can take good cheer, like they say in the Christmas stories, and make a little money and not let them big 300 and 400 seat houses in Dillsburg dishearten you.

I was talkin to Jans up in his office at 729 Seventh avanoo the other day. He's in this state rights game like I said, with this fella Backer his right hand man, but he owns a theatre in Newark, N. J., which is the town I said he put the jazz into, and say, Charlie, he takes more pride outa that 780-seat house than he does outa all the state rights and wrongs.

Which is right. Since Jans took over this 780 seater fifteen months ago, he's done more to kick up a cyclone in the palmy circles of Newark than a brace of Missouri typhoons. Just to give you the low-brow on it, Charlie, the first week he was there he took in $500, and last week there was over $6,000 flocked in through the little box office aperture. I ast him what his first picture was, but he didn't remember, so it was probably "The Jungles of Hate" or "The Iron Paw" or something like that. You see, when he opened up in Newark, all the other theatres, of which there is a mule-train full, had the good pictures sewed up and he couldn't horn in with a jimmy.

H. F. Jans.
He proves there's a lotta jazz outsida the wheatena costumes.

So that's why he had to book the gore and thunder stuff.

"Long Legs" Is Daddy of Klimaxes.

But instedda using a jimmy to get an introduction with, Charlie, he used a check book and some of the matter which is most commonly referred to in the worst sellers as "grey." He booked this buckets o' blood fillim for two weeks, just to show these exchange fellas that he was a willin blossom for their lovin waterin cans. He knew if there's one thing an exchange dook likes more than a elevation in his salary, or a invitation out to lunch, it's to get hold of a exhibitor who books his fillims for something over the three-day limit. So when Jans staged this two-week drama, he had 'em all wearin out the "Welcome" sign outside his office waitin for a chance to get in the cast. The result, as the stump speakers say, was that this Jans hombre could get just about any fillim he wanted.

Ya know I told you he made over $6,000 last week. Well the fillim that made the lady in the box office almost lose her gum in the rush was Mary Pickford's "Daddy Long Legs," which the First National is puttin forth. He booked little Mary for two weeks, Charlie, and he made more money by a cool and sparlin thousand the second week than he did the first. An he wanted to show the picture for two weeks more because it had such good advertisin possibilities, but the exchange was tied up with a contract and he couldn't deal.

Jans Outbids 'Em All, Barrin None.

Joe, if you knew Newark you'd be askin me why it is that this fella who owns a 780-seat house can outbid the 3,000 and 4,000-seat palaces which adorn the busy streets of that metropolis. But since you're a denizen of Dillsburg, Ioway, and have never been farther east than Fort Dodge, I'll hafta to play the entertainin host and ask it for you. Ya see, Charlie, this Jans hombre, to begin with, ain't afraid to take a chance. He ain't a gambler; he's a live wire. And I'm callin him a live wife even if that phrase has been so much maltreated by the after-dinner speakers and the personal press agents. (No relation to the station agents at all, Joe.)

He's a live wire, like I said, and he's willin to pay a high price for good fillims. He outbids all the other houses like a humming bird outclasses a week-old White Minorca, and the exchange fellas is glad to give him the pictures 'cause they know he'll put 'em over big.

He ain't a nickle-splitter or a penny-grabber like so many brothers of ourn in this exhibitors lodge, Joe. He don't like the trough for a foot rest which is the living room for so many of them same brethern of ourn. He pays high prices but he paints up the town with so much advertisin on pictures that's big and consistent that there ain't a week goes by but what he does a $3,700 or $3,800 business. The newspapers wouldn't look like home if they didn't carry a yard or so of Jans' jazzy advertisin'. An' the street cars of Newark would be a disappointment to the travelin public if they didn't carry their usual line o Jans Jems. Same with the billboards. And his manager, Moe Kridel's got some snappy ideas, too.

Use the Jans Jazz for a Motto.

The United Artists, Cholly, has signed to put their pictures in Jans' house. Why do they favor this little feller, you pause to inquire? Because he'll pay higher prices, he'll advertise and x-ploit the fillims like no other exhibitor in Newark will—or can.

I'm writin this to you so's you won't let them other fellas out there think they've got it on you just because you ain't gotta house with a 3,000 seatin capacity and a simp-phoney band. I forgot to tell ya, but the name of his theatre's is the Goodwyn. Good and Win see, Joe? Pretty clever, eh?

BILL.

COAST RAISES $1,773,450 FOR LOAN

Industry Takes Over Half of That Amount, While Balance Is Sold to General Public

THE campaign for the sale of Victory Bonds conducted by the players, heads and employes of the Los Angeles studios, came to a close on the night of May 10, with $1,773,450 to the credit of the drive.

Each studio participating in the drive was allotted a night at the ship, a miniature transport erected in Pershing square; and from the opening night, when D. W. Griffith, chairman of the Motion Picture Loan Committee, made the initial speech of the campaign, to the last night, which wound up with a flourish and a total of $317,000, each and every organization participating worked with heart and soul to make the campaign a success.

Not all of the bonds sold through the ship were taken by the public. The subscriptions secured from the players and employes at the studios were turned in at the ship meetings on the night that each studio was in charge. In a number of instances the picture people themselves bought as many, or more, bonds than the people in the park.

Of the grand total of $1,773,450, $901,750 was sold to the people of the industry and $871,000 to the public.

A number of studios did not have dates at the ship, but the subscriptions of the players and employes at these plants were included in the grand total.

What the Various Studios Did.

The sales at the various studios as reported to Chairman D. W. Griffith, were as follows:

Comique Film Corporation (Roscoe Arbuckle) $13,900; Astra, $2,850; Anita Stewart Productions, $26,700; Brentwood, $10,200; employes and producing companies at Robert Brunton studios, $58,300; Bloom Film Laboratory, $4,350; Bull's Eye, $2,500; Chaplin Film Company, $32,000; Christie Film Company, $55,300; Fox, $38,000; Douglas Fairbanks, $32,100; Frazee Film Company, $150; Goldwyn, $40,000; D. W. Griffith studios, $70,000; Sessue Hayakawa Company, $29,200; William S. Hart Film Corporation, $32,500; Jesse D. Hampton Productions, $14,000; William Horsley Laboratories, $2,800; Thomas H. Ince studios, $58,650; Famous Players-Lasky, $64,550; L-KO Film Company, $7,500; Metro, $21,650; Morosco studio, $28,200; National studio, $44,500; Mary Pickford (personal), $100,000; Poppy Comedies, Inc., $4,000; Rolin Film Company, $3,850; Mack Sennett studio, $22,900; Sanborn Laboratories, $2,500; Universal, $21,900; Vitagraph, $30,150; Los Angeles Film Exchanges, $8,150; Los Angeles Motion Picture Theatres, $17,400. GIEBLER.

Brookline Rejects Idea of Picture Theatre in Town

BROOKLINE, MASS., one of the richest communities in the country, has rejected motion picture theatres by a vote in town meeting of 203 to 85.

The question of running motion pictures in this town—the wealthy suburban residential district of Boston—was placed before the voters at a special town meeting. The selectmen had three applications for motion picture theatres at Coolidge Corners. The Brookline Board of Trade voted in favor of the theatres on the basis that it would increase local business. The opposition contested the theatres on the ground of moral influences.

A number of persons who said they would vote against a theatre run by private parties declared they favored a theatre under the control of the town.

Mrs. George H. Francis spoke of the importance of moving pictures as an agency to assist the Federal Government in its patriotic and educational propaganda.

Dr. Charles Conklin, of Beacon Universalist Church, favored the pictures as a means of providing proper places for men to gather with their families, referring to the large number of men who will be deprived of their usual haunts when the prohibition edict goes into effect.

The voting followed and meant the death-knell of the motion picture in Brookline for a year at least.

BUCK BILL OPPONENTS ARE HECKLED

At Legislative Hearing in Illinois Irwin, Pettijohn and Atkinson Get Rough Treatment

Chicago, May 21.

THE hearing at Springfield Tuesday, May 20, of the opponents of the Buck Bill before the judiciary committee, of the Legislature, was marked by stormy clashes. Walter W. Irwin, of the Famous Players-Lasky Company, the first speaker, was cross-examined and grilled throughout his address in most unexpected fashion by representatives Dieterich, of Beardstown and Lee O'Neil Browne, of LaSalle, the former being sponsor and leader in the House for the bill. The speech was able, but was naturally marred by the frequent interruptions purposely made to minimize its effect. The entire afternoon session was occupied by Mr. Irwin.

Pettijohn Heckles a Bit Himself.

The evening session was opened by C. C. Pettijohn's speech, and he was subjected to similar treatment from Dieterich, but he cooly delivered thrust for thrust.

Dr. Sam Atkinson next came in for his grueling when he refused to answer certain questions put by Dieterich.

The doctor was followed by Rose Tapley, who spoke on the educational value of pictures. Representative Shearer, of Kane county, who lives in Aurora, protested against the unfair tactics of Representative Dieterich and O'Neil Browne interrupting, heckling and ridiculing opposing speakers, and representative Struble, of Peoria, contrasted the fair hearing given the proponents of the bill with that given the opponents. A large gathering of exhibitors from various parts of the state and exchange managers and salesmen were present.

It is the prevailing opinion among exchange managers and exhibitors from Chicago that the bill will be reported favorably out of committee, that it will be passed in the next few days by the Houses. Already it has been passed by the Senate. Many hold the opinion that the Governor will refuse to sign it, while some believe that it is an administration measure.

JAS. S. MCQUADE.

SYD CHAPLIN RETURNS TO THE SCREEN

Talented Actor Signs Contract with Famous Players-Lasky to Make Four Five-Reel Comedies

SYDNEY CHAPLIN, the famous comedian of the stage and screen, has signed a contract to appear in motion pictures to be released by the Famous Players-Lasky Corporation. Mr. Chaplin, who has had great success here and abroad as a comedian and who for the past few years has been absent from the screen, handling the business affairs of his brother Charlie, has a large following among motion picture patrons in this country. His former work on the screen included some of the most successful comedies ever released, "The Submarine Pirates" being particularly prominent as one of his own creations. Others which are well remembered are "Hushing the Scandal" and "No One to Guide Him."

Mr. Chaplin's arrangement with the Famous Players-Lasky Corporation calls for four pictures to present comedies running five reels each. It is also stipulated that these super-comedies will be allowed six months for production so that ample time is given to make each photoplay as nearly perfect in every detail as it is possible to make them. The arrangement involves over a million dollars.

Mr. Chaplin will form his own producing organization immediately and will personally direct the production of his pictures. It is understood that he will stage his films at his brother's studio in California, one of the most modern institutions of its kind. The films will be released by the Famous Players-Lasky Corporation as Paramount-Artcraft Super-Comedies.

It is understood that Mr. Chaplin will not adopt a standardized character in all his pictures, but will play different parts.

Independent Increases Sales Force.

Lynn S. Card, general manager, Independent Sales and Film Clearing Houses, announces the appointment of Joseph L. Marentette, pioneer exchange man and exhibitor in the South, as branch manager of the Film Clearing House exchange in Atlanta, succeeding Carl de Seay. Mr. Card also announces the appointment of C. C. McKibbin branch manager at the Pittsburgh office succeeding W. L. Russell.

"BROKEN BLOSSOMS" FULL OF BEAUTY

Fragrant with the Poetry of Pure Ideals and a Great Love That Endures Until Death, D. W. Griffith's Latest Picture Marks the Highest Altitude of Screen Art

By Edward Weitzel

IDEALIZED realism, spiritual beauty springing up in the midst of sordid surroundings, the fragrance of a great love that endures until death—all are found in "Broken Blossoms," D. W. Griffith's latest picture. So well has the director wrought that his work marks the highest altitude yet reached in screen art and places his photoplay on a plane with the masterpieces of painting, sculpture and music. The picture is a tragedy and it cleanses the soul of the onlooker as did the tragedies of the old Greeks, marching relentlessly to the death and destruction of those who defied the gods. In "Broken Blossoms" a father defies heaven in his treatment of his illegitimate child and ends by killing her. His punishment is swift and sure. Moving side by side through this grim tale is a revelation of supreme devotion, a holy flame of pity and adoration that beautifies the entire picture and fills it with sweet incense.

The manner of its making is also a revelation to those who are familiar with the creations of its maker. Much always is expected of D. W. Griffith; "Broken Blossoms" betters anticipation.

A Missionary from the East.

Thomas Burke, whose book,. "Limehouse Nights," contains a short story, "The Chink and the Child," furnished the screen with a new theme; in bare outline a simple enough tale is told practically by three characters, but one that will cause the complacent and superior dweller in this Christian land to regard the almond-eyed followers of Confucius with new interest and to find much food for thought after the immediate effects of the picture have faded from his mind. There is a broad humanity running through the tale which consorts fittingly with the spirit of the times and the drawing together of men of many creeds for the moral advancement of the world.

A treaty port in China steals slowly through a shimmering curtain of blue and the first scene of the picture transports the spectator to the Orient. The impression is complete. That curious sense of reality that reality alone can convey to the uninitiated is here in full. One important fact is brought out while the action continues in China: A young Chinese poet, learned in the wisdom of his land and the teachings of his faith, is anxious to go to a far country and share his knowledge with those who have never had his advantages. He is gentle, kindly and a dreamer who veils his feelings with the inscrutable repression of his race. The blessing of his god is besought for his mission, and the sound of temple bells is in his ears as he sails away.

The Limehouse Slums.

Contrast at once startling and repellent, ushered in through a curtain of sinister hue, a dull red that is in keeping with the reek and gloom of the region, is found in the next location of the story. The Limehouse district of London, that part of the mighty city near the docks where foreigners of the East touch elbows and yellow men predominate, is the place. Sandaled feet shuffle silently down narrow streets and disappear under distant arches. A place of foreboding, of mysterious happenings behind closed doors. And real in every brick in its walls and every stone that lines its gutters! And the impression is complete!

Here the Chinese missionary is found. His dreams have been rudely shattered. No one will listen to him, so Cheng Huan has ceased trying to deliver his message. But he still broods over the good he might accomplish, as he leans against the wall outside his little curio shop.

Cheng Meets His Goddess.

One day he finds a new mission in life: the dedication of his homage to

Her Hiding Place Discovered.
Lillian Gish, the girl, found at "The Chink's" curio shop.

a shrinking bit of humanity—a young girl, hardly more than a child, whose beauty of face and purity of soul cannot be hidden from his sympathetic gaze, although slow starvation, cruel blows and vile language have done their best to efface both. Cheng is attracted to the girl when he sees one of his countrymen try to detain her as she leaves the shop where she has gone to purchase her father's meal. He interferes in her behalf and she hurries off. It is the first act of kindness she has ever known and she cannot comprehend why such a thing should happen to her.

The girl's way home takes her through a narrow alley and along a dock where river craft are moored, and weather-beaten sail-lofts face the Thames. Turning the corner of a building she enters fearsomely, and finds her father there. He is in a rage because his meal is not ready. Battling Burrows is the title he won in the prize ring. A great hulking brute of a man without one decent instinct, he beats the girl and leaves her to starve while he spends his time drinking with some drab at a public house—another of the wrecks of womanhood to whose unholy ranks his child's mother belonged. Why he ever kept the ill-starred mite when its mother left it in his lodgings just before she sought forgetfulness in the river must have puzzled the prize-fighter himself. Now that the girl is able to slave for him and take her pay in blows, he suffers her to share his hovel.

Here again is deep penetration into things as they are—stark realism that is terrible to behold, accompanied by fixed purposes and the presence of unseen forces that are guiding the seeming blind injustice of this child's fate.

The Blossom is Broken.

While Burrows is busy training for a coming prize fight, the girl meets Cheng for the second time. She pauses to look into the window of his shop and sees him inside. He smiles at her. One night her father gives her a harder beating than ever before, and she staggers out into the street, wandering on until she reaches Cheng's shop. He finds her in a dead faint on the floor when he returns. Gathering her slight form in his arms, he takes her to the room above. To him she is the incarnation of all that is lovely and he is ready to worship her. He places her on a couch and when she is restored to consciousness and given his choicest food, he has her robe herself in a gorgeous garment from his native land and deck her hair with flowers. The room itself he turns into a bower for his goddess and is rewarded by seeing a wan smile on her lips. All night he kneels at her side, holding her hand. She is too weak to leave the next day, and the strange delight of being tenderly cared for holds her a willing captive.

Events move rapidly from here on. Her father learns where his daughter is just as he is going into the ring. At the finish of the fight he rushes to the shop. Cheng has gone out. Burrows reaches the room above and smashes every breakable object and drags the child home. They have barely gone when Cheng returns. His mute anguish as he gazes at the ruin of his temple and its shattered altar and realizes his goddess is not there is one of the great moments of the story. Arming himself he rushes to the girl's home. He is too late. Her dead form is stretched across a low cot. Her father has beaten her to death. The scene of the killing is carried out with uncompromising realism, but here also the hidden forces that are watching over the little victim give her death the beauty of martyrdom.

Cheng's vengeance is quick. He shoots down Burrows as the prize-fighter picks up an axe, gathers the lifeless form of the girl in his arms and

bears her back to his desecrated temple. The gorgeous robe is again wrapped about her and she is placed upon the couch. The shattered altar is picked up from the floor and Cheng goes through his service for the dead. A second later he buries a knife in his breast and his soul follows the child's.

"Broken Blossoms" Shatters a Delusion.

A tragedy, compact and complete. A perfect action without distractions of any sort, it moves irresistibly forward without once looking backward or turning aside, and its whole history is burnt deep upon the memory, never to be forgotten. Vast panoramic themes crowded with characters and events are popularly supposed to afford the moving picture its freest and most profound expression. "Broken Blossoms" shatters this delusion. The screen, in the hands of a true artist, can encompass all the tragedy of existence in a brief tale peopled by two men and a child, and give it overwhelming significance. Such a tale is "Broken Blossoms." At no time is its subject beyond the skill of D. W. Griffith to interpret in pictures that glow with material truth and spiritual beauty.

The color scheme of its illuminated subtitles is a piece of wizardry that sets a new standard for this important branch of picture making. Nothing draws the eye from the beautifully clear letters, which are thrown upon a background of interpretative color. The effect sought for by elaborate but obtrusive designs is here obtained by the only correct method.

Lillian Gish and Her Co-Stars.

The actors of the three characters, the girl, Cheng Huan and Burrows, are worthy the trust imposed in them. There is no higher form of praise. Lillian Gish as the victim of the prize-fighter's cruelty is a creature so crushed and broken that one's heart aches for her. She has been so stunted in everything but a constant growth of suffering and terror her appeal is that of a little child's. Her delight in the doll which Cheng gives her is that of a child and the horror of her pitiful death is the more distressing for the same reason. Never for an instant does she lose the character and she responds to its changes of feeling and the mounting frenzy of its dreadful crisis with ample power and admirable control.

Richard Barthelmess shows surprising artistic progress as Cheng Huan. His past impersonations reach an excellent average but none of them approach the rounded perfection of his Chinese poet. Even under Griffith's direction it is a remarkable achievement for so young a man. He breathes the very spirit of the gentle scholar of the East—a spirit hitherto never understood or portrayed on the stage or the screen.

Donald Crisp's "Battling" Burrows is cast in all the character's brutal realism. He is the reincarnation of Dickens' Bill Sykes, proud of his strength and his ability to ill-treat those weaker than himself. The Crisp impersonation is rich in enlightening bits of sideplay and understanding of the nature of the prize-fighter. His manner of death as he tries for a brief instant to fight off his conqueror in the only way he knows, and his final collapse—an ugly sprawl upon the floor—is one of the never-to-be-forgotten incidents of the picture.

Edward Peil's acting of Evil Eye makes it a companion portrait in the group, the calm indifference with which, after trying to do wrong to the girl, he purchases a flower and pauses to smell it, being a well emphasized point. George Beranger as The Spying One deserves his place in the cast, and Norman Selby as "Battling" Burrows' opponent in the prize ring, coupled with Donald Crisp's skill with his hands, causes the fight to look like the real thing.

A last word about the picture: "Broken Blossoms" is not to be measured by the height of its buildings, the number of its characters or the cost of its production. Rather should it be spoken of in terms that denote the mind and the soul of mankind and the splendid height that may be attained by the devotion of these attributes to the betterment of humanity.

Chaplin Fails to Get "Magic Rug."

There is a rug in the Hotel Alexandria in Los Angeles that is often referred to as the "magic" rug.

When D. M. Linnard, who owns a chain of big hotels on the Pacific Coast, recently purchased the Alexandria, Sydney Chaplin, brother of Charlie Chaplin, maker of Chaplin comedies for First National, and business manager for the comedian, was among those who wanted to buy the rug.

Syd made proposal after proposal, until his top-notch offer soared to $50,000.

"Not for love or money will we part with that rug," said Vernon Goodwin, manager of the Alexandria. "It is the source of more advertising for this house than all my publicity men put together. Motion picture stars like to stand upon its magic edges.

"Your $50,000 has a certain temptation about it, but there are no more rugs in the world like this one."

"That's why I want it," said Chaplin.

But the deal was not closed.

Richard Barthelmess, "The Chink,"
Buys some flowers with which to show his devotion to the girl.

Sherry Appoints Many New Local Representatives

WILLIAM L. SHERRY, president of the Parex Film Corporation and the Sherry Service, has appointed within the last week representatives to handle Sherry sales forces out of Chicago, Pittsburgh, Boston, Buffalo, and all principal sales centers East and West. Mr. Sherry is personally supervising the reorganization of the sales force which will handle all sales direct through the Sherry Service with physical distribution through Film Clearing House exchanges except in New York City, Eastern New York, Northern New Jersey and Western Connecticut, which areas will be distributed direct through the Sherry Service general offices, 729 Seventh avenue, New York.

The appointees so far installed are:

G. W. Montgomery, with headquarters in Chicago, who has a force of twenty men covering Illinois, Indiana, Minnesota, Missouri, Wisconsin and Iowa.

Joseph F. Young, with headquarters at Pittsburgh, who has fourteen men covering, Ohio, Kentucky, Virginia, Maryland, Delaware and Southern New Jersey.

Benjamin Levine, with headquarters at Buffalo, has three men covering Central and Western New York.

Frank J. Larkin, with headquarters at Boston, has a force of six men covering the New England states.

The M. R. Film Corporation of San Francisco takes charge of sales in San Francisco, Los Angeles, Seattle, Portland and Denver, as well as intermediate territory. Representatives to have charge of the Atlanta, Ga., and Dallas, Tex., offices are in process of selection.

Arthur Ashley Engaged by World.

World Pictures announces the engagement of Arthur Ashley, well known as a screen star and director to co-star with Dorothy Green in a series of pictures. The first of these productions is now at the company's studio at Fort Lee. It will be released under the title of "The American Way." Frank Reicher will be the director. The original story is the creation of Florence Bolles and was put in scenario form by Wallace C. Clifton.

Mr. Ashley recently returned to the "legitimate" stage and was featured by Oliver Morosco in Jack Lait's comedy drama "One of Us," which had its New York presentation at the Morosco Theatre. Recently he appeared in a new production of Samuel Shipman under the direction of William Harris, Jr., which had its New York presentation at the Morosco Theatre. The long line of leading parts which he played during his previous engagement with the World showed the uniformly fine quality of his screen work.

New Experiences for a Veteran.

Chester Conklin, who is doing some star comedy stuff at the William Fox Comedy lot, admits that he is not an ordinary person by a long shot. He has been making comedy pictures for five years, yet the first time he ever saw a dramatic production being filmed was the Fox lot in Hollywood, where he watched Albert Ray and Elinor Fair make scenes for their new comedy "Be a Little Sport."

NEW UNIVERSAL POLICY ANNOUNCED

Exhibitor Will Be Able to See Pictures Long Before Booking—Anniversary Month Will Bring Many Specials—Establish Low Prices for Customers of Regularity

AS Universal aproaches the conclusion of the most successful year in its career, it not only celebrates its seventh anniversary as the oldest producing firm in the industry, but at the same time it announces its new policy for the ensuing season.

Long before next fall Universal exchanges will be in possession of new productions to be shown to exhibitors. The exhibitor, consequently, who obtains his pictures from Universal will not only buy as heretofore under Universal's fundamental open booking policy, but, in addition, will be able to see what he purchases far in advance of the time for the showing of the productions he thus books.

This is a new departure. It is in keeping with Universal's established custom of rendering maximum assistance and protection to the exhibitor in purchasing wares for his theatre and his patrons.

To Screen Big Attractions.

Among the productions which Universal will be able to screen for the exhibitor will be the Stage Women's War Relief series of stage star pictures. As has previously been announced, there are twelve two-reel productions in this series, bringing together for the first time in the history of the motion picture industry so illustrious a group of actors and actresses of both the speaking stage and the screen. In the first picture of this series, for example, appears David Belasco, seen thus for the first time playing a role since he became famous as America's greatest producer and manager.

Among the other famous footlight favorites in the casts of these pictures—all of them two-reel productions—are: Bruce McRae, Kathleen Nesbitt, Violet Heming, Maclyn Arbuckle, Shelley Hull, Phoebe Foster, Robert Edeson, Montague Love, William Courtenay, Thos. A. Wise, Nance O'Neill, Mathilde Cottrelly, Henry Miller, Ethel Intrepodi, Blanche Bates, Hilda Spong, Cyril Maude, David Bispham, Percy Haswell, Julia Dean, Yvette Guilbert, Mabel Taliaferro, Blanche Yurka, Jane Grey, Gail Kane, Tyrone Power, Galli-Curci, Holbrook Blynn, Otis Skinner and Daniel Frohman.

All these plays—comedies and dramas—are by well-known playwrights and scenarists, such for instance as Frederick A. Kummer, Calder Johnstone, Kathleen Kavanaugh, Samuel Hopkins Adams, and Rachel Crothers.

More Jewel Productions.

In addition, the exhibitor will have placed before him some of the largest, most elaborate and most satisfactory Jewel productions ever shown under this brand name.

There will be in this group pictures starring Mildred Harris, Dorothy Phillips and other players whose names have become familiar the whole world over through their appearance in the Jewel products.

At the same time Universal will show to exhibitors "The Midnight Man," the serial in which James J. Corbett is starred. There will be also products by Eddie Polo famous for his work in the serial "The Lure of the Circus" and in the popular series of two-reel Western dramas in which he has recently been cast. There will be a brand new serial starring Marie Walcamp.

Popular Stars in Specials.

There will be more of the Universal Special Attractions starring Monroe Salisbury Harry Carey Mary MacLaren and Priscilla Dean. Priscilla Dean as a matter of fact will be cast in a limited number of Universal super-Special Attractions.

Universal will show, too, its improved, unique Screen Magazine, a weekly product, which has behind it the co-operative advertising support of half a hundred of the largest daily newspapers in the country.

There will be, however, some Universal productions which cannot be submitted to this program of advance showing. These, now in the making, will be brought forth later as surprises.

Laemmle Outlines Plans.

These plans, as briefly outlined by Carl Laemmle, president of the Universal, are the most comprehensive in the company's history. "The demand of the day," Mr. Laemmle says, is for bigger and better pictures and productions. Universal, as usual, has been awake. Its ear has been to the ground. Accordingly, it not only now draws near to the completion of its most prosperous season of business, but begins, at the same time, its most eventful and most successful year. On the eve of its seventh anniversary it announces a policy that is in keeping with its conception of the growth and development of the motion picture industry."

Eva Is Twentieth Century for "Eve."
So we would expect Eva Novak to be starring in Century comedies for Universal.

"Seven years of experience in the production of pictures," Mr. Laemmle says, "has established for Universal a firm foundation on which to base its policy of better, bigger, and finer productions and, within the last year, the organization has taken on such new material and new strength that, on September 1, the beginning of its new year, it will be ready to launch a season that will be without a precedent in Universal's history. The Universal has always advocated the open market, and through this, the excellence of its product and the fairness of its methods it has gained and retained the confidence of the exhibitors.

Selling Costs Reduced.

"Just as we have reduced our studio waste to the very minimum," Mr. Laemmle continued, "so will we reduce our selling costs to the very minimum, especially in next fall's selling campaign. And, what's more, those exhibitors who help us reduce selling costs will receive the lion's share of all that they help us to save.

"There is no scheme, no mystery about this. It is straight merchandizing of the simplest sort and if every company will follow our lead in this, the great extravagances that have characterized the distribution end of the business in past years will become merely a memory.

"Our plan is simply this: We have goods to sell. The exhibitor wants some of them, or all of them or none of them. It will depend entirely upon how good our pictures are whether he wants many or few or none.

Save by Reducing Costs.

"If he has enough confidence in our goods to feel safe in booking far ahead on the series plan, we will book pictures to him just that way. If he does this, he saves us a lot of selling cost. We will, therefore, sell to him on the lowest possible basis. If, however, he only wants to select a picture now and then, he thus requires us to keep our salesmen calling upon him regularly. This runs up the selling cost and makes it necessary for us to get more money per picture.

"In other words, we will first fix a fair price on each and every picture and then sell the exhibitor anything he wants. This means that he will buy what he wants and reject what he does not want. It is more than a mere 'open market' plan; it is an elastic plan that fits itself to the needs and to the desires of each individual exhibitor.

Willimantic's Gem Has New Owner.

Pouzzner & Campner have taken over the Gem Theatre, Willimantic, Conn. This house was bought from the Dorman estate. George Pickett will have charge.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Out of Cold Storage And Into the Films.

WHEN Terry Ramsaye was doing his eighteen-hours-a-day for Rivoli and Rialto, he looked at miles of pictures—some that were given the book and some that were given the hook. The far-sighted expert picked up many inspirations from what he saw in the Rialto projection room—one of which was to buy the largest atomizer the market afforded, and back it with a gallon of the sweet scented stuff they shoot into the leaden air of the jitney cinemas to keep the microbes jumping.

"We'll need this some day," said Terry. "The way films are running, something is going to happen, no matter how carefully we may try to guard against disaster."

Although Terry has passed to other fields of usefulness—his prophesy and atomizer came into play at the Rialto one Sunday morning when "Come Out of the Kitchen" was first shown in public.

Marguerite Clark, in her efforts to get away from membership in the Chef's Union has occasion to fry some eggs for her lord and master's breakfast. The egg chosen for the demonstration was sick of its former job and eager to get into pictures. When Marguerite broke its shell—Hugo Riesenfeld shouted for the atomizer.

After the fire escape doors had all been opened and the stinking stuff from the mammoth squirt-gun had counteracted the effects of the egg, Mr. Riesenfeld dispatched the reel to the exchange it came from with an order to send back an issue of "Come Out of the Kitchen" that featured only odorless eggs.

Thus was Terry Ramsaye's foresight vindicated and acclaimed.

—w s s—

The St. Louis Republic inquires:

"Couldn't the movie houses make up for lack of musicians by substituting a moving picture of an orchestra with phonograph attachment?"

And use for audiences some of those filmed in so many pictures?

—w s s—

Unit Note from a Unit Review.

It only goes to prove that a good trombone player is not always an expert violinist just because he decides that he should be.—Wid's.

But he might improve with practice and his neighbors would probably encourage his ambitions.

—w s s—

Various versions of the story about the film that contained a scene wherein a train of cars interferes with a "flash" of several girls in swimming have come to us in recent mails.

We don't run that kind of a department—although we have often wished we had been born a cameraman.

Which Would You Rather Be Or Labor for Your Living?

MONROE LATHROP, an able dramatic critic situated in a Los Angeles newspaper office, says of the L. A. Scream Club that its membership "is made up of publicity, news and scenario writers from the film plants." As a result we have asked to indicate the difference between news and publicity writers.

Publicity Writer.—One who deals with the advertising department and thus trys to force into print stuff that only his boss will read. Printing it is a double waste of energy, because his boss has already seen the matter in carbon copy form. Very likely said boss had edited several drafts of the matter before it finally went to the mimeograph.

News Writer.—One who deals with the editorial department. His copy tells of events of general interest to the trade; information for picture showmen who play the product his boss is striving to make profitable on Broadway and in the sticks. The news writer gets fired much oftener than the publicity writer—but that's part of the difference between a news writer and a publicity writer.

—w s s—

Bite Them Anywhere But in Portland.

Here's an excerpt from a recent "elimination blank" of Portland's famous censor board:

"—Cut out part where bear bites the leg of the girl with the checked skirt."

The attention of directors is therefore called to the fact that Portland's censors are still here with bells and naughty bears should be careful where they bite the ladies.—Portland (Ore.) Correspondence Empy World.

—w s s—

The Compressed Air Society met in annual convention at the Astor one day recently.

The Hot Air Society holds the lobby of the same hotel year 'round.

—w s s—

One of the sub-titles in a film lately lamped said of the heroine:

"She was straight and square."

Built on good lines, so to say.

—w s s—

They Is Different Over Here.

Women as "movie censors" is out of the question in Toronto, Canada, as the feeling there is that women cannot grasp the situation in a way to make them satisfactory in such positions.—Scranton Times.

—w s s—

With Herbert Standing, Thomas Holding and Hugo Ballin' there's something doing to kill this much space.

—w s s—

Arranging for the Future.

Tom North has figured out a schedule for closing hours after July 1.

Soft drink places may all remain open until midnight.

One per cent places will close at 1 A. M. Two per cent joints may remain open until 2 in the morning—and so on until it is time for the soda fountains to begin a new day.

—w s s—

We asked Chester Withey the difference between a "cut back" and a "flash back." He declared that they were both "retrospective action." And to D. W. Griffith he gave all the credit for originating the practice.

Some Ashes of Publicity From Pat Dowling's Pipe.

NEWS of an interesting incident is wafted from the last Eastward trip of the George Washington. On the fourth day out, after the famous European commuter had looked at every film that had ever been made (up to the time the Washington sailed from Hoboken on that trip), President Wilson appeared at the door of his special projection room with two cans of film under his arm.

After he had waded to the center of the room, through millions of feet of pictures the publicists had put on board their mimeographs, Mr. Wilson said to the spool-boy:

"Please run these Christie comedies for me. Mrs. Wilson declares they are to laugh, and that's me all-over-the-ocean on these trips I am making in the interest of film press agents."

And what did the spool-boy do? Unwound 'em, of course.

* * *

Al E. Christie is the first of our great picture-makers to declare positively and without reservation, that he will not make any stupendous productions on the battle-fields of Europe.

—w s s—

Then Freddie "Bald" Him Out.

Freddie Schader's little nephew is just becoming old enough to talk and order everybody about.

His latest demand was to have his hair cut like his uncle's.

—w s s—

Trans-Waterwagon Aviation.

Let 'em all "hop off"!
They'll "hop on" July thirst.

—w s s—

Suggested change of title:
N. A. M. P. Infant.

—w s s—

Her Little Red Riding Car.

Lillian Montanye obliges us to-wit:

"All the way from the Biograph studio to her home on Riverside Drive pedestrians were regaled one day recently with the sight of Marion Davies perched on the back of a red racing car. It was not a stunt for publicity——"

Therefore, we will not use the rest of the yarn.

* * *

Miss Davies, by the way, is offering a thousand bucks for the best and cheapest design that may be submitted to her for an aviator's costume. Considering the front page news of the day we suggest a one-piece bathing suit.

—w s s—

Harry Reichenbach postcards (in the interest of "When Bear Cat Went Dry") thusly:

"Use a serial to fight censors—we suggest 'Force'."

Quaker Goats would be better in Pennsylvania.

—w s s—

"When John Wenger sets something artistic always hatches," declares a Rivoli publicity paragraph, speaking of a promised setting for a special number.

And when his moons rise something artistic always beams.

—w s s—

This We Have Noticed.

Julius Singer makes a specialty of digging up bits of verse and making use of them as wall decorations. Here is his most recent find:

You can lead a horse to water,
But you cannot make him drink.
You can lead a fool to knowledge,
But you cannot make him think.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 31, 1919

Mr. Williams Opens a Controversy.

WHETHER you agree with him or not you are bound to admit the statement of Mr. Williams which THE MOVING PICTURE WORLD prints this week is a mighty readable article. The manager of the First National Exhibitors' Circuit forcibly presents one phase of an argument which is bound to be much under exhibitor discussion in the months to come. He illuminates the subject without generating an undue amount of heat. While no names are mentioned there is every outward indication that the statement is framed as a reply to the announcement issued last week by President Price and General Manager Abrams of the United Artists' Corporation.

In that anouncement the two chiefs of the new distributing organization stated that the company "will deal with exhibitors by the single picture only." "We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits," said Mr. Abrams in a supplementary statement. "We will not sell in any other way."

"To every one with whom I have discussed the matter it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on the release lists," continues Mr. Abrams in explanation of his company's position, "that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist."

These pronouncements define the issue so far as the United Artists is concerned.

Mr. Williams accepts the gage. "This method wipes out, at a single stroke," he says, "the most vital principle of business practice in the industry—exhibitor protection." He goes on to point out how an exhibitor in a given locality may spend much money and energy in exploiting a certain star in one production only to have the cumulative effect of that investment capitalized by a competitor who may be the successful bidder for the succeeding subject of the player. As an analogy he cites the practice of the producer signing up an actor or actress for a given number of productions before investing heavily in an advertising campaign.

There can be no doubt that the United Artists has not entered lightly on its undertaking, that it has given long and thoughtful consideration to all angles of the question. It will have none of the program or the star system.

Mr. Williams admits the evils of the former—his organization from the beginning has avoided it. By inference he upholds the latter, pointing out that "practically every star series contract in existence gives the exhibitors a medium of protection against the possible decline in quality in the work of any star whose releases are so booked by the one-picture cancellation clause."

It is an interesting controversy. The working out of the single picture policy will be followed with deep interest by the trade at large. Eventually the exhibitor will have much to say as to what system of booking shall prevail—whether it be the program, the star series or the single picture. It may be there is a medium ground. It may be the single picture, with the star series optional. What say you, distributors and exhibitors all?

When Lawmakers Overplay Their Hands.

THERE'S an unusual censorship situation in Boston, one that may afford a grain of comfort to many who have felt the sting of the censor's lash. Religious organizations have been among the foremost to insist that the showing of pictures be restricted on Sunday; and the objection has applied in the case of practically all kinds of subjects. In the present instance, however, the complainant against the interpreter of Bay State laws is the New England manager of the Catholic Art Association, and his disturbed state of mind is due to the action of State Police Chief Plunkett.

"Eternal Light" has been on exhibition at Tremont Temple. Carrying, as it does, the life of the Saviour necessarily it contains what under a Puritanical conception of the law may be classified as "scenes of violence." The Art Association manager claims the production should be shown on Sundays in preference to weekdays. Chief Plunkett says the law compels him to make the eliminations, which means, according to the manager, "every scene from the time Christ appears before Pilate until the ascension." The manager insists if such be the law the law should be changed.

There are many exhibitors throughout the country who will sympathize with the officers of the Art Association—that is, to a degree. There will be a corresponding tendency to indulge in a mild chuckle over

the manner in which the antis overplayed their hands; in other words, to express a slight measure of satisfaction at the unexpected manner in which the efforts of the opponents of a moderate Sunday have been uncovered.

The situation affords an excellent demonstration of the narrowness of some of the persons opposed to the men who make and exhibit pictures.

Brookline Does Not Want Motion Pictures.

THERE is one community in the United States where a motion picture theatre is not wanted. In this instance it is not a case of the screen being barred on account of the opposition of a small official board; but the citizens, by a vote in town meeting, have after deliberation declared, 203 to 85, they do not want a theatre in their town. Brookline, Massachusetts, is the community in question. By way of explanation it may be stated that Brookline is one of the richest townships in the country. It is a suburb of Boston. The residents may slip into the Hub for their entertainment, and they are not dependent upon the street cars.

It is of interest to note that one of the principal spokesmen for the granting of a license to one of the three applicants was a clergyman, who based his plea on the number of men who by reason of the coming of prohibition would be deprived of their usual evening diversions.

New York's Local Option Law Winning.

THE local option law has been on the statute books of New York but a few weeks. Already the Empire State is reaping benefit from its plunge into seas declared by many vociferous protestants to be dangerous. The predictions of moral deterioration in communities urban and suburban where the picture theatres were opened on Sundays have failed to materialize. On the contrary, reports from various parts of New York State are to the effect that the moral atmosphere of the towns opening their picture houses on Sundays has been raised.

The New York State Conference of Mayors, from its headquarters in Albany, has sent out inquiries chiefs of police in the towns affected by the change in the law. "Thus far every reply which has reached the hands of Secretary Capes speaks in the highest terms of what really has been accomplished by the Sunday movies," says the Albany correspondent of the MOVING PICTURE WORLD in his story printed elsewhere in this issue.

One of the first results of opening the houses has been the noticeable disappearance from conspicuous corners of young men who made a practice of congregating there to the consequent annoyance of unescorted women. It has been remarked also that these young men have become regular patrons of the theatres. There has been a decrease in the number of misdemeanors.

In Oswego the trade unions have initiated and put through action that will eliminate one of the chief arguments against the opening of theatres on Sunday. That is the enactment of a ruling that workers in houses thus thrown open shall be assured one day of rest in seven.

New York is blazing a trail for other states in the Union. It is demonstrating that the predictions of disaster so freely uttered whenever the Sunday problem is up for adjustment are based on nothing more substantial than prejudice. It is proving to those who oppose the opening of theatres on Sunday that such action really is in the interest of public order—proving it to those who are open to conviction; and those who are not open to conviction are not worth serious consideration.

As to Tequila, Have a Care.

TOWNS in Mexico bordering the Rio Grande are preparing to reap the benefit of prohibition restrictions expected soon to be in force on the American side of the boundary. The Mexican government already is facilitating communication between the two countries, issuing cards in place of the time-honored passports. Many moving picture theatres will be opened in border Mexican cities, in most of which pleasure resorts will be opened on a wholesale scale, according to our Texas correspondent.

Also it is said these cities on the other side of the Rio Grande are preparing to give thirsty visitors everything they have, from horse racing and cock-fighting to cold beer and Tequila.

To those film men who may have occasion in the course of their travels to visit El Paso we would impart a friendly word. Have a care as to that Tequila stuff. It may not be distilled from the largest thorns of elephantine cactus, but it well might be. Its fuel value may not be equivalent to molten granite raised to 2,500 degrees Fahrenheit—and then again it may be.

Much space has been devoted to a certain famous rabbit that spit in a bulldog's face. Will Winch, of El Paso's Wigwam Theatre, told us a story — we believed it then and we believe it yet—of a timid and stunted Mexican adult male who strolled into Juarez and squandered a month's concealments on three drinks of Tequila—or it may have been two—after which he kicked in the shins the worst desperado in the town, took away his horse, and announced in the chill-inspiring, soft-toned voice of the genuine bad man that he was going to cross the bridge and lick the United States. Thanks to timely telephone information supplied by an alarmed American two well-aimed bullets terminated the invasion even as it began.

If by chance in El Paso you meet Winch—and if you don't meet him you will miss one of the factors in that fast-moving municipality — and he points across the bridge toward Juarez and says "Let's go!" take him on. But if on the other side he says, carelesslike, "Let's have a little Tequila," just smile; let not even a "little" tempt, for a drop is equal to a drink of an ordinary man's rum.

But a drink of Tequila? It converts drear Mexican deserts into a paradise; makes a border gambling dump look like four Canfields rolled into one; transforms a filthy Mexican market into a Back Bay Horticultural Show; paints drab hills in the glories of the Grand Canyon; under its elevating influence a fifteen-cent meal takes on the gilded proportions of a film banquet in the Astor's yacht room.

And the after effects of Tequila? Why, if by chance your friends are enabled to get you back to El Paso you will discover your thirst in the ordinary sense has been dissipated — dissipated is the exact word. No longer will horseshoes float on the top of the contents of the blackest bottle; the fiercest redeye that ever was jolted through alkali dust becomes as innocuous as infant's A1 certified. In fact, your thirst is ruined.

Again we say, have a care as to that Tequila stuff.

G. B.

Personal and Otherwise

By Sam Spedon.

SAM SUCHNO, the exhibitor of Albany, N. Y., was in town this week. Mr. Suchno is one of the most progressive showmen of New York State, but says Albany will be one of the last cities in the state to concede Sunday opening unless the exhibitors make a united effort to bring it about.

* * *

Leo Wharton, from Ithaca, N. Y., happened in town last week, sojourning at the Hotel Astor.

* * *

J. A. Quinn, of Los Angeles, has decided to stay at least another week in New York.

* * *

Harry H. Buxbaum, special representative of the Famous Players-Lasky Corporation, left for a trip West on Saturday, May 17.

* * *

E. W. Kramer, of the Universal, will leave for Europe the latter part of this week. Just what his mission is he did not state, but we can safely surmise the "Big U" is not letting grass grow under its feet.

* * *

The W. H. Productions Company is preparing to place "Custer's Last Battle" on the market. This feature depicts one of the most thrilling and historic events of Indian warfare and portrays the pioneer days of life in the Far West.

* * *

Next week Virginia Pearson and company will start producing the "Taming of Catherine" under the direction of Jack O'Brien at the Thanhouser Studios.

* * *

Mrs. Sydney Drew will resume the Drew Comedies at the Vitagraph studios in Flatbush. These comedies will be produced under the personal direction of Mrs. Drew, assisted by Jack Evans. Donald H. MacBride will play opposite Mrs. Drew in a brotherly role. Mr. MacBride, before he went overseas, played similar roles in the Drew comedies.

* * *

Leon Dadnum, of Boston, who has a studio in the vicinity of the "Hub," was in New York this week.

* * *

H. C. Cornelius, vice president of the Exhibitors Mutual Corporation, has returned from Grand Rapids and will bring his family to New York to make his permanent residence here.

* * *

Samuel A. Rorke, of Los Angeles, is stopping at the Hotel Knickerbocker. He brought the Cathrine McDonald picture, "Thunderbolt," with him.

* * *

S. T. Steven, Southern supervisor of the Exhibitors Mutual, has been in New York all this week in consultation with S. J. Rollo, director of sales.

* * *

"Al" Durning now with the Exhibitors Mutual worked a big stunt in connection with "Josselyn's Wife," featuring Bessie Barriscale. He offered a copy of the novel of the same title by Catherine Norris to the first man who brought his mother-in-law to each showing of the picture. "Al" is an old-time film man and for many years connected with the Mutual Company.

* * *

"Nick" Dipson, of Batavia, N. Y., the leading exhibitor of that city, was seen upon Broadway last week. Broadway never looks out of place to him and he never looks out of place on Broadway.

* * *

W. A. V. Mack, New York division manager of the Exhibitors Mutual Corporation, goes to business every day in a new Oldsmobile and gets around on business in it every night.

* * *

Joe Unger, he of the olden days of the General Film, is general sales manager of the Triangle Film Company, once more with his old friend P. G. Waters. Canada was good to "Joe" while there, and New York hasn't forgotten him.

* * *

Louis W. Sagel, of the Poli interests of New Haven, was seen on Broadway last Tuesday. Mr. Sagel always interests us, not only because we know him, but because he was active in securing Sunday opening in Connecticut. He is the human dynamo of the Poli circuit.

* * *

C. C. Pettijohn, of the Exhibitors Mutual will go from the censorship hearing at Springfield, Ill., to Richmond, Va., where he will attend the exhibitors' ball on Thursday evening, May 22.

* * *

Pat Powers showed us an itemized report and statement of his film producing plant at Rochester, N. Y., where he is manufacturing raw stock. In cold type and plain figures we saw that since its start, July, 1918, the profits amounted to over $36,000. And this against the many obstacles that necessarily confronted the enterprise during its start.

* * *

W. H. Gueringer, assistant general manager of the Saenger Amusement Company, New Orleans, owner of the First National franchise for that territory, was in New York recently. It was his first visit in five years and he said Broadway has improved a whole lot since he was here last time.

* * *

Charles L. O'Reilly and Samuel Berman will go to Schenectady, N. Y., Friday, May 23, to attend the hearing before the board of aldermen on passing an ordinance for Sunday opening in that city. If Schenectady grants permission this will leave Albany alone standing against Sunday opening in that section of the state.

* * *

Louis Streimer, of the Magnet Film Exchange, is handling the Charles Leonard Fletcher Screen Monologue in Brooklyn, N. Y. The Screen Monologue is a series of visualized jokes by comedian Fletcher.

* * *

We were glad to run into our old friend John L. Russell, the producer. He has just finished the production of "The Man Without a Name," written by L. Case Russell, a six-part feature, in which Corinne Uzzell plays a lead. (Mrs.) L. Case Russell is the author. She also wrote several for Petrova and the Drews. Mr. and Mrs. Russell always spend their summers at their camp in the Adirondacks. The picture is being handled by David Howells.

Madge Kennedy and Seena Owen Certainly Differ on the Heavy Beard Question.

Madge, at the left, doesn't like 'em in "Leave It to Susan"; while Seena, at the right, favors the heavy side with Tom Moore in "The City of Comrades." Both pictures are Goldwyns.

SUNDAY LAWS HIT BATHING BEAUTIES

Deferring to the Indianapolis Regulations Sennett's Mermaids Appear Without Costumes

SIX of Max Sennett's "bathing beauties," accompanied by Bothwell Browne, starring in the Sennett film, "Yankee Doodle in Berlin," appeared in person and on the screen at the Circle Theatre in Indianapolis, during the week of May 11, and were greeted by record-breaking crowds at each performance.

Browne and the "beauties" first appeared in "The Dance of Jealousy," in which the film star demonstrates his ability as a dancer.

After the applause subsided, the bathing girls then appeared in several poses, each wearing the latest creations in bathing costumes. While the audience was looking 'em over, Virginia Eastman —one of the "beauts"—sang several popular songs.

In compliance with the Sunday regulations for Indianapolis theatres, which forbid the appearance in costume of singers and dancers on that day, Mr. Browne and the "beauties" were merely introduced at the Sunday performances by S. Barret McCormick, Managing director of the theatre.

Besides the film "Yankee Doodle in Berlin," the program at the Circle for the week included an International News reel, Topical Tips, edited by Mr. McCormick, and popular music by the Circle orchestra under the direction of Signor Natiello.

Edward Davis Was at One Time a Western Minister

THE unique record of being probably the only ecclesiastic to engage in a professional stage career belongs to Edward Davis, who is now playing an important role in support of Creighton Hale and June Caprice in the "Unknown Dancer," the co-stars of the second Capellani production. In addition to his work before the camera, Mr. Davis is also playing a stage engagement at the Lyceum Theatre, New York.

Prior to embarking upon his stage career, Mr. Davis was a Western minister, and for many years served in California and Illinois pastorates. He began his histronic career some twenty years ago when he played the part of the Viceroy of India in "The Cherry Pickers."

In addition to being one of the most finished character actors of the stage, Mr. Davis also has won distinction as a dramatist and producer. The most notable contribution from his pen was "The Seventh Commandment," in which he played the principal role and which enjoyed a long run on Broadway. Mr. Davis also made a highly successful dramatization of Oscar Wilde's "Dorian Grey."

Of recent years Mr. Davis has been devoting his time almost exclusively to the vaudeville stage writing and acting in his own playlets. Mr. Davis has recently been elected to the presidency of the National Vaudeville Artists.

Edward Davis
Plays big supporting role with June Caprice in Pathe's "The Unknown" Dancer."

CRANDALL SOUNDS WARNING ON TAX

Calls Attention to 50 Per Cent Impost on All Sums Above the Regular Price of Admission

THAT exhibitors are likely to run up against a lot of trouble because of their lack of knowledge of the revenue law is the statement made by Harry M. Crandall, head of the Crandall string of theatres in Washington, following a controversy among a number of theatre men relative to the imposition of the admission tax.

"There are very few exhibitors," said Mr. Crandall, "who realize that when they increase their price of admission temporarily they are subject to an additional tax. A great many men will run an ordinary program for days and perhaps weeks at a time. Along comes a big feature costing perhaps more money than they are in the habit of paying, and during the run of that subject they jump their admission prices. A house might be charging, for instance, ten cents for ordinary subjects, and ask fifteen cents when the big feature is exhibited.

Tax on Half of Surplus.

"There has been a great deal of complaint in Congress during discussions of measures such as these. The larger part of the complaint has been recorded against the speaking shows, because of the habit of increasing prices when a big star or big road show is put on. There were many members of Congress who were for stopping this practice, and so a clause was inserted in the law providing a higher tax. This provision, as furnished me by the Treasury Department, says: 'A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employes of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner provided in Section 903, by the person selling such tickets.'

"I think the language of the law is plain enough, and if exhibitors want to escape trouble, they will study its wording. Being located at the Capitol, I have had a number of inquiries concerning this matter, and so I looked into it."

Screen Aspirants Victimized.

A complaint registered at detective headquarters in Atlanta alleges that Jack ("Tex") Hilliard and Mrs. J. G. Thatcher, supposedly a former prima donna in burlesque, had left Atlanta unannounced after obtaining about $5,000 as tuition from about 50 young amateurs who had been promised contracts as players with "The Standard Dramatic Company," a motion picture producing company organized here two months ago by Hilliard and Mrs. Thatcher.

Michigan Passes Negro Bill.

The Condon bill, which passed the Senate and House at the last Michigan Legislature, has been signed by the Governor. This bill makes it illegal for the proprietor of any public resort to discriminate against any one because of race or religion. The bill is designed to give negroes equal privileges with whites in theatres, hotels, etc.

New Outing-Chester Exchanges.

Two new distributors were added last week to the exchanges handling Outing-Chester Pictures—Jule and J. J. Allen, of Toronto, for Eastern Canada, and the Electric Films Corporation, of Washington, D. C., for Maryland, Delaware and the District of Columbia.

We're Grateful to Madge Kennedy
For this pretty little picture of herself from Goldwyn's "Leave It to Susan."

RUBBERNECKING IN FILMLAND

World Man Visits Ince Studio and Learns of One Story Containing Many Stiff Punches

By Giebler

OUR fair city is very fair these days. Flowers are blooming everywhere; California poppies are popping up on every vacant lot; Bennie Zeidman is wearing a pair of trick trousers as white as the driven snow; Mark Larkin is going to get a pair just like them—only longer; the frozen oranges are all gone and loquats are ripe. "Ain't nature wonderful!"

The old colony is as lively as a nest of crickets.

Fatty Arbuckle has got his ball team in working order; Jess Willard is among us to make a picture; Cecil De Mille has got his atmospheric omnibus ready for service, rates $1 per mile.

The Lou Tellegens are here. Albert E. Smith has gone back to Brooklyn. The Los Angeles Board of Trade is getting ready to cultivate the picture industry at a luncheon. John Fairbanks caught the biggest trout ever snagged in Bear Valley—14 pounds 9 ounces on the drug store scales.

Jack Cunningham is back from location. Howard Hickman, who has been sick, is better. Margarita Fisher from Santa Barbara, paid the colony, the big stores and hat shops a visit. Harry Sherman has come back to the Coast.

Vernon Fans Move to Culver City.

One fair day I went out to Culver City, and over to the Ince studio, where Jerry Storm was making a big prize fight feature with Charles Ray as the star, three hundred fight fans, and the greater part of the pugilistic population of Vernon as advisors and assistants.

It was some scene, and some scrap! Some scraps would be better, for they kept going all afternoon. I never saw such atmosphere. It was perfect. The extras were fight fans to a man.

There was a real referee, De Witt Van Court, trainer and instructor from the Los Angeles Athletic Club, who taught Jeffries, Corbett, Britt, Kauffman and all of the big ones how to fight.

Al Kauffman was at the studio taking a part in the feature. I talked to Al and found him a most interesting chap. He showed me his "scrap" book, with a long list of battles:

Here's A Real Scrap Book.

"Thirty-nine rounds with Jim Flynn. Jack Johnson to a draw. Knockout for Bill Lang, Australian champion. Fights with Jim Barry, Sam Langford and a dozen more. Main events, all of them."

Ray Kirkwood, fighter as well as actor, who is remembered for his scrap with Jimmy Kilbane and other middleweights, was there in a part; Cliff Jordan, Jimmy Fortner, local scrappers, and Crouching Jesse Glasser, fly-weight champion of the West coast, were also cast in the fight film.

George Williams, manager of the Vernon fights, and Fred Moore, his assistant, were there to see that things were technically correct from a pugilistic standpoint; and in addition to all this, Tom Ince giving his personal supervision and putting the T. H. I. touch to the whole thing.

Pug Gives the Lowdown on Ray.

The scene represented the interior of a gymnasium where weekly fights are held. Three hundred persons filled the seats that rose in tiers to the roof. I talked to the extras, the fighters, the soda and peanut butchers, to Van Court, to Charlie Ray, to Jerry Storm, to everybody. One of the fighters explained the story of the scene to me.

"Here's the way it goes," he said. "Charlie—say! there's a great kid 'Course I wouldn't want to take him away from the movies, but I'd like to train him and manage him in the ring. Can he fight? Can—he—fight!!! Say! that boy's got an awful wallop. I know, I been working out with him. Ask Al Kauffman.

"You see Charlie's a rawy kid that comes to the gym for a chance to learn the game. We try him out. He's no good, too soft, bad foot work, poor wind. We offer him a job at the gym, though, and he sticks around.

"There's a big mill coming off between two champs. Al Kauffman and Jack Connelly are the fighters.

Right Here the Kale Enters.

"Charlie finds out that Kauffman is going to lay down—take the count—you know what I mean, frame the fight. Charlie's square. He nails Al about it, and Al says: 'I'll fix you, kid,' and tries to hand Charlie a bunch of kale, you know what I mean, hush money. And Charlie says: 'T'ell with that,' and passes him a jab that puts him out.

"This is just after the preliminary bout where Ray Kirkwood and Jimmy Fortner mix four rounds. The main event is next, and Charlie has to take Kauffman's place and go on and fight Jack.

"Of course there's a lot more to the play, a girl and a lot of love stuff. You'll have to get somebody else to tell you about that, though. The fightin's all I'm interested in."

Charlie Ray said: "Do I like this kind of a part? Yes, it gives me a chance to get some exercise that I need. This certainly limbers a chap up. It's great stuff, and one more example of the variety that makes screen acting the most fascinating game in the world.

Screen Acting That Leaves Its Mark.

"One week I'm doing straight stuff, maybe a society part, then something like this the next. A short time ago I had a horseback part to do. Did you ever do any horseback riding with about two years between the rides?"

I acknowledged that I have had that painful experience.

"I should have trained for that horseback work the same as I did for this fight," he said, in reminiscent tones.

I did not press him for details, but I am sure that horseback work must have left marks on Charlie, either anatomically or mentally, that were not pleasant.

Jerry Storm came along then. Jerry was getting things in shape for the fight. He climbed into the ring and panorammed the arena with his eagle eye. It all looked pretty good to me, but it didn't suit Jerry.

"Hey, you fellow with the red tie, and you with the whiskers—move over to the right."

Whiskers and tie shuffled themselves to new positions.

Injecting Atmosphere.

Jerry made more changes—picked out three short extras and mixed them up with some of their tall brethren; spotted a fan who looked sleepy, and woke him up; told one to put his hat on, made another take his lid off—did things no one but a clever director with an eye to atmosphere could have thought of. And it made a wonderful

Charley and Jerry Laughing It Over—With No One Around but "Gym."

difference. The whole crowd looked more natural—snappier—more like the real thing.

Charlie Ray and Jack Connelly climbed into the ring. Van Court took his place; seconds, with towels, bath robes, sponges, palmleaf fans, got in their corners.

"Let's go," said Jerry. The camera began to function.

Jack took a poke at Charlie. Charlie ducked. Charlie took a punch at Jack, landed, and Jack grunted. The fight fans up in the seats began to take notice of things.

Converting Actors Into Fight Fans.

Charlie rushed Jack and Jack turkey-trotted away. They came together again, clinched, and Jack got in some short jabs in Charlie's ribs. Van Court separated them. Jack took a long shot at Charlie s shoulder and landed a swiping blow that left a long red mark.

Charlie feinted with his right and tried to introduce his left to Jack's jaw, but Jack saw it coming and it didn't connect.

Then Jack took the offensive, made a long jab, and the floor of the ring rose right up and hit Charlie on the back. But not for long. Three seconds and Charlie was up and they were at it again.

The extras howled. They had stopped being extras, they were what they were supposed to be, fight fans at a good lively fight. They had come here, as they supposed, to see a couple of actors go through a fake fight, but it had turned out to be a real scrap, with none of the ladylike fighters they had looked for.

No Acting in This; It Was a Fight.

It did not matter to them that one of the fighters was a famous actor—he was a fighter to them. They rooted, they coached, they took sides. They got up on their hind legs and hollered. And a most beautiful smile of satisfaction spread over the face of Jerry Storm, director.

Jerry was getting just what he wanted out of the crowd. He was getting the real atmosphere of a fight.

We had three rounds of it—jabbing, slashing, punching, milling it in good shape.

Then they made a close-up, sharp, short, brutal work.

Charlie knocked Jack to the ropes, and as he straightened up and staggered toward the center, landed one of the finest blows of the fight on his opponent's neck. But in the next minute Jack got back by drubbing Charlie on the ribs till it sounded like thumping on an empty barrel.

Many Little Hits to Make One Big One.

It was a beautiful scrap.

To be sure Julian Josephson had written it down in the scenario that Charlie wins the fight, but that did not make any difference, it was a real fight just the same, and if it had been a real match, it might have gone on round after round. The boys were well matched and well trained, and it would have taken more of an expert than I am to have placed a bet with a chance of winning.

Of course, as my pugilistic friend said, there is a lot more to the story of the film—a girl and a lot of love stuff. Colleen Moore is the girl, and J. P. Lockney, George Williams, Otto Hoffman, Edward Jobson, Arthur Millet and Bert Moore all have good parts.

If the other part of the story has as much punch to it as the fight has, it is going to be another Ray hit.

Dorothy Green to Star in Series of World Pictures

MISS DOROTHY GREEN, who appeared with Montagu Love in "The Rough Neck" recently on the World program, has been engaged by World Pictures to star in a series of productions which will be made at the World Peerless studio at West Fort Lee, N. J. Miss Green, who has been starred as a "vamp" in a number of productions made by other concerns, will essay an entirely new line of screen impersonations in her coming World pictures—she will be seen as a young society girl in several of these productions. Frank Reicher has been engaged to direct her and the working title of her first World picture is "The American Way."

Miss Green has just completed work in "The Dark Star," an International Film production directed by Alan Dwan. This was her first work after recovering

Dorothy Green
World star, presents our idea of a "movie fan."

from an attack of influenza which prostrated her shortly after she had finished the World picture "The Rough Neck."

It was in an odd manner in which Miss Green entered pictures. While she was in London on the speaking stage a contest was conducted to secure for pictures the most beautiful woman in England for the role of vampire in coming film. Miss Green's picture was submitted by a friend, unknown to her, and out of the 12,000 contestants she won first prize and made such a hit in this production that she later was engaged to "vamp" in a number of other films.

Hughes Engaged for Talmadge Picture.

Gareth Hughes, who came to this country originally with the Welsh players in the production of "Change" and who later made a pronounced success in "Moloch," has just been engaged for an important role by Joseph M. Schenck, for Norma Talmadge's newest picture, "By Right of Conquest." Mr. Hughes will play opposite Natalie Talmadge. Gareth Hughes recently appeared with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," with Florence Reed in "The Woman Under Oath," with Charlotte Walker in "Every Mother's Son," and with Evelyn Nesbit in "Woman Woman."

Godsol Is Congratulated on His Full Vindication

FRANK J. GODSOL, widely known throughout the film industry both in this country and abroad, who became a character of international interest some months ago when the French government charged him with having exacted millions of dollars in commission on automobile orders for the French government, has just received a letter from Charles D. Newton, attorney, general of New York state congratulating him upon his complete vindication of the charges made against him.

Newspapers throughout the country treated the Godsol case at great length when the French government's charges were made and reports of it found their way into the moving picture trade journals, because of Mr. Godsol's connection with the general amusement business. Mr. Godsol had represented Al H. Woods in Europe, with offices in Berlin, prior to the war, and before that time had been associated with well-known American film exporters in their European business. When the war broke out Mr. Godsol was obliged to leave Berlin and came to this country, where he was active in handling purchasing contracts for the French government.

As the result of the charges which were preferred against him, Mr. Godsol was arrested, and for a time was in danger of being extradited to France, where, he contended, it would have been impossible for him to secure a fair trial because of existing public sentiment and the nature of the charges which had been made against him. Only through the efforts of some of the ablest lawyers in the United States was his extradition prevented. His complete vindication followed before the Court of Appeals in the District of Columbia.

Newark Metropolitan Moves.

Under the headline "Progress," the Metropolitan Motion Picture Company of Newark, N. J., announces the fact that it has moved from its old offices in the Strand Theatre building at 118 Market street to larger quarters at 25 Branford place, where it occupies the entire second floor. The Metropolitan claims the distinction of being the oldest and largest film exchange in New Jersey.

Cohen Leases Bronx Strand.

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors League, has leased the Bronx Strand Theatre at Westchester-Union and Prospect avenues, New York, for a long term of years at an aggregate rental of about $175,000. The property consists of a closed and open-air theatre with a combined seating capacity of 2,200.

EXHIBITORS AND EXCHANGEMEN DINE

Theatre Managers from Maryland, Virginia, North Carolina and the District Are Convinced That Trade Rules Are Beneficial in Effect—Jolly Time Follows

SPEAKERS at the dinner tendered by the exhibitors of Washington City territory to the local exchange managers, confining themselves to less than twenty-five words each, created a great deal of surprise when they arose and declared: "We have no axe to grind and we are glad to be here with you." It was like the end of a perfect day. There had been a great deal of complaint on the part of a few of the exhibitors against the trade rule adopted by the Washington Exchange Managers' Association. It was proposed that a gathering of exhibitors from Maryland, Virginia, North Carolina and the District of Columbia be held in Washington, May 15, and the whole matter discussed.

Aimed to Equalize Competition.

When the exhibitors began pouring into the city from distant points it looked as though they were out for scalps. They made their headquarters at the New Harrington Hotel and the exhibitors of each state held separate meetings in the morning. There was a meeting of the grievance committee made up of three exchange managers and an exhibitor from each of the states and the District of Columbia in the offices of Harry M. Crandall at noon, and a general meeting at the Harrington at 3 o'clock.

All of the meetings of the exhibitors were held behind closed doors and what transpired is not known. It is understood, however, that those most familiar with the entire matter persuaded their fellows that the exchange managers were not "out to get the good exhibitors, but to make bad exhibitors change their methods and equalize the competition between good and bad." At any rate, when they came out of the meeting a different idea was had of the situation and when exhibitors and managers got together at Harvey's for the dinner everything was lovely.

Eighty-four men lined the tables in the big dining room at Harvey's. During the serving of the several courses all speeches but one were tabooed. That speech was made by President Robert Smeltzer, of the Exchange Managers' Association, incident to the presentation of a handsome silver cigarette case to George Lenehan, who was to sever his connection with Goldwyn Distributing Corporation, for whom he has been manager here, to go to New York for the W. W. Hodkinson Corporation.

Give Lenehan a Send Off.

Mr. Smeltzer voiced the sentiments of exchange managers and exhibitors alike when he said that "George is one of the best liked men in the game today, and we are sorry to see him go." The case bears the inscription on the inside, "Good is not good enough, the best is not too good. From the Exchange Managers' Association of Washington, D. C., May 15, 1919."

There were many among those assembled around the tables who did not know their fellows, and at the suggestion of Harry M. Crandall, who acted as toastmaster, starting at one end of the big table, each guest arose and announced his name and that of his theatre or the exchange with which he was connected as the case might be.

Every time Harry Crandall got on his feet to make a speech, and he's no speechmaker, according to his own statements, Julian Brylawski, of the Cosmos Theatre, had some sort of a surprise to hand out. First it was two young women who came in to sing and play the piano—then it was a whole jazz band that came near breaking up the meeting and attracted all of the diners from the other rooms in the building.

There's Entertainment a Plenty.

Edwin A. Sherwood, of Pathe, delighted his audience by his piano selections and parodies on popular songs, and Nick Weems sang while everyone applauded, for he has "some voice."

The various speakers, including Jake Wells, president of the Virginia Exhibitors' League; Tommy Goldberg, vice-president of the Maryland League; Lewis Thompson, special representative of Mary Pickford; H. P. Lovelace, assistant to the president of the United Artists; Walter Rand, representative of Douglas Fairbanks, and "Bob" Smeltzer, of the World Film Corporation, merely stated their pleasure at being present.

The whole trouble was with Abe Dresner, who was afraid that the crowd would miss the opening numbers of "The Broadway Revue," in the Lyceum Theatre, next door. It developed afterward that he had fixed things up with George Douglas, manager of the troupe, to pull some jokes at the expense of the movie men, and thereafter there were phone calls for W. A. Busch, telegrams for Bob Smeltzer, and girls for some of the unmarried (?) men. Some of the boys wanted to see the show from the wings and toward the end of the performance Mr. Sherwood was escorted to the center of the footlights and made to go through a portion of the act with the leading woman. He sang and danced and was encored, sharing the honors with Dresner, the arch plotter.

Just Who Was There.

Those who participated in the meeting were:

Harry M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia; Jake Wells, of Richmond, president of the Exhibitors' League of Virginia; L. Schlichter, president of the Exhibitors' League of Maryland, operating the Bridge and other theatres in Baltimore; Robert B. Smeltzer, manager of the World Film Corporation exchange and president of the Washington Exchange Managers' Association, and the secretary of that organization; Oscar A. Morgan, manager of the Famous Players-Lasky Corporation; Clarence L. Linz, of the Moving Picture World, manager of its Washington Bureau; Herbert C. Wales, manager of the Washington Film Ex-

Bessie Love's a Unique Fisher Lady. She Tells Belie vable Whoppers About the Whoppers That Got Away.
But in the scene at the right, from "The Little Boss," her next Vitagraph, she isn't lying, but laying down the law.

change; M. Courtney Jenkins, World Film Corporation, Baltimore; Fred B. Klein, manager of Loew's Columbia, Washington; Rudolph Berger, manager W. W. Hodkinson Corporation; George F. Lenehan, manager Goldwyn Corporation; E. F. Dardine, manager Universal Film Company, Charlotte, N. C.; Jake E. Flax, manager, General Film Company.

Sidney B. Lust, Super Films Attractions, Inc.; Abe Dresner, manager, Exhibitors Film Exchange; E. Lawrence Phillips, manager, New Stanton Theatre, Washington; Sidney E. Kent, manager Triangle Distributing Corporation; George W. Fuller, manager, Metro Film Service Company; E. W. Balderston, Super Film Attractions; D. Oestreicher, Columbia Theatre, Petersburg, Va.; William Gordon and W. T. Chapin, Palace Theatre, Newport News; Lawrence Beatus, manager Loew's Palace Theatre, Washington; Thomas D. Goldberg, manager Walbrook Theatre, Baltimore; H. E. Joyner, manager of the Gem Theatre, Wake Forest, N. C.; M. M. Collins, manager of the Hippodrome Theatre, Covington, Va.; Maurice Davis, M Street Theatre, Washington; S. M. Sachs, manager Masonic Theatre, Clifton Forge, Va.; Mr. Kilfoil, Famous Players-Lasky; K. E. Boyle, Victoria Theatre, Richmond; Joseph P. Morgan, general manager Crandall's Theatres, Washington; John F. Pryor, manager Broadway, Richmond; Lester Rosenthal, sales manager, Famous Players-Lasky, Washington; R. A. Steele, Alexandria Amusement Company, Alexandria; J. P. Weiss, Grand Theatre, Emporia, Va.; C. E. Geoghegan, Chase City, Va.; Bernard Depkin, Jr., Baltimore, Md.; Harry Bernstein, of the Wells Theatres, Norfolk.

Allen Jenkins, manager Bijou Theatre, Roanoke, Va.; Julian Brylawski, Cosmos Theatre, Washington; W. H. Hoover, Richmond, Va.; J. D. Hofheimer, Norfolk, Va.; Harry Cohen, Metro Film Service Company, Washington; Ben P. Rogers, manager, and E. C. Dunn, Fox Film Corporation, Washington; Louis A. DeHoff, manager of the New Theatre, Baltimore; Walter S. Rand, personal representative Douglas Fairbanks; Louis W. Thompson, personal representative Mary Pickford; H. P. Lovelace, United Artists; Thomas A. Branon, manager Eltabran Film Company, Charlotte, N. C.; Willard L. White and H. I. Coleman, Capital Film Exchange, Inc., Washington; M. Coleman, Jr., manager Grand Theatre, Washington; Ben Greenfield, manager of the Virginia and West Virginia Theatres, Washington; Eugene Wilson, manager of Vitagraph, Inc.; W. M. Pollock, Famous Players-Lasky; Robert Slote, Exhibitors Film Exchange; Louis H. Bell, American Film Company; M. Jaillot, Pathe, Inc.; E. R. Champion, manager, Pathe, Inc.; W. A. Busch, Independent Sales Corporation, Washington.

William C. Murphy, Home and Caroline Theatres, Washington; James U. McCormick, manager, Select Pictures Corporation; Edward C. Sandell, Lord Calvert Theatre, Baltimore; Edwin A. Sherwood, Pathe, Inc.; Charles B. Eyer, Community Theatre, Baltimore; Nick Weems, Variety Pictures Corporation, Baltimore; Walter D. Pacy, Garden and Hampden Theatres, Baltimore; Nat Keen, Dixie and Crown Theatres, Baltimore; Dr. William P. Herbst, Circle Amusement Company, Washington; D. F. O'Donnell, manager United Picture Theatres, Inc.; E. C. Cunningham, manager First National Exhibitors Exchange; E. L. McShane, manager, and Morton O. Levy, Exhibitors Mutual Film Exchange; J. L. Fray, Fairfax Theatre, Culpepper, Va.; S. M. Flax, manager Liberty Film Exchange; Thomas A. O'Donnell, Navy Theatre, Washington; F. W. Twyman, Jefferson Theatre, Charlottesville, Va.; E. M. Pell, and W. R. Roberts, Dreamland Theatre, East Roxford, Va.; C. O. Moss, Palace Theatre, Petersburg, Va., and Robert H. Campbell, Olympic Theatre, Washington.

LINZ.

CANADIAN SHOWMEN HOLD BUSINESS MEET

To Assess Protective Association Members Cost of Campaign Securing Amendment to Ontario Act

THE members of the Motion Picture Exhibitors' Protective Association of Ontario held a follow-up business meeting on Tuesday, May 13, at the association headquarters, 143 Yonge street, Toronto, to consider a number of matters that had been discussed at the convention of Canadian exhibitors held in Toronto on Monday and Tuesday, May 5 and 6. About forty members of the organization attended the conference, the chairman of which was J. C. Brady, owner of the Madison Theatre, Toronto, the president of the association.

Announcement was made that the expenses for the convention in Toronto, which had been attended by almost 200 exhibitors, wives and others, had exceeded the contributions for the purpose by only $7.98. Manager J. Crang, of the Oakwood Theatre, Toronto, covered this deficit with a personal donation so that not one cent of the cost of the convention would have to come out of the association's treasury or be charged up to the Canadian Exhibitors' Film Exchange Company, Limited, for the direct benefit of which the convention had been called.

Scott to Make Trip.

F. Guest, of Hamilton, Ontario, asked the Ontario association for the services of Secretary Thomas Scott for the new co-operative exchange company and it was finally decided to loan Mr. Scott to the new company. He is to make an extensive trip for organization purposes and to arrange bookings, etc., for the new exchange. The Ontario association decided to pay half of both the salary and expense of Mr. Scott during this organization work.

A. W. Herron, of Sault Ste. Marie, Ontario, congratulated the association on securing the amendment to the Ontario Act which provides for the admission of children to theatres on Saturday and holiday afternoons without parents or guardians. J. A. Morrison, of Meaford, Ontario, suggested that the exhibitors of small towns would have preferred to have the children's matinee privilege on Tuesdays. In cities of less than 5,000, different conditions prevail on Saturday from the large cities, he argued. No action was taken by the meeting.

Members to Pay Campaign Cost.

The members of the association are to be assessed for the cost of conducting the campaign to secure the amendment which permits the children's performances in Ontario. Many letters congratulating the association on the securing of this concession were read, these communications having been written by W. H. Roenigh, of Lindsay; R. S. Tickner, of Toronto; G. Swanwick, of Hamilton; J. Sullivan, of St. Catharines, and others.

No announcement was made at the meeting regarding the film features or service, which the Canadian Exhibitors' Exchange Company would handle. The out-of-town members present included F. Guest, Hamilton; J. S. Smart, Port Hope; G. Swanwick, Hamilton; A. Bugg, Midland; E. Moule, Brantford, and J. A. Morrison, of Meaford.

Local Big "U" Holds Luncheon at the Astor

AN opening gun in the Universal drive was fired Saturday, May 17, when some of the department chiefs from the home office dined with the sales force of the Big U Exchange in the Yacht Room at the Hotel Astor.

Sam Zierler, general sales manager of the Big U, was responsible for the luncheon, and seated around him were Harry Berman, Joe Schnitzer and E. H. Goldstein, the trio chiefly responsible for Universal's national sales policy.

All of them told how the New York exchange could win the prize which is being run to spur the men on to the greatest kind of celebration for the seventh birthday of the company: a Universal picture in every house during the months of June and July. Harry Levey, who takes care of the industrial and educational films for Universal, told how in Chicago, from whence he had just returned, the boys were all on their toes determined to bring home the bacon, and that the New York bunch would surely have to go some to win.

Charley Moses, a prominent Staten Island exhibitor, was a guest of the chairman.

Those present were Sam Zierler, Charley Moses, Joe Schnitzer, Harry Berman, E. H. Goldstein, Harry Levey, W. C. Herrmann, W. W. Kramer, C. H. Shock, W. R. Wilkerson, Charles Rosenzweig, Lou Levey, Fred E. Baer, A. Reinleib, Edgar B. Haines, L. Kutinsky, Dave Sohmer, James Holden, E. Nathan, George Steiner, George D. Uffner, Henry Huber, Phil Winnick, L. B. Sherwood, Leo Abrams, Ben Appel, Leo Fox, H. Furst, Nat Goldberg, H. Sacks, Nat Liebskind, Joe Miller, Frank Williams.

Films Destroyed at Theatre Fire.

Two projection machines were ruined and several reels of pictures were destroyed at the new Burell Theatre, Ware, Mass., when a spark ignited the film being displayed. Fire spread to every part of the asbestos booth. It was the second performance at the theatre, and about 300 were in the audience.

The orchestra kept playing, and the audience filed slowly out of the auditorium without the slightest trace of a panic. Lee J. Shuster and his wife were in the booth, and in attempting to extinguish the blaze both were burned about the hands and arms. Mr. Shuster said the fire was caused by the "stiffness" of the new machine.

Buys Foreign Rights to Kenyon Films.

Bech, Van Siclen & Company, Inc., exporters, has purchased the foreign rights to three Doris Kenyon pictures which were purchased from the Parex Film Corporation. The Pictures are "Inn of the Blue Moon," "Street of Seven Stars," and "Twilight."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Deny They Will Leave Los Angeles.

IN regard to the rumor that has been floating around Filmland that the members of the United Artists' Association will leave Los Angeles to locate permanently in New York, representatives of Mary Pickford, Charles Chaplin and Douglas Fairbanks stated that not one of these artists had any intention of leaving the west coast, now or in the future.

D. W. Griffith is at present making a production in the East, but no announcement has come from him that he intends to remain in the East permanently. His manager, E. C. Bidwell, admitted that though Mr. Griffith is producing in the East, his activities are concerned only with his own company, and that his plans will not affect the plans of the other United Artists.

John Fairbanks stated that with all the improvements his brother Douglas has been making on the Fairbanks plant, it would be bad policy to abandon it at this stage of the game to move East.

Speaking for Mary Pickford, Studio Manager Benson said that Miss Pickford intended to remain in the West permanently.

Edward Biby, in speaking for Chaplin, said that Chaplin is located permanently in the West and would not consider any proposition to move his organization East.

United Picture Theatres Offices in Los Angeles.

According to an announcement made a few days ago by William Alexander, western division manager of the United Picture Theatres of America, the general offices and entire distributing organization of the United Theatres will be moved from New York to Los Angeles, making this city its permanent headquarters. There are upward of eighty officials and employes in the New York offices, and most of these will come West.

J. A. Berst, president, will perhaps make his home in Los Angeles, as he spends a great part of his time on the west coast, on business connected with the several producing companies making pictures for his program.

Ince to Launch New Stars.

Thomas H. Ince will present during the coming year a series of productions featuring Douglas MacLean and Doris May as co-stars. Five plays and novels, "Mary's Ankle," "What's Your Husband Doing?" "23½ Hours Leave," "Behind the Door," and "Some Honeymoon," have already been purchased as screen vehicles for these new stars. Miss May, known as Doris Lee, has appeared in several Charles Ray productions, and Douglas MacLean has appeared as leading man for Mary Pickford, Enid Bennett and other feminine stars.

New Lehrman Company.

Henry Lehrman, whose new studio in Culver City is nearing completion, has organized a producing company, and will begin the filming of comedies within two weeks.

Harry Sherman, manager of the company, has just returned from a trip to New York, where he closed a deal involving nearly a million dollars with the First National Exhibitors for a series of twenty-four Lehrman comedies at $40,000 each.

Lehrman will endeavor to produce at least one comedy a month, he said, although no time limit is set in the contract.

To Supervise New Serials.

Joe Brandt, general manager of Universal serial productions, has arrived at Universal City to supervise the starting of two new serials, "The Broken Idol," starring Eddie Polo, and the new Marie Walcamp serial, which has not yet been named. Brandt will also confer with Director James W. Horne on the closing episodes of the Jim Corbett serial, "The Midnight Man."

Mr. Brandt was accompanied by his wife and little son, who will remain with him during his eight weeks visit in the West.

Comedian Suffers Injuries.

S. A. Moorhouse, a member of the Bull's Eye Motion Picture Company, was seriously injured one day last week while depicting an inebriated man riding in a tub-shaped car on an amusement concession at Venice, for scenes in a comedy. The actor was thrown from the car and tumbled down to the platform of the concession. His skull was fractured, and he sustained internal injuries.

Clara Horton Falls Off Boat.

While working in a scene on the steamer Cabrillo, off the coast of Catalina, Clara Horton was standing near the deck where part of the railing had been taken off, watching a "burial" at sea for a Rex Beach production. The steamer was rolling heavily, and one of the rolls took Miss Horton clear off her feet, throwing her into the ocean. A sailor standing near jumped in after her and brought her back on board before any great harm was done.

Bulk of Estate to Charity.

The will of the late Daniel Gilfether, character actor in films, who died on May 2, leaves the bulk of his estate, valued at $10,000, to the Little Sisters of the Poor, of Boston. A bequest of $500 was left to the actor's brother, Thomas Gilfether, of Oakland, and several small sums to fraternal societies, among them the Actors' Order of Friendship of New York, and the Long Beach lodges of the Elks and Knights of Columbus.

Directs Movies, Banks and Airships.

Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation, and a director of the Commercial National Bank of Los Angeles, is now also a director of the Mercury Aviation Company, a new organization capitalized at $250,000 for the purpose of establishing

Administration Building of the New Thomas H. Ince Studios at Culver City, California

passenger airlines between Los Angeles and other cities on the west coast. Until the passenger service warrants a regular schedule, the company is installing an aerotaxi service to take passengers for short rides, and to teach the art of flying. Besides the De Mille aviation field at Melrose and Crescent avenues, which contains one completed hangar and another in course of construction, the company has secured other fields near Bakersfield and Fresno.

Purchases Selig Studio.

Harry I. Garson has bought the old Selig studio in Glendale, which he will improve and remodel for the use of the Clara Kimball Young and the Blanche Sweet productions.

For Boy Scouts Week.

Douglas Fairbanks and Charles Chaplin have agreed to direct each other in a special movie comedy which they will stage in the interests of the Boy Scouts celebration to be held during the week of June 14. Doug and Charlie are to be enrolled as life members of the organization, which honor each has accepted as a tremendous compliment from Young America.

Preview.

"The Fighter," a six reel production from the Clyde Westover story produced by the Lloyd Carleton Productions, was given a private showing to the trade and press at Tally's Broadway Theatre on the evening of May 10, at 11 P. M.

Honored Guest at Rodeo.

Marie Walcamp was the guest of honor at the Fourth Annual California Rodeo which was held at Sonora, Cal., on May 3 and 4. More than a thousand cowboys participated, and Miss Walcamp led the grand cavalcade around the arena, participating in some of the events and acting as judge in others. At the grand ball on Saturday night she led the grand march and gave interpretations of some of the new dances.

Jess Willard in "The Challenge of Chance."
The champion will be seen in this feature made by Continental Pictures of Chicago.

Build Sets on Desert Island.

A crew of workmen left the Lasky studio last week for the Santa Cruz Islands to build special sets that will be used for the filming of the J. M. Barrie play, "The Admirable Crichton," which has been put into scenario form by Jeanie MacPherson and which will be directed by Cecil B. De Mille. Elliott Dexter will play the title part, and Gloria Swanson the leading feminine role.

Fatty's Team Loses and Wins.

The first game of the Vernon Tigers, Fatty Arbuckle's ball club, with the San Francisco Seals on May 13, was the occasion of a number of baseball comedy stunts being pulled off on the field before the regular game began by Fatty Arbuckle himself, his leading woman, Molly Malone, Al St. John and Buster Keaton, all in the uniform of the Tigers. Comedy balls and bats were used, and the fans who had come early for the game enjoyed the show immensely, while the battery of cameras shot the action from many angles. The Tigers lost the first game to the Seals, but they won the second day's game.

The Scream Club Party.

The Scream Club party given at the Dome Cafe in Ocean Park by Clark Irvine on the evening of May 10, was attended by a large number of old Screamers as well as many new ones. The Scream Club is a purely social organization whose members, composed of writers, directors, publicity chiefs and a few actors, gather together occasionally to exchange chaff, witty repartee, and satirical remarks at each other's expense for the sheer fun of the thing. No dues are collected and there are no formalities to be observed. The next meeting will be held at the Sierra Madre Club.

Three Poppy Comedies Ready.

The first showing of the new "Poppy" comedies featuring Mack Swain, was given at the California Theatre last week by Harry Leonhardt, president of the Poppy Comedy Company. The comedies are a departure from the usual slapstick and depend on plots and complicated and humorous situations, that develop the plot, to register. The comedies might be called polite comedies with just enough impoliteness in them to make people laugh.

The three films now ready are each one reel in length and are entitled, "Ambrose's Day Off," "Herioc Ambrose," and "Daddy Ambrose." Lottie Cruse plays opposite Mack Swain, the films were directed by Harry C. Raymaker and W. S. Frederick, and the photography, which is worthy of special mention, was in the hands of Park J. Ries. The Poppy Comedies will be released by the Frohman Amusement Corporation through state rights exchanges.

Garrick to be First Run House.

Manager J. Halsell, of the Garrick Theatre on Broadway, has decided on a policy for the future of showing first run films of a semi-sensational nature.

"B.B." Means "Beauteous Blonde."
Also Bessie Barriscale, star of the "B.B." features, released by Robertson-Cole through Exhibitors Mutual.

"I find that the larger houses are afraid to book films that are radically different or melodramatic," says Mr. Halsell. "They stick to a conservative line of program because they must cater to the masses and must play to capacity. With a house like the Garrick, I can't expect to play to everyone in town, because I haven't the capacity. I can only run pictures that appeal to a small class of the public, and I mean to play to those who like unusual stuff as long as the supply of high class attractions along this line holds out. There are several mighty classy films of this kind on the shelves in local film exchanges, and I'm going to run them."

Vitagraph Wants Theatre.

Negotiations have been started by the Vitagraph Company for a lease on the Rialto Theater on Broadway, to be used as a first run house of Vitagraph productions. The Rialto is now being operated by J. A. Quinn, who is in the east for the purpose of launching a new studio proposition. The deal for the theatre will probably not be closed until after the return of Mr. Quinn.

Kehrlein Returns from San Francisco.

Emil Kehrlein, manager of the Kinema Theatre, has returned from San Francisco, where he has been visiting a brother who is recovering from a surgical operation.

Clune's Broadway Celebrates "Mothers' Day."

"Mothers' Day" was celebrated at Clune's Broadway Theatre by the addition of special music and other numbers to the program, and by beautiful floral decorations in the lobby and on the stage of the theatre.

Studio Shots

FATTY ARBUCKLE, new owner of the Vernon Baseball Club, gave a dinner at his home on May 10 to the sport writers and editors of the Los Angeles newspapers.

Mr. and Mrs. Billy Parsons departed for New York on May 8 in company with

Isadore Bernstein for a five or six weeks' stay on business connected with future National productions.

Arthur Maude is appearing in a Monroe Salisbury production under way at Universal City.

Director Joseph DeGrasse, Bert Siebel, his assistant, and John Stumar, cameraman, have departed from the Ince Studio for New York, where they will stage a big Apache story starring Dorothy Dalton.

Lloyd Ingraham is directing "What's Your Husband Doing?" featuring Douglas MacLean and Doris May, at the Ince Studio.

Frederick Bennett, former scenario chief for Fatty Arbuckle, is now at Universal City in the capacity of scenario writer for Eddie Lyons and Lee Moran.

Dot Farley, after a severe siege of ptomaine poisoning, is able to be about again at the L-Ko studios.

Viola Dana has just started the production entitled "The Microbe," from the Henry Altimus story, under the direction of Henry Otto, at Metro.

Irving Cummings has gone to Oakland to fill a ten weeks' stock engagement, after which he will return and start on his year's contract with the Lasky Company.

Roscoe Karns, seen with Dorothy De Vore in recent Christie comedies, is playing with the Morosco stock company, but will return to Christie's after the close of his stage engagement.

Trixie Friganza, who is filling a vaudeville engagement in Los Angeles, has announced her intention of buying a home in the vicinity of Filmland and of seriously considering an offer that has recently been made to her to appear in pictures.

Billie Rhodes will make most of the scenes for her new National production, "The Blue Bonnet," in New York. Louis Chaudet will direct, and Ben Wilson, Stanhope Wheatcroft, Irene Rich and Allene Hale will be seen in important roles.

William Duncan, Vitagraph serial star, suffered three broken ribs during the filming of a football scrimmage for action in a picture last week.

Ruth Roland, Pathe star, has left for New York, and expects to have some exciting announcements to make when she returns.

Captain William D. Taylor, of the British Army, who has seen service in France, has returned to Los Angeles to resume his activities as a director of Lasky productions.

Ethel Clayton is expected to return soon from her trip to Japan.

John Fairbanks, brother of Douglas Fairbanks, has purchased a lot 100 by 236 feet in Hollywood, upon which he intends to build a $25,000 residence.

Members of the recently organized baseball nine at the Ince Studio are Charles Ray, Douglas McLean, Niles Welch, Lloyd Hughes, Otto Hoffman, J. P. Lockney, Fred Niblo and Jerry Storm.

Kathleen Kirkham is a new member of the Katherine MacDonald Company.

Mary McAllister, child star of Essanay's "Pants" and "Do Children Count," has arrived in Los Angeles following a tour of the West.

Luther A. Reed's first story for the screen since his return from the army, "A Favor for a Friend," has been begun at Metro, with Emmy Wehlen as the star.

William S. Hart has announced that he will remain in pictures for another year at least.

Ruth Stonehouse, who has been working in "The Master Mystery" in the East and in "The Masked Rider" in Texas, has wired orders for her house in Laurel Canyon to be got ready for her, as she is coming home within a few days.

H. H. Van Loan has just finished "Cash on Delivery" for Bessie Barriscale.

William LaPlante, secretary and treasurer of the National Film Corporation, has assumed active management of the plant in Hollywood during the absence of William Parsons and Isadore Bernstein.

Alan Forrest, of the American Film Company in Santa Barbara, has been granted an interlocutory decree of divorce on charges of desertion from his wife, Ann Little, to whom he was married in 1916.

G. Allen Williams, president, general manager and star of the Kewpie Komedy Kompany, was given a stag party by the officials of his company in celebration of his birthday last week.

Peggy May, an English actress, who has been appearing in the stage production of "The Better 'Ole," has come to Hollywood to enter the films. Miss May was one of the featured players in that first classic of the films, "Cabiria."

"Romany Rye," which has just been finished by Maurice Tourneur, has in its cast Jack Holt, Pauline Stark, Lewis Cody, Wallace Beery and Seena Owen.

L. C. Shumway, former leading man for Marie Walcamp, has been given a good part in "A Little Brother of the Rich," a Universal production.

Ethel Shannon, a pretty titian-haired girl from Denver, makes her film debut in the new Bert Lytell picture for Metro, "It's Easy to Make Money."

Lillian Gish has departed for New York to take part in the D. W. Griffith production that is to be produced in the East.

Mr. and Mrs. Carter DeHaven have begun production on a new comedy from a story by Bob McGowan at National under the direction of W. Seiter.

The Francis Ford Company has moved into its new studio at Gower and Sunset avenues, Hollywood.

The Sunshine Comedy baseball nine won a 5 to 2 victory from the Lynwood team at Exposition Park on May 11.

Maurice Tourneur has gone to New York in search of new plays.

"The Petal on the Current," a Fannie Hurst story, is being filmed at Universal with Mary MacLaren as the star. Robert Anderson is cast in the opposite role, and Ina Claire and Fritzi Ridgway are in the picture. Tod Browning is directing.

Walter Jolley is manager of the Metro All-Cooties baseball nine, and is booking Sunday games with teams of other studios in Los Angeles. Last Sunday's game with the Goldwyn Goldfish ended with a score of 12 to 10 in favor of the Cooties.

Geraldine Farrar and her husband, Lou Tellegen, arrived in Los Angeles on May 14 to begin immediately on a spectacular film production at Goldwyn.

Earle Williams has completed "The Hornet's Nest," from the novel by Mrs. Wilson Woodrow, in which Vola Vale is his leading woman.

Louise Glaum will soon begin work as star in the first of the J. Parker Read Productions, with Ida May Park, former Universal director, in charge of the production. Studio space has been secured at the Ince plant in Culver City.

Lillian Ducey, who wrote the continuity for "Cheating Cheaters," "Upstairs and Down" and other recent productions, has just refused a flattering offer for her services from an Eastern studio.

Supporting Hedda Nova in "The Spitfire of Seville," under direction of George Siegman at Universal City, are Thurston Hall, Leo Maloney, Claire Anderson, Lydia Yeamans Titus, Robert Gray and Manuel Ojeda.

Cleo Madison, playing in the sketch, "Victory," at the Mason Opera House this week, is forming her own film company and expects to be at work soon on a screen production.

Priscilla Dean, who has been battling with a siege of double pneumonia, has been pronounced out of danger by her physician.

When Mary Pickford entered her subscription at the Hollywood Bank for $100,000 worth of Victory Bonds, it brought her total of war bonds of all five issues up to more than $600,000.

Ethel Lynne, Christie comedienne, is taking her first vacation in four years, and has gone to visit her family on a ranch near Fort Worth, Texas.

Albert E. Smith, president of Vitagraph, has returned to New York, after a month spent at the West Coast studio in Hollywood.

Richard Barthelmess has gone to New York to take part in the new Griffith production.

Christie Secures Thomas Ricketts.

Thomas Rickets, well known motion picture director and former stage actor of repute, has been secured by Al E. Christie to play a leading role in the third of the Christie Specials, production of which has just been started. In the special cast with Fay Tincher are Mr. Ricketts, Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer.

Earle Williams Solves the H. C. L. in "A Rogue's Romance."

The Vitagraph star could live in the Bronx and have his rent raised once a week after this haul in his newest feature.

TO SHOW VITAGRAPHS SOUTH OF LINE

Alarcon to Exhibit in Mexico, Guatemala and San Salvador—Would Amend Mexican Copyright

UNDER management of Senor J. de la C. Alarcon, general manager of the International Amusement Company, which owns six theatres at El Paso, Vitagraph films are going to be exhibited in Mexico, Guatemala and San Salvador.

Senor Alarcon was in Dallas May 18 and discussed plans for his new venture, which calls for the opening of film exchanges by the International at Monterey, Mexico City and Juarez. He has arranged for the exhibition throughout the Mexican republic of several hundred new pictures with titles in Spanish. In places where the express service cannot be relied upon the film boxes will be forwarded by special messenger. Senor Alarcon has the assurance that Mexican government officials will further his enterprise, especially since many of the films to be exhibited are of an educational nature. Should the business experiment prove a success, film exchanges will be opened in Yucatan, Tampico and Vera Cruz.

Mexicans Strong for Serials.

"I believe that Mexico offers a great opportunity for film exhibition," says Senor Alarcon. "The Mexicans are human like everyone else and prefer to see really good pictures rather than the junk which they have been forced to witness of late years. With the exception of the Universal service there are hardly any films of merit in the republic. I find that the Mexican theatre fans are long on serials. In theatres where they have a hard time getting any films they run the entire fifteen episodes of a serial in a single day. This system I am going to avoid. I plan to allow exhibitors to run at the most three episodes a day for five days. There is no money in running the serial at one sitting according to the present Mexican system."

Seek Amendment of Copyright Law.

Senor Alarcon has just returned from New York, where he has been endeavoring to get the co-operation of some of the large producing companies in an effort to get the Carranza government to amend the Mexican copyright laws as affecting films.

"The Mexican copyright law was passed when there were no films on general exhibition," Senor Alarcon says. "It lists films with books to be copyrighted, declaring that two copies of each film or book must be filed with the patent office. Now, while it does not cost much to file a couple of copies of a book, it is an expensive matter to leave two copies of each film at the patent office.

"We believe we can secure an amendment whereby two copies of the synopsis of the film can be filed. We have made formal request of the Carranza government for such action, which if taken will mean a better opening for high class films in Mexico. I believe there is a great future in the film business in Mexico and that is why I am getting on the ground early with my film exchanges. I know that hundreds of others will follow."

How Exhibitor Passed Word About "Our Teddy"

MANAGER LEE, of the Opera House, Lamar, Col., is convinced that the proper way to put over a big feature picture in a small town, when you really believe you have something good, is to get your publicity and advertising aids started well in advance of the booking date, then show the picture for as long a run as possible. Lee used these methods in showing "Our Teddy," the McClure authorized Roosevelt picture, and the success which he scored has led him to make it a permanent policy.

Weeks before "Our Teddy" was billed to show in Lamar, Manager Lee made it a point to come out on his stage every evening and announce to his audience that the Roosevelt film was coming and that it was a first class attraction.

Manager Lee's patronage is drawn not only from the people of Lamar, but largely from the farmers and miners in the outlying country districts. His idea in telling his folks about the production so far in advance was to insure the circulation of the news among his patrons living some distance from town.

Lee backed his announcements with front-page advertisements in the Lamar newspaper, which has a large circulation in the surrounding country. The result was that the Lamar Opera House was packed at every performance of the picture and movie-goers in the town proper formed only part of the large audience which attended. The Fords, wagons, and saddle horses parked outside Lee's theatre explained where the rest came from.

Hackensack Has Too Many Theatres for Population

HACKENSACK, N. J., has a population of 16,000. Theatres in the town are the Lyric, Eureka, Bijou, Star and Royal, with a combined seating capacity of 3,200. Hugh Otis, of the Lyric Theatre, who has been in the town about six years, believes there are too many houses in the city for the number of movie patrons. He claims they have no population from which to draw outside of Hackensack. Surrounding cities, such a Bogota and Ridgefield Park, all have theatres of their own and as the carfare is 7 cents they will not come to Hackensack.

Mr. Otis claims that not over 10 per cent. of the population attends the theatres in Hackensack. He also believes in higher prices for the productions in the bigger theatres. He can remember the time when he could get the service for $75 a week in Hackensack, and now a minimum is $75 a day.

Sam Newton, Jr., is manager for the Eureka Theatre Company, owning the Eureka Theatre, a new house costing $60,000, seating about 1,000, which opened March 10 to a good business with Nazimova in "Out of the Fog." The Eureka is a very neat little house, has a Wurlitzer organ, costing $10,000, and caters to a select crowd. The writer visited all the other theatres and only found the theatres partly filled.

What a Chameleon Mabel Normand Is!—A Pacifist on the Left and a Fighting Wildcat on the Right.
She's excused for this disagreement in traits, since the picture is "When Doctors Disagree," a Goldwyn.

Chicago News Letter

by Jas. S. McQuade

ILLINOIS IS ALL SET FOR CONVENTION

Dr. Atkinson Addresses Distributors in St. Louis—Prominent Men to Speak on Censorship

DR. SAM ATKINSON, field secretary of the Motion Picture Association of Illinois, returned Tuesday morning, May 13, from St. Louis, where he addressed a large gathering of exchangemen, traveling salesmen in southern Illinois territory and exhibitors, at the Elks Club, the previous day. He advised the writer that quite a number of southern Illinois exhibitors were not present; but the traveling salesmen at the meeting were instructed to call on every exhibitor in that section and impress them of the importance of getting in touch immediately with their local representatives in the Legislature and of attending the convention at Springfield, Tuesday, May 20.

Dr. Atkinson was much pleased with his reception and with the work accomplished. He discussed the censorship question with the editors of the St. Louis Globe-Democrat and the Republic and found them willing to assist in defeating the Buck bill by writing editorials against its passage.

There are 478 picture theatres in the Illinois territory tributary to St. Louis, and every exchange manager in the city sent out special letters to his exhibitor patrons enjoining them to get immediately in touch with the chairman of the Illinois Motion Picture Association in each senatorial district. Each of these chairmen has been advised to instruct the exhibitors to call at once on their state representatives and bring all pressure possible to induce them to vote against the proposed bill. Exhibitors were specially instructed to reach any member of the judiciary committee in their districts and to exert all possible influence against state censorship.

Incoming Reports Encouraging.

At the time of writing, the reports coming into the headquarters, in Chicago, from all parts of the state are encouraging, Dr. Atkinson has informed me.

At the hearing given the proponents of the Buck bill before the judiciary committee at Springfield, Wednesday, May 14, there were present from Chicago the Rev. Father Dineen, the Rev. W. S. Fleming and Second Deputy of Police Frazier. Each of these spoke in support of the bill, and also pleaded for "home rule" in Chicago, so far as censorship of pictures is concerned. They declared themselves at the close, however, as being strongly in favor of state censorship, even if the bill be not so amended as to permit Chicago the right to censor the films shown in her own territory.

In his remarks Father Dineen especially opposed Wild West films, which he holds show scenes in barrooms and numerous gun fights, which tend to make criminals of young people. He also condemned sex photoplays.

All indications point to a large attendance of exhibitors from every part of the state, on Tuesday, May 20, at Springfield. At a meeting of the F. I. L. M. Association of Chicago, at the Hotel Morrison, Friday, May 16, every member pledged himself to be in Springfield on that date. The same spirit applies to the exchange managers in St. Louis.

Prominent Men to Attend.

An imposing list of speakers will present the moving picture side of the censorship question before the judiciary committee of the Legislature, on the date mentioned. On the list are Walter E. Irwin, chairman of the executive committee of the N. A. M. P. I.; Paul H. Cromelin, a director of the same organization; Gabriel L. Hess, chairman of the censorship committee of the N. A. M. P. I.; Charles C. Pettijohn, of Indianapolis, who so ably conducted the fight against the Sunday closing of picture theatres in Indiana; Peter J. Schaefer, Illinois director of the M. P. E. L. of A.; Dr. Sam Atkinson, field secretary for Illinois; Louis F. Jacobson, general counsel in Illinois for the N. A. M. P. I.; Miss Rose Tapley, special representative of Famous Players-Lasky Corporation for better pictures, and Mrs. C. H. Keough, a former member of the Chicago board of education and prominent in women's organizations throughout the state.

The Rev. Father Dineen, the Rev. F. L. Fleming and Second Deputy of Police Frazier have given out that they will also be present at this hearing.

A brief story of the hearing is told on another page.

Choynski, Arbuckle & Wolfe to Build $250,000 Theatre

M. A. CHOYNSKI, of the exhibiting company of Choynski, Arbuckle & Wolfe, which owns a circuit of picture theatres in Chicago, including the Newberry, Oakley, Strand,

Monroe Salisbury, in Universal's "The Sleeping Lion," Isn't Slumbering When It Comes to Battle.
This latest Salisbury feature, produced under the tentative title of "The Open Road," has a wealth of action and dramatic force, as the above scenes indicate.

Vision and the Palace, informed me the other day that his organization has begun work on the erection of a big modern theatre that will seat about 2,500 persons. The site is on Division street, between Robey and Hoyne streets, opposite the Strand Theatre, and the new structure, including the ground value, will represent an investment of $250,000.

The owners have been engaged exclusively in moving picture theatres for many years, and Mr. Choynski takes pride in the fact that they made their first money in the Palace Theatre, which seats only 209 persons. This house is looked on as the mascot of the company, and it is still running to a paying business at 5 cents a throw. Year in and year out, for some time in the early days, the Palace showed a profit of over $500 a week, and as this mounted up to a considerable sum as time passed other theatres were built and successfully run. The present venture of the owners is largely due to the little Palace, which always will be operated at 5 cents admission.

The new house, which has not yet been named, will be constructed by Architect Alexander Levy, who has built a number of modern picture theatres in Chicago. Among these are the Broadway-Strand, Twelfth street and Ashland; the Marshall Square, Twenty-second street and Marshall Boulevard, and the Brighton, now being erected at Archer and Kedzie for a Polish society.

"Our new house will be conducted on a thoroughly modern plan," said Mr. Choynski. "We will have a modern orchestra of twenty or twenty-five pieces, and our presentation of pictures will be thoroughly up to date. The prices will be 22 cents (including tax) and up, according to the program offered. The most expensive seats will be on the mezzanine floor, which will seat about 250.

"A prominent feature of our policy in managing the new house will be the special attention paid to the comfort and satisfaction of our women patrons. We expect to open the house next Thanksgiving Day."

Early to Represent International.

Walter R. Early, well known in Chicago film circles, came into the city from New York Monday, May 12, and will make his headquarters with Universal, in the Consumers Building, while acting as special representative of the International Film Service in the Middle West. Mr. Early will represent the Hearst News, Universal Current Events and the International News, all of which are released through Universal.

Mr. Early was formerly manager of Universal's Jacksonville branch for two years and he has been engaged in work at New York for the same organization for some time. He will bring on his family from Jacksonville to this city about June 1.

Notes on Lubliner & Trinz Circuit.

Joseph Trinz, of Lubliner & Trinz, announced last week that his firm is about to rebuild the Knickerbocker Theatre, at 6225 Broadway, so as to increase the seating capacity from 1,000 to 3,000. The vacant lot at the rear of the house has been secured, and while work on the addition is being carried on the regular shows will be given in the old house. When this is finished the old building will be thoroughly renovated, the work occupying about two months. The house will be closed for the time named.

At the reopening an augmented orchestra will be installed and the admission prices will be raised.

Mr. Trinz also gave out that their fine Covent Garden Theatre, on North Clark, near Wrightwood, will be given a thorough interior renovation, in the near future, and that the work will be carried on without interfering with the regular shows. About $25,000 will be expended on the improvements.

Universal Employes Celebrate.

I. L. Lesserman, manager of Universal's Chicago office, entertained the members of his staff and their near relatives at headquarters, on the fifteenth floor of the Consumers Building, Saturday evening, May 17. The hallway for the entire width of the building was gaily decorated with the national colors, the occasion being the seventh anniversary of the founding of the Universal.

The main object of the gathering was to establish closer relations between the members of the Chicago working force, and to discuss freely means and ways whereby greater things may be accomplished for the organization in Chicago and adjoining territory.

Abe Stern, of the L-Ko and Western Producing Company, spent Tuesday, May 13, in the city on his way from New York to Los Angeles. He is enthusiastic over the production of "Elmo, the Mighty," which will be released in the near future, and hinted at other big things in which his company will be engaged. He also referred to several animal two-reel comedies which have just been completed and which he believes will prove to be great mirth-raisers.

Harry Levey, industrial manager for Universal, accompanied by four of his staff, was in the city for several days last week looking over the field for prospects in his department.

R. V. Anderson, manager of news sales promotion for the International Film Service Company, Inc., was also a visitor last week, looking after the interests of the Hearst weeklies.

Chinese Build Theatre; Make Pictures?

Residents of Chinatown in Chicago are to have a picture theatre of their own in the near future if the plans of one Louis Sing prove successful. He has already approached several Chinese merchants of the city on the matter, and it is said options have been secured on several likely vacant plots in Chinatown. A stock company, capitalized for $100,000, is now being organized, and it is expected that work on the Chinese theatre will be under way shortly.

Mr. Sing and his associates will not, however, content themselves with the mere building of a picture temple that is expected to seat over 1,000 persons; they aim at making their own pictures, especially funny ones. The Chinese, Mr. Sing says, do not care for pictures in which the American female vampire appears, nor for sex pictures of any kind. They are very fond of Charlie Chaplin and Fatty Arbuckle, and are sorry there are not more of them. They also favor war pictures in which Japanese and Chinese figure as the combatants, and Mr. Sing expects to have some of these homemade by his own producing company.

Once a week a Chinese drama with Chinese actors will be given to vary the program; also vaudeville once in a while, and singing and musical acts by talented people.

Bill Parsons Presents Bill Parsons in Person as One of the Bathing Beauties.
Scheduled to appear in this role only in his Capitol comedy, "Circumstantial Evidence," distributed by Goldwyn.

William L. Sherry Service Notes.

George M. Montgomery, Western district manager for William L. Sherry, recently appointed Harry E. Strickland manager of the St. Louis office and J. N. Foland manager of the office in Kansas City. Both these men have had wide experience and have managed important exchanges in various territories for a considerable time past.

Mr. Montgomery also announces that in addition to Mr. Sherry's big star productions under way, the Burlingham travel pictures will be released at the rate of one a week, beginning Monday, May 26.

POLICE TESTIFY FOR SUNDAY MOVIES

Tell New York State Mayors' Conference That Moral Atmosphere Has Been Bettered in Many Cities Where Shows Are Permitted—Question as to Proper Fees

By C. L. Grant

THAT the operating of motion picture houses on Sunday in a number of cities in New York State has had the effect of bettering the moral atmosphere, particularly among the young men and women of the cities, is evident from replies which are now being received by the State Mayors' Conference headquarters of Albany in answer to a letter sent out last week to the chiefs of police of such places, asking them to give their own opinion as to whether or not Sunday shows have been detrimental and have worked at cross purposes to the police. Thus far every reply which has reached the hands of Secretary Capes speaks in the highest terms of what really has been accomplished by the Sunday moving picture performances.

Decrease in Misdemeanors.

Take the city of Jamestown, for instance, the chief of police has informed Mr. Capes that the Sunday motion picture shows there have served to rid the streets and corners of young men who formerly congregated on Sunday evenings, and that it was noticeable that as the weeks have passed these young men have become regular patrons of the show houses and that there is no more trouble from men of this type annoying women who passed. Furthermore, the chief of police expressed the belief that the atmosphere of the city was perceptibly raised by the type of pictures being shown. There has been a decrease of misdemeanors which might possibly have continued had it not been for the opening of Sunday shows which serve to entertain young men and women in a clean and attractive manner. There has been no case of any burglary being inspired by movies, this contention having been one of the points in the argument against Sunday motion picture shows and the needs of censorship in this state.

Mayors Are Seeking Facts.

Similar letters have been received from Lacakawanna and other places about the state. The Conference of Mayors, while taking no sides in the present discussion, which is being waged in many cities, is, however, collecting data for the use of these cities which will furnish them authentic information as to the effect of Sunday motion picture shows in the various municipalities, the amount of tax which is being charged by cities enjoying Sunday shows and likewise what provision is being made towards guaranteering the residents of a city that the pictures will measure up to a given standard.

A new feature has arisen, however, during the past week. Organized labor is taking an active interest in the efforts on the part of the cities through their municipal governing bodies to settle the question as to whether or not the residents shall enjoy Sunday shows. In Oswego, organized labor is demanding, and has secured, the provision of one day of rest in seven, a feature which many now think should have been incorporated in the bill.

License Fees for Sunday Shows.

Schenectady, which has been more or less in the limelight on the question of Sunday movies for two or three years past, on account of the fact that the shows were closed through action on the part of the courts, is now seeking to reopen its show houses on Sunday and through the State Conference of Mayors is seeking much information with the idea of enacting a most comprehensive city ordinance.

The ordinance, as it has now been drawn up, provides that the proprietors of the theatres should pay a license fee based on seating capacity and the prices charged for admission, and also states that the picture to be shown on Sunday must be announced to the Mayor three days previous in order that he may pass on the merits of the film.

The first flat rate in connection with the license fees is based on the seating capacity of the house regardless of the attendance, the rate being 20 per cent. of the capacity up to 500, at the rate of admission charged. In addition, there is a proposed levy of $2 for every 100 persons admitted over a capacity of 500. In the case of theatres seating 500 and charging 10 cents admission, the first levy will be $10 a Sunday. The price of admission is not to be advanced over that charged on other days of the week. Where different prices prevail for seats in a theatre, the flat assessment is to be based on the maximum price of admission.

Sunday Show Fight in Watertown.

One of the hottest fights being waged in any city in New York State at the present time in settling the question of Sunday motion picture shows, is taking place in Watertown, with the outcome apparently an even toss-up. The city has a resident population of 30,000 served by a half dozen motion picture houses, which have always enjoyed a good business. In addition, there is a large outlying population which the shows in Watertown attract.

Practically every church in Watertown had special sermons on May 18 against Sunday movies, these being what might be termed "opening guns" in the present campaign. Those opposing the proposition voiced the opinion that the existing sentiment among the church going public is sufficiently large to influence the common council not to pass the measure. On the other side of the fence, however, over 6,000 persons have signed petitions, asking the city fathers to accord Watertown Sunday shows from now on.

Jamestown City Fathers Split Over Sunday Opening

AN open split has occurred in the city administration of Jamestown, N. Y., with the question of Sunday moving picture shows as the dividing wedge and the mayor and aldermen on opposite sides of the fence. Feeling is running high and it is openly avowed that new fusion parties will be organized, the political structures of which shall be builded straight up from the plank in their platforms favoring or opposing Sunday amusements.

As an evidence of the way the public feels, the largest number of voters who ever went to the polls in a local election voted on a referendum of the question. As the result of hard campaigning ordinances were introduced in the Common Council, one to forbid and the other to permit such exhibitions. Real fireworks began when they passed the ordinance forbidding any form of Sunday amusement, specifically mentioning the moving pictures.

Mayor Carlson immediately called a special election on the straight question of whether Sunday moving picture shows and baseball should be permitted or forbidden. The result was that the number of votes cast exceeded those of any previous election. Sunday amusements won their day by more than two to one.

A STUPENDOUS ROMANCE OF LOVE AND INTRIGUE, CAPITAL AND LABOR
PIONEER FILM CORP PRESENTS
THE BOOMERANG
With HENRY B. WALTHALL
From the Novel by WM HAMILTON OSBORNE
Produced by NAT'L FILM CORP Producers of "TARZAN"
Directed by BERTRAM BRACKEN

24-Sheet Booming Pioneer's "Boomerang" with Henry B. Walthall.

"BIG FOUR" TO CIRCULATE OWN FILMS

United Artists to Open Distributing Depots in Key Cities—Abrams Names Staff to Head Sales Body

HIRAM ABRAMS, general manager of United Artists Corporation, let it be known this week that plans are under way for the establishing of fifteen distributing depots, as the "Big Four" branch offices will be called, in the most important film centers of the country—New York City, Philadelphia, Washington, Boston, Pittsburgh, Detroit, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

Following its first release, a Douglas Fairbanks picture, on September 1, United Artists Corporation will release its Mary Pickford productions, its Charlie Chaplin productions, its Douglas Fairbanks productions and its D. W. Griffith productions. As announced last week, these pictures will be put out on the basis of straight open booking, the "Big Four" being committed to rental by the single picture only.

Sales Force Executive Staff.

Mr. Abrams also made public the names of the executive staff he has chosen to head his sales organization. Ralph O. Proctor takes the post of assistant general manager. Mr. Proctor brings to the organization some twelve years of experience in every phase of the film rental business, with several years of exhibitor experience as a foundation.

Kenneth Hodkinson has been appointed business manager and assistant to Mr. Abrams. Mr. Hodkinson has had a number of years of experience in the exchange end of the business, both on the Pacific Coast and in the East.

William W. Hines carries to his post as sales manager the experience of twenty years in the theatrical and motion picture business.

Lazarus Advertising Manager.

Paul N. Lazarus has been appointed advertising and publicity manager. Mr. Lazarus goes to United Artists Corporation after a number of years in similar work in the film field. For ten years prior to his connection with the motion picture business he was on the advertising and promotion end of the publishing business, some five years of that time being spent with the Hearst group of magazines.

Mr. Abrams stated that he would soon be ready to announce the names of his sales managers who are to be in charge of the fifteen depots. Pending the announcement of the opening of these offices all the business of the company and the advance bookings of the first Fairbanks release for September are being handled at the home office on the ninth floor at 729 Seventh avenue, New York.

Dinner to Sunday Movie Champions Will Sparkle

EVERYTHING points to a big time when on Wednesday evening, June 18, at the Waldorf Astoria in New York a banquet will be tendered by the Motion Picture Industry of the State of New York, to Sydney Cohen, Charles L. O'Reilly and Samuel I. Berman in recognition of their successful efforts to legalize the showing of motion pictures on Sunday.

William Fox is devoting as much time as chairman of the Committee of Arrangements in making a huge success of this affair as he does in perfecting a plan to encircle the globe with a new series of pictures.

Among the features of the evening will be a dance after the banquet in which hundreds of the most noted screen and stage stars and celebrities will participate. Already many of the boxes in the Grand Ball Room of the Waldorf Astoria have been engaged by screen stars.

Another unusual feature of this affair will be the permitting of ladies to dine at the tables with the gentlemen; thus the wives, sisters and sweethearts of the exhibitors, exchangemen, distributors, producers and others identified with the industry will be afforded a chance to reap the benefit of the influence of universal suffrage by getting in on the ground floor. To those ladies who come only for the dancing, tickets will be sold for two dollars and fifty cents each.

Invitations will be sent to all the exhibitors in the State of New York and already a large number of up-state managers have signified their intention of attending. The seating capacity of the ball room at the Waldorf is 2,000 and it is expected to be taxed to capacity..

The committee has a number of surprises for the delectation of the guests which are expected to make this testimonial dinner to Messrs. Cohen, O'Reilly and Berman one that will be remembered for years to come.

SUCCESS MARKS FIRST PICTURE FORUM

Boston Audience Inspired to Heated Discussion by Exhibition of Film, "My Own United States"

THE first motion picture forum was tried out in a Boston school center, Tuesday evening, May 13, under the auspices of the Open Forum National Council and the Service Unit of the Boston Young Men's Christian Union, under the direction of E. B. Mero. The eight-reel reproduction by Arnold Daly of "My Own United States," based on the well-known story, "The Man Without a Country," by Edward Everett Hale, furnished the theme of the evening. To meet the requirements of a forum, the picture had to be condensed to four reels. The audience joined in patriotic songs thrown upon the screen, and slides were also used, displaying patriotic sentiments and pictures.

George W. Coleman, president of the Open Forum National Council, explained the idea of using a motion picture in place of a speaker in furnishing the material for an open forum discussion. He pointed out that this was a new social invention which might be as significant and far-reaching in its consequences as the forum idea itself.

Picture Furnishes Good Theme.

An audience of about 500 representative citizens, who had responded to special advertising for the occasion, indicated keen interest in the experiment that was being worked out. The discussion following the presentation of the picture lasted for forty minutes and demonstrated that the motion picture is fully capable of presenting a serious theme in a fashion that will stimulate and provoke genuine public discussion. Individuals in all parts of the hall—men and women—made virile and pertinent comments and asked questions which were thrown back by the chairman for the audience to answer. Both radical and conservative viewpoints were hotly pressed. Patriotism in its broad aspects was frankly discussed from the point of view of the native-born American and the unnaturalized immigrant, in the light of war conditions and also in times of peace. No one took more than two or three minutes. Everything was done with dignity and in orderly fashion in spite of the fact that the most intense feeling was aroused by the opposing points of view that were so earnestly presented.

Those who are familiar with the rapidly growing and widespreading forum movement will appreciate the significance of this successful experiment and see how readily it will extend the possibilities of forum work a hundred fold.

Both the Letter of the Law and the Spirit of Love.
Olive Thomas and William V. Mong in Triangle's "Love's Prisoner."

LONDON THE WORLD'S FILM BOURSE?

John D. Tippett Productions Based on the Premise That International Distribution of Pictures Will Be Dominated by English Interests—Opposing Views

THE silence surrounding B. P. Schulberg's recent resignation from the United Artists Corporation to identify himself with a new English film distributing company, as he at that time stated, is now dispelled in the announcement of John D. Tippett Productions, a corporation just created, which will operate film distributing depots throughout the world, and the principal of which is John D. Tippett, managing director of the Transatlantic Film Company, Ltd., of London, which is the European corrollary of the Universal Film Manufacturing Company of America.

Mr. Tippett is known throughout Europe as one of the prominent film executives abroad. He left America for England six years ago and inaugurated and conducted the European distribution of the Universal pictures. He founded the Transatlantic Film Company for this purpose, and has since made this trademark a potent factor in European film circles.

Tippett Well Established Abroad.

He is the only American in the history of the motion picture industry to operate consistently throughout Europe through his own offices. Other American concerns have been following the practice of combining with European film houses for this purpose.

The plan of John D. Tippett Productions is to operate distributing offices in all the principal cities of the world, with its chief office in London. Immediately upon his arrival in America Mr. Tippett engaged B. P. Schulberg as manager of the enterprise in America.

With this combination of international film experience it is said that the Tippet forces contemplate the construction of an international film company which will be of service to the industry on both sides of the Atlantic, with an international exchange throughout the civilized world. Mr. Tippett believes that London is the natural capitol of the commercial branch of the film industry, and that in the future the English film mart will dominate the moving picture markets of the world.

His Location Backs His Theory.

In selecting London as his chief base of operations, therefore, he is only consistent with his theory that the commercial future of the industry will be dictated from the British capitol. It is said that the motivating reason for the creation of John D. Tippett Productions is his recognition of the trend in film circles which is leading the motion picture toward special production individually exploited.

In line with this thought, in a statement which he left for the American trade press just before he sailed for London a few days ago, Mr. Tippett said:

"For a long time it has been borne in upon us in Europe, as it must have been upon the trade in America, that the new era of special productions distributed on an individual basis, with each picture considered as a unique and distinctive attraction, is fast approaching, if not indeed already here. Under these circumstances, any far-seeing film executive would be induced to adjust his organization to adapt itself to the new system of specialized distribution. Therefore, in taking this radical step, I am doing what any far-sighted business man would do, with the dawn of a new distributing regime showing itself so clearly over the film horizon.

"There is another very important factor in the situation which I believe is not being given sufficiently serious consideration by American film men—that is, the necessity for recognizing London in the future as the center, from a commercial viewpoint, of the film activities of the world. Geographically and financially situated as it is, nothing that I can foresee can disturb the conclusion that London is the logical bourse of the film industry.

John D. Tippett
Managing director of John Tippett Productions, London.

"This statement may cause a controversy among film men in America, but I am prepared to meet such a contest of opinion with facts that are beyond dispute. London will undoubtedly dominate the film markets of the world in the future, because the European market, now that the war is over, will assume more and more importance to the American producer, and London is the natural key to the entire European film situation.

"It will be part of our plan to acquire all foreign rights, outside of United States and Canada, to the most meritorious American subjects obtainable, and to introduce into America the most ambitious film offerings of Europe, thus maintaining the first effective international film exchange ever established, and the only one ever devoted to this single purpose.

Glad He Has Ben P. Schulberg.

"I am deeply gratified to have been able to secure the services of B. P. Schulberg to manage our affairs in America. His personal integrity and long and conspicuous standing in the film industry in the United States bespeak that high standard of business ethics with which we will manage our offices throughout the world, so that any transactions with us will be not only a profitable, but a pleasant, process."

Mr. Schulberg is now arranging for the inauguration of distributing offices in South America and the Orient, and the company began active operations immediately upon Mr. Tippett's return to London, where he arrived May 17.

Is New York Really in Danger?

Mr. Tippett's statements that London is to become the "logical bourse of the film industry" and that "London will undoubtedly dominate the film markets of the world in future," caused Moving Picture World to occupy the little time that remained before going to press (after receiving from Mr. Schulberg the foregoing matter) in questioning a few leaders of the industry on the subject. Americans whose business interests center in this country are not apt to believe that the center of film activities is likely to move from New York, for distribution, and Los Angeles for bulk of manufacture.

F. B. Warren Knows Differently.

Fred B. Warren, general manager of W. W. Hodkinson's interests, expressed himself as skeptical to a degree. Mr. Warren has had an abundance of experience in the export field as well as in domestic distribution of films. He has traveled South America from end to end and knows the foreign field as well as he does the details of production and distribution here at home. Mr. Warren doubts very much whether London will ever dominate the world situation. With the Government showing proper appreciation of America's export opportunities, he is of the opinion that the United States and New York will not be disturbed in film supremacy.

J. D. Williams Locates the Center.

James D. Williams, manager of First National Exhibitors' Circuit, who has traveled the world round a half-dozen times; who "put films on the map" in Australia and who knows the export business in minute details declared:

"The center or pivotal point of any industry is at the center of production. Grand Rapids, Mich., is the furniture center of the United States because it operates the greatest furniture manu-

factures in the country. Detroit is the center of the automobile industry.

"London may have certain geographical advantages as a shipping and distributing point, for world commerce in films, but it lacks climatic essentials which bar it as a logical center for production. Los Angeles is the pivotal point in the motion picture industry. As the chief producing center, it is the very heart of the industry.

"I do not believe the time ever will come when foreign producers will compete successfully with American producers in providing screen entertainment for the American public. Much more than half of the total footage produced in the world is made in America.

"And on the premise cited in the first sentence, that the center of majority production in any industry always is the pivotal point for that industry in national or international commerce, the United States, with a film consumption many times greater than that of any other nation, and with output accordingly in volume, will always be the real center for the motion picture industry."

Lewis J. Selznick Doesn't Believe It.

"Personally, I think Mr. Schulberg must have been enjoying a little joke when he came across with this astounding information," said Lewis J. Selznick. "How can a man who has been engaged in selling motion pictures not know that New York is the center around which the entire motion picture industry revolves? He is like the fly on the center of a cartwheel—unable to tell how much dust his own travel was raising.

"At the present time, less than ever before, London is far behind New York as a controlling center of motion picture activities. I see nothing to indicate that this position will change."

Opens Projection Rooms to Soldiers.

Vitagraph's half-dozen private projection rooms at the Brooklyn plant are being thrown open daily to wounded soldiers able to make the trip there. All the latest Vitagraph productions are being screened for the benefit of the convalescents. Arrangements to this effect were made by Private F. R. Hirsch, of the Fifth Regiment, U. S. Marines, with Frank Loomis, studio manager. The arrangements provide for the transportation of parties daily to the studio from the Red Cross convalescent house at Pelham Bay.

"Sin" Opens in Buffalo June 1.

Messrs. L. Lawrence Weber and Bobby North, who acquired the rights in New York State and all foreign countries to Harry Garson's big feature production of "The Unpardonable Sin," are showing the popular Rupert Hughes story in the Broadway Theatre, New York, the Majestic Theatre, Brooklyn, and are announcing its presentation at the Majestic Theatre, Buffalo, beginning next Sunday, June 1.

Smith Now with "Big V" Comedies.

Noel Smith, long associated with the Lehrman comedies, has joined Vitagraph's directorial forces, active on the West Coast studios at Hollywood, Cal., as director of the "Big V" comedies starring Jimmie Aubrey. The first comedy to be directed by Mr. Smith under Vitagraph auspices is entitled "Tootsies and Tamales." It will reach the screen May 19.

Rothacker Again Wins Commendation on Prints

WATTERSON R. ROTHACKER'S printing and developing plant in Chicago isn't at all limited to good work on First National attractions, according to a letter to Mr. Rothacker from Lee L. Goldberg, secretary of the Louisville Big Feature Rights Corporation, owned by Colonel Fred Levy. The Circuit recently gave the Rothacker service a strong indorsement.

"With all due credit to Harry Garson, Marshall Neilan and other associates responsible for the magnificent production of 'The Unpardonable Sin,'" writes Mr. Goldberg, "we feel that a little tribute is due your organization for the well-nigh perfect manner in which you have developed and printed this film.

"Never before have we noted a picture with such wonderful, clear photography and artistic lighting. Colonel Levy joins the writer in extending you our sincere appreciation of your good work in connection with 'The Unpardonable Sin.'"

Thomas Meighan To Be Male Lead in "Peg o' My Heart"

THOMAS MEIGHAN has been especially engaged to play the leading male role in "Peg o' My Heart," the Hartley Manners comedy being produced as a Paramount-Artcraft Special in Hollywood, with William C. DeMille as director.

Thomas Meighan.

Mr. Meighan has just finished "The Miracle Man" and a series of films with Norma Talmadge. He has done three previous pictures under William C. DeMille's direction, and has been seen opposite many of the Paramount feminine stars.

Wanda Hawley will have the title role, and a splendid cast has been selected to support the leads.

Rio Grande Border Business Improving.

The modification of passport restrictions on the Mexican border has improved business in theatres in the border cities, according to T. M. Hervey, of the Unique Theatre, El Paso, who visited Dallas during the middle of May.

"Business will not be as good as formerly until the border is fully opened again," Mr. Hervey says. "The modification of the restrictions whereby passports were required from all persons crossing the line and the fact that cards are now issued for the crossing of the international bridges, has improved things."

Richmond Plans Splendid Reception for Leah Baird

LEAH BAIRD, star of Augustus Thomas' "As a Man Thinks," distributed through the W. W. Hodkinson Corporation, is to be one of the honored guests of Richmond, Va., at the movie ball for the benefit of the Soldiers' Home on Saturday, May 24.

Miss Baird received a telegram on Monday, May 19, from Mayor George Ainslie, of Richmond, urging her to lend her charm to the occasion and incidentally please hundreds of her admirers in the Virginia capital. The star wired her acceptance.

At the request of Mayor Ainslie, Miss Baird has sent 500 autographed photographs of herself which she is to sell to her legion of admirers between dances at the big affair. A splendid reception awaits the star in Richmond Saturday morning. Major Lawrence T. Price, chairman of arrangements for the benefit, has notified Miss Baird that the Richmond Chapter, Daughters of the American Revolution, will take her in charge the moment she arrives.

Billie Rhodes Stays for Ball.

Richmond has also completed arrangements for a royal welcome to Billie Rhodes. Miss Rhodes, while in New York last week, also received a telegram of invitation from Richmond's mayor and Major Lawrence T. Price.

Though the star had made all arrangements to leave for the Coast on Friday, May 23, she at once re-arranged her affairs and accepted.

Lewiston Pulpit Now Home of Moving Picture Screen

IT all goes to show that in this day of transatlantic flights and conductorettes it is hardly safe to wager that a church will always be a church or that Fifth avenue bus might not suddenly undergo a metamorphosis and become a duck boat or a sea-going calliope. Harry F. Campbell, district manager of the Fox New England territory, just came face to face with this fact when he saw the Pine street Baptist Church at Lewiston, Maine, in the final throes of being converted into a motion picture theatre.

Dr. Wiseman is the man who is responsible for this radical turnover, since he purchased the church and started work at once. Crews of workmen have been busy for several weeks past relaying the floors, constructing a balcony, and overhauling the pulpit until it no longer bears the sedate look of yesterday. The theatre will have a modest name, however, which will serve as a reminder of the building's former status. The house will be known as "The Priscilla."

A five-piece orchestra has been engaged and Dr. Wiseman has signed contracts for the best and most discussed pictures of the day. The theatre opens on Monday, May 26, under the management of George N. Heald.

LORIMORE REVIEWS AUSTRALIAN WORK

Famous Players-Lasky Branch Has Built Up Service Which Extends Even to Training of House Managers

THE theatre situation in Australia is very difficult to understand by anybody accustomed to great centers such as New York, Chicago, and other film centers in the United States." The above is quoted from a letter sent to the publicity department of the Famous Players-Lasky Corporation in New York, by Alec Lorimore, managing director of Feature Films, Ltd., by which name the Australian branch of the Famous Players-Lasky Corporation is known.

"In Australia," continued Mr. Lorimore, "we have a very sparse population in a huge continent, the total of which is somewhere around five millions of people. There are two main centers of film distribution—Sydney and Melbourne. Then there is a third city, Adelaide, and two other cities of less population, although no whit the less photoplay enthusiasts—Brisbane and Perth.

Appreciate High-Class Productions.

"It can be authoritatively said of Famous Players-Lasky productions, as distributed by Feature Films, Ltd., that they are shown in the great majority of the theatres in the larger cities, and are distributed to theatres in practically every community of importance in Australia.

"With the country as it has been for some three years," continued Mr. Lorimore's letter, "practically all of the best film men of experience were away at war, and recruits for the management of the theatres, as well as the distributing points, had to be selected from the big stores and other walks of life, where they had some training in advertising and salesmanship, and these men had to then be carefully trained in film matters. And you have no idea," continued Mr. Lorimore, "how the public appreciated high-class productions at a time when clean, healthy theatrical amusement was at a premium, and the public greatly in need of diversion."

"Today in the head office of this great organization we have our own electrical and engineering works, where projectors and other electrical accessories for the motion picture business are manufactured or repaired.

Thorough Service Rendered.

"We also have our own slide-making department, lobby display, sign-writing, and photographic departments. We produce our own weekly gazette; have our own carpentering and cabinet-making department for the purpose of helping the exhibitor.

"Service rendered to the exhibitor has not stopped at the mere sale of the film, and the supply of publicity data and advertising suggestions, but it has also embraced the vital matter of taking over a man's theatre for a short period, staging his productions, and controlling his theatre until such time as he was able to find it a paying position.

"This institution trains theatre managers in all the essentials of the business, and then finds them positions throughout the country.

"Today Paramount controls, under mutually satisfactory contracts, the leading houses in every big center or city throughout Australiasia, having the premier position with the foremost exhibitors. All the best and biggest theatres in Australia today show Paramount pictures for one week's uninterrupted run."

Alec Lorimore.

Famous Actress Seen in "Love and the Woman"

AMONG noted actresses who have made theatrical history who are appearing in "Love and the Woman," a World picture in which June Elvidge is the star, is Laura Burt. This famous actress was the original Madge in "Old Kentucky," a play that toured for twenty-four successive seasons and made a fortune of over a million dollars for the late Jacob Litt. Miss Burt claims to have inspired the author of "'Way Down East" to write his play for her, but being unable to come to terms with the producer lost her golden opportunity.

While at the World studio last week watching the filming of "Love and the Woman," the writer, in conversation with Miss Burt, spoke of the radical difference between the staging of a play and the making of a picture. Miss Burt said: "The day will come when the motion picture will make a long stride in advance of the methods now employed in developing the story into the photoplay. The biggest step will be registered when, instead of taking all the scenes that have the same setting and then going to the next scenes, in which time is saved by grouping scenes, the director will begin at the very first scene and proceed to the end as it is written. Skipping here and there gives the actor no chance to develop his part and 'grow up' in it. As matters stand now the director has to have the memory for the entire cast."

Mme. Elvira Amazar

Will appear in new Augustus Thomas-Four Star picture distributed by Hodkinson.

More Film Firms Join National Association

THE membership ranks of the National Association of the Motion Picture Industry have been materially strengthened by the receipt of the application of the Blackton Productions as members of the Producers' division, which will be represented by President J. Stuart Blackton. Several other producing companies have the matter of affiliating with the National Association under advisement, and two prominent companies have advised that favorable action is anticipated at the forthcoming meeting of their directors.

The Exhibitors Mutual Distributing Corporation has filed application for membership in the distributors' division, succeeding the Mutual Film Corporation, which resigned about a year ago. President William J. Clark is designated as the representative of the Exhibitors Mutual with Charles C. Pettijohn as alternate. The addition of this company makes a total of fourteen companies affiliated with this important branch of the National Association, which now represents 95 per cent. of the companies distributing motion pictures in this country.

Abe Stern on Way to Los Angeles.

Abe Stern, secretary and treasurer of the L-Ko Motion Picture Kompany, made a trip to the West Coast studios of the company at Los Angeles last week.

The announcement was given out at the Broadway offices that the future policy would be discussed at the West Coast studios and the results would be made public when Mr. Stern returned to the home office.

Gladden James Again on His Toes.

Gladden James, who played opposite Alice Joyce in "The Third Degree," has been engaged to play an important part in a Harry Morey picture. Mr. James is starting to come to the fore again after an illness which lasted over six months.

TO MAKE BIG SERIAL HERE AND ABROAD

Universal to Produce Chapter Play Picture in California and Europe—Eddie Polo Heads Company

TO send a company of players more than half way round the world and for the company to travel more than 10,000 miles in five different countries to produce a great serial picture is the project set forth by Carl Laemmle, president of Universal.

The carrying out of this plan sets a record in the history of serial making. This is the announcement of one of the surprises Universal has promised for the coming season. Headed by Eddie Polo the group will leave Universal City for New York on May 24, and will sail for London on June 7.

This announcement comes from Mr. Laemmle as the result of the statement he issued sometime ago in which he said he believed that serial pictures were increasing in value with the exhibitor and the public. Mr. Laemmle has made an exhaustive study of the serial idea, and a few months ago created a separate serial department in the Universal organization. This department consists of four companies.

Four Months to Make Picture.

Eddie Polo, Universal's serial star who is known not only in the United States but in foreign countries as well, has been chosen to play the leading role in the serial. It will be international in scope. The tentative title selected is "The Broken Idol." No expense is to be spared in the making of the serial and according to Mr. Laemmle more than four months' time abroad will be necessary to make the picture.

The story will contain throughout an element of mystery, and Polo will be cast as a young and fearless detective who is sent all over the world to solve mysteries and capture criminals. John P. McGowan will direct the serial as well as play the leading heavy role. James Wilkinson will be one of the party. He will be assistant director and chief film editor.

Nancy Dare will be the leading woman and Jean Perkins, who doubles as cameraman and daredevil stunt actor, will be the assistant cameraman and supervise the making of stills. Virgil Miller will be chief cameraman. Ernest W. Smith will be the chief property man and Earl O. Miller will act as chief electrician. Hope Loring will go on the trip as continuity writer. Earl W. Kramer, of the New York Universal exchange, will be business manager.

Scenes in France and Great Britain.

The opening episodes of the serial were taken in the West, several of the scenes being taken at the cattle round-up at Kingman, Arizona, and other scenes have been taken on the Catalina Islands. Tom Lingham, Leon De Lamothe, and Alfred Allen, who have been starred in recent serials produced by Universal, have participated in the episodes taken in the West.

Upon their arrival in New York several scenes will be made here, and Director McGowan is planning upon using many of the stage and screen stars of the east in the New York scenes.

The foreign scenes of the serial will be laid in Ireland, Scotland, England, and France. It has been planned to obtain the services of many of the well-known European stage and screen stars in many of the scenes and the extras in the different episodes will be selected from the natives and people living in the country in which the episodes are filmed.

Complete equipment will be taken along with the company and few accessories for the filming of the scenes will have to be purchased in the foreign countries.

Franklyn Farnum Reappears in Films in "The Gutter"

WITH the release of "The Gutter," in which Dolores Cassinelli makes her bow as a star of the Albert Capellani Productions, Inc., Franklyn Farnum, one of the screen's most prominent figures, makes his reappearance in motion pictures after spending several months in touring the country as a vaudeville headliner. Mr. Farnum will signalize his return to motion picture work by essaying a role that will mark a distinct departure from the type of characterization with which he has heretofore been identified.

Known to the theatre-going public chiefly as a light comedian, Mr. Farnum in the new Capellani production discards his winning smile and breezy manner to assume a semi-heavy role, that of a French nobleman. The part calls for Mr. Farnum's active participation in a number of forceful dramatic situations and according to Albert Capellani, who is personally directing the production, he rises splendidly to the requirements of the role.

"In engaging Mr. Farnum for the part of an irresponsible nobleman," said Mr. Capellani, "we felt that his ability to embellish the character with comedy touches would provide the necessary relief from the tensity of the dramatic situations. Accordingly, it was our intention to confine his part to that of a comic foil. But in the few scenes in which he was called upon to do some strongly dramatic acting, Mr. Farnum displayed such a surprising aptitude for this line of work that we immediately revised the original script so as to provide him with a greater opportunity to demonstrate his ability in a serious role."

Franklyn Farnum

Supporting Dolores Cassinelli in Pathe's "The Gutter," directed by Albert Capellani.

Put on Two Chaplins and Shut Box Office for Hour

JOHN O'DELL, manager of the Frontenac Theatre, Detroit, has a seating capacity of 930 and standing room for 400 more. Tuesday is John's poorest day. He has tried all sorts of stunts and expensive special features on Tuesdays, with the hope of making his losing day profitable, but nothing seemed to help his receipts.

For several weeks past the Madison Film Exchange has been trying to sell exhibitors the idea of using "A Dog's Life" and "Shoulder Arms" on the same day, and although these productions have played the majority of Detroit theatres several times, it was contended as a joint bill the combination would "bring home the bacon."

As a last desperate attempt to build up business on his "hoodoo" day, John O'Dell decided to take advantage of the "tip" and booked Charlie Chaplin in "A Dog's Life" and "Shoulder Arms" as a double bill on the same night, Tuesday, April 28.

The idea was new and original, but exhibitors were skeptical, so John was the first exhibitor to tackle the proposition, with the result that the attendance was so great he was forced to stop selling tickets for one solid hour.

Makes Ice Cream Parlor Part of Movie Theatre

SO well does the prohibition proposition look to E. B. Cridler, manager of the Dansville Theatre, Dansville, N. Y., that he is preparing to rake in the shekels that formerly went into the cash register behind the bar. Even as those who spent money most freely were wont to seek out the most attractive cafes, so Mr. Cridler thinks that the average person will just naturally drift to the place where pleasure is most fully satisfied. At his theatre he is determined that nothing shall be lacking in the way of things for the comfort and amusement of his patrons.

In an annex to the theatre a luxurious and commodious ice cream parlor has been laid out, and every effort will be made to co-ordinate the operation of this with the theatre. Mr. Cridler has not the slightest doubt that the annex will prove just as great a drawing card as the rathskellers frequently seen in connection with burlesque and other houses. To illustrate the scale upon which Mr. Cridler is entering into the proposition, it may be mentioned that he has installed a plant for the manufacture of ice.

FAMOUS PLAYERS SALES HEADS DINED

Company Gives a Beefsteak in Honor of Its Visiting Members and Home Office Staff—Many Speeches

IN honor of the district managers and special representatives in session in New York the Famous Players-Lasky Corporation was host to the visitors and members of the home office organization, to the number of nearly one hundred, on Thursday evening, May 4, at Castle Cave. All of the company's Eastern executives were present.

Following a delicious repast, of which beefsteak and broiled chicken were the pieces de resistance, and a varied and altogether satisfying program of entertainment, Arthur S. Friend assumed the duties of toastmaster. As a preliminary to the more formal responses, Al Lichtman, general manager of distribution, proposed that inasmuch as many of the guests had come from distant points and were not intimately acquainted with the personnel of the home office, each one in turn should introduce himself and tell briefly what he did in and for the organization. The suggestion proved a most happy one.

Zukor Speaks on Loyalty.

As president, Adolph Zukor arose in response to Mr. Friend's introduction he was greeted by rounds of cheering. Mr. Zukor spoke with feeling on the spirit of loyalty, which not only was manifested by those present, but which he knew, he said, permeated the entire organization. He congratulated the distributing executives upon their splendid success of the past years.

Jesse L. Lasky spoke about the plans of the production department for the coming year, stating that it had anticipated present conditions in the industry by fully six months and assuring those present that the quality of productions would reach a plane hitherto undreamed of in motion pictures.

Walter E. Greene added a word of the warmest praise for the members of the distributing organization and commented upon the enthusiasm and unanimity with which the new booking plan had been received.

Outlook Good in Foreign Market.

Walter W. Irwin spoke of the policies and ideals of the company and took occasion to comment upon the influence wielded by the company's national advertising policy.

Assistant Treasurer E. E. Schauer, head of the foreign department, who has just returned from Europe, brought a message of extreme optimism regarding the outlook for business in foreign markets.

John C. Flinn, in speaking of advertising plans for the future, gave expression to his appreciation of the work of his assistants.

Other speakers were Whitman Bennett, Frank E. Woods, Al Lichtman, Ralph Kohn, Capt. Albert A. Kaufman, Sidney R. Kent, John W. Allen, Herman Wobber, Harry Asher, W. E. Smith, F. V. Chamberlin, H. H. Buxbaum, Louis Marcus, Arthur Whyte, C. E. Holcomb and Myron H. Lewis. The entertainment was in charge of Pete Smith and Norris Wilcox handled the dinner arrangements.

Those Who Were There.

Those present were Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Walter E. Greene, Walter E. Erwin, E. E. Schauer, Al Lichtman, Whitman Bennett, Frank E. Woods, Ralph Kohn, C. C Burr, Frank Meyer, Norris Wilcox, J. L. Day, P. H. Stilson, J. B. Ohrt, H. Jantzer, P. N. Ring, J. V. Gilloon, J. W. Toone, Fred Gage, L. E. Loeb, S. R. Kent, W. A. Bach, L. F. Guimond, H. S. Clark, B. P. Fineman, C. Jordon, J. M. Soloman, L. Clutterbach, John C. Flinn, Jerome Beatty, R. Michaltree, G. Strader, W. F. Bournezal, J. D. Harrison, C. K. Ulrich, Pete Smith, A. M. Botsford, J. A. Creelman, S. D. Palmer, Morris Ryskind, J. H. MacFarland, C. F. Carter, G. H. Place, O. R. Geyer, Vincent Trotta, H. I. Day, J. K. Burger, J. Albert Thorn, J. A. Gausman, J. Lorenzo, A. Dubois, Howard Turrill, R. E. MacAlarney, G. N. Shorey, Nathan Friend, H. I. MacMahon, Wm. Hurst, N. Parkhurst, R. I. Jones, Eugene Zukor, Edward Gaylor, L. J. Scott, J. C. Jones, C. S. Hervey, T. C. Young, E. H. Jacobs, Harry Asher, Herman Wobber, Louis Marcus, W. E. Smith, M. H. Lewis, H. H. Buxbaum, F. V. Chamberlin, C. E. Holcomb, J. W. Allen, A. G. Whyte, J. N. Naulty, Gardner Hunting, A. A. Kaufman, Rudolph Claughton, A. W. Johnson, Dan Michalove, Thomas Cummings, A. O. Dillenback, William J. Moore.

"Gotta Have Pull in Western Stories,"
Says Fay Tincher, pulling in a few thousand reefs in "Rowdy Ann," a Christie special.

Hand Grenade Wrecks Camera.

A motion picture camera was wrecked and several feet of unexposed negative were destroyed recently when a Mills hand grenade accidently exploded at the Fort Lee studio of the Albert Capellani Productions, Inc. Fortunately, the accident occurred during lunch and the only person to witness the explosion was Lucien Tainguy, a member of the Capellani photographic staff, who narrowly escaped injury from the flying shell fragments. The grenade was the property of Tainguy, who had secured it from Camp Dix, where he served as a photographer for the United States Signal Corps.

Moss Engages Langsfield.

B. S. Moss has engaged Leon Langsfield to manage his Broadway Theatre, New York. The latter has been in charge of the Stanley Theatre for the past two years. He was formerly in charge of the Broadway, and is a showman of much experience.

Famous Players-Lasky Played the Genial Host to Its Exchange Managers and Home Office Men on May 4.
The bibs indicate only an imbibing in the well of ideas. Jesse L. Lasky and Adolph Zukor occupy the center of the second row, while Pete Smith, publicist, has the reclining chair in the front.

FILM COMPANIES TAKING QUEER NAMES

New York Has so Many Picture Concerns That It Is Hard to Find Proper Titles—Some Specimens

WITH the large number of motion picture concerns incorporated in New York State, and with the number that are still incorporating at the rate of a dozen or more each week, the selection of an appropriate name, or one which has advertising possibilities, must be daily becoming more of a task, judging from some of the names under which companies have been incorporated here during the past few days.

For instance, the "He and She" corporation of New York City filed its papers with Secretary of State Hugo, May 19, in which the concern stated its intention to produce a play to be known as "He and She," and to buy and sell motion picture rights. The incorporators were Joseph Kirkpatrick, H. P. Heath and P. L. Woodward. The company begins business on $10,000.

The Solitary Sin Corporation was incorporated during the last day or so to enter in the motion picture industry, being capitalized at $50,000 with Henry Herzbrun, Samuel H. Kaufman and Leo M. Haiblum, the incorporators.

Among other concerns incorporating for the motion picture business in New York State during the last few days were the Eastside Beauty Amusement Company, $10,000, Charles Frankel, Joseph Finger, Archie T. Karman, of New York; the William Morris Enterprises, $5,000, William Morris, Abraham Lostfogel and William Morris, Jr.; the Grossmuth Productions, $100,000, Henry B. Culver, Amy Levy and Frieda Rosenberg; the Filmclas Corporation, $50,000, Erwin K. Nadel, David Steinhardt and Fred A. Brant of New York; the F. B. Productions, $25,000, C. H. Ferrell, Roy M. and Antinette Barcoe, of New York; Screen Products Company, $1,000, Charles Hollender, Jacob Podell and I. M. Schwartz, of New York; the Tree Film Company, $5,000, D. F. Tregary, Elsa Klinger and E. Barry, New York; the Roebling Amusement Company, $5,000, Elias Mayer, L. S. Schneider, Isidor Resnikoff, Brooklyn; the White Heather Amusement Company, $500, Clifton Crawford, M. A. Harris, Edward C. Raferty, New York; the Film Novelties, $1,000, Charles Frankel, Joseph Finger and Archie F. Karman; the Laurand Players, $1,000, Arthur Wright, Siegbert Lewin and Leon Spachner; the Leavitt Deep Sea Salvage Company, $100,000, which states its intention of salvaging sunken vessels, catching fish and engaging in the motion picture business, B. F. Leavitt, H. H. Leavitt, Elmer Kelly, Brooklyn.

Board of Trade Chooses Officers.

Owing to the departure from San Francisco of Myron H. Lewis, of the Famous Players-Lasky Corporation, for New York, where he will take up work as special representative for this concern, it has been necessary to choose new officers for the Film Exchange Board of Trade of San Francisco, of which he was the first president. At a recent meeting Ben F. Simpson, manager of the local Triangle branch, was chosen president, and Floyd St. John, manager of the World office, vice-president. Louis Reichert, of Metro, continues as secretary-treasurer.

Elks and Uncle Sam Aid in Reaching Maimed Men

UNCLE SAM and the Benevolent and Protective Order of Elks have taken a hand in motion pictures to the extent of reaching soldiers, sailors and marines who were hopelessly crippled in the world war, and letting them know of opportunities which the Federal Board for Vocational Education holds out to them.

Pictures dealing with maimed fighters and the work of the Federal Board and the Elks have just been completed, and within a few weeks they will be shown throughout the country under the auspices of the National Elks' War Relief Commission. The big feature of these screen productions is a five-reeler called "The Greater Victory," in which Claire Whitney is the star, and which was directed by Herbert E. Hancock. The play was picturized from R. J. Huntington's story, "Play Ball."

Another Elks-Federal Board picture is a 2-reeler named "The Spirit of Elkdom."

How Kewpie Dolls Helped Advertise "Cannibals" Film

KEWPIE DOLLS in their ordinary humorous garb might pass with but little attention if adorning the window of a specialty shop. But dye these same dolls black, dress them up in grass skirts and give them the further appearance of cannibals by placing rings in their noses and ears, and you will have an attraction that will cause no end of comment.

At least this was found to be true by the management of the Verdi Theatre, Thirty-fifth street and Armitage avenue, Chicago, during a recent run of Martin Johnson's "Cannibals of the South Seas," which Robertson-Cole released through Exhibitors Mutual.

This novel idea augmented a wonderful lobby display arranged by the management, in which the front of the house was turned into what might have been a village in the South Seas. These little dolls were placed in many of the store windows in the neighborhood of the Verdi.

In arranging his lobby display, the Verdi manager took a leaf from the exploitation book issued in conjunction with the Cannibals by Exhibitors Mutual.

The exits and entrances to the auditorium proper were made to resemble the openings to straw and mud huts in the South Sea islands. The box office was similarly camouflaged.

Form Gertrude Vanderbilt Company.

Gertrude Vanderbilt, now playing in "Listen Lester," is launching a movie corporation of her own, the details being arranged by M. S. Bentham. Miss Vanderbilt has watched the success achieved by Olive Thomas, Marion Davies, Ann Pennington and the other musical comedy belles who have migrated to the screen, and she intends to try the photoplay herself. Plans are materializing for the Gertrude Vanderbilt Film Corporation. Screen production will not interfere with Miss Vanderbilt's stage work.

Gun Flash Injures Thomas Holding.

A severely burned shoulder was sustained by Thomas Holding, who is playing opposite Pauline Frederick in her Goldwyn picture, as a result of a gun flash. In the scene the actor is shot by Miss Frederick, the bullet tearing through his shirt—supposedly—and inflicting a wound. To get the requisite realistic effect, Milton Gardner, assistant director, placed a gun loaded with blank cartridges inside Mr. Holding's shirt, shooting outward. The cartridge exploded with a bright flash, and burned the actor severely.

Stahl to Direct Mollie King.

John M. Stahl has sold all his interests in the Tribune Productions, featuring Florence Reed, and with the completion of the direction of "A Woman Under Oath," has joined the American Cinema Corporation, where he will direct Mollie King in a series of special productions.

Chicago's Verdi Theatre Captured the Patronage with "Cannibals of the South Seas."

Helped by this exceptional lobby display for the Robertson-Cole feature released by Exhibitors Mutual.

NEW ENGLAND THEATRES DOING WELL

World Representative Finds Massachusetts and Rhode Island Towns Doing Splendid Business

By Nat Bregstein

EARLY to bed, and early to rise" seems to be the motto the movie patrons have adopted at Fall River, Mass. The reason is that Fall River is a mill town, and the workers figure on getting a good night's rest. This makes it difficult for exhibitors to run two night shows to capacity. In spite of this handicap, however, they are holding their own.

For instance, American Theatre, a suburban house seating 500, admission 10 and 15 cents, had a well-filled house at the time of my arrival. Louis J. Coriaty, the proprietor, says this house always does a good business. He runs Paramount, Triangle, Metro and other big features. At the other end of the town, we have the Strand. This 1,400-seater is doing well. Mr. Michaelfelder, the manager, took this house over about a year ago. The Lyric, which is right opposite the Strand, lately has been taken over under the management of Mr. Michaelfelder. The Lyric is an 800-seater charging 11 and 15 cents; uses Fox, Vitagraph, Paramount and Select. The manager says that he believes that Fall River is gaining patrons every day.

Boas Runs Downtown Houses.

Most of the downtown theatres in Fall River are under the management of L. M. Boas, who makes his headquarters at the Empire Theatre. This house was erected several months ago by the J. Bigney Construction Company, of Providence. A. Spitz formerly was manager. The Empire is a combination house, running vaudeville and pictures, and is the most up-to-date house in town. The four theatres in charge of Mr. Boas are the Bijou, Savoy, Empire, and Academy. In the future he will dictate all policies for these four theatres. Mr. Boas has been in the picture business for 12 years.

An independent downtown theatre is the Plaza, a 900-seater. Nat Yeamans, manager, just returned from the army. He informed me that he is booking productions on the open market plan.

About an hour's ride on the trolley from Fall River is New Bedford. This town supports several theatres, among them the Olympia, largest and most up-to-date house in town, seating 2,800, admission from 15 to 75 cents, running a feature, a comedy and five acts of vaudeville. Mr. Bayliss, manager, has been here since the house opened. In his opinion the theatre will finish one of the best years of its history. While chatting with the manager, the operator came into the office and showed him what was served to the Olympia in the way of a reel. He had a hand full of pieces, and said this was a part of the show that was delivered to them. Among the big features this house played to a good business was "The Eternal Magdalene," "The Better 'Ole," and "The Common Cause."

Allen Bedford Showman.

Mr. Allen controls several theatres in New Bedford. At the time of my visit I paid my respects to E. Davenport, the owner of the Rialto, suburban house, and the Savoy, a downtown theatre. Both of these houses are doing good, using Vitagraph, World and Metro.

While in Springfield recently, I called on Irving T. McDonald, manager of Fox's Theatre, and was informed that they are going to build a large house downtown.

At the Bijou theatre, we have Henry B. Schock, an old timer, who is the manager. He has been here about three years. This concern uses First National, Paramount and American Feature. He says the picture business in Springfield has never been better. Goldstein Brothers, who run the Broadway Theatre, are also holding their own. This concern has several theatres throughout Massachusetts and reports conditions favorable.

Providence Proud of Palace.

Springfield also has a supply house. John F. Gatelle has the agency for Powers machines for Western Massachusetts, and says business has never been better. A recent installation was at Red Men's Hall, South Deerfield.

Providence is very proud of its million dollar Palace. Keith's just opened up a new house. All the rest of the moving picture houses are playing to splendid business. Any night one will find the Modern Theatre with a line on the outside waiting to get in. Fay's Combination house is also doing big. So is the Strand, and our friend Mr. Cann, who has the Gaiety.

Providence also has two supply houses. H. A. & E. S. Taylor Company make their headquarters in the Case-Mead Building. This concern handles Power's machines for Rhode Island. Business in general has been booming, says Mr. Taylor. Davidson has the agency for the Simplex machine for Rhode Island. He makes his headquarters in the Strand Building, Providence. L. Butler, manager in charge, reports good business on the Simplex machine.

Pawtucket has a big advantage over any town I have ever been in. One can jitney it from Providence, and for 15 cents one can ride in some of the best automobiles made. It is about 20 minutes' ride via this route. One of the first theatres I visited in Pawtucket was the Scenic Temple. I expected to to be greeted by Mr. McNally, one of our old subscribers, and was surprised when informed by Mrs. McNally that her husband had died of the flu last October. Mrs. McNally is now taking charge, and she deserves credit—the house is doing a splendid business. The Scenic seats 1,400 and has an admission price of 17 and 28 cents.

At the Imperial Theatre Mr. Hartford is in charge. This theatre always does good business. Keith's also have a house in this town—the Music Hall; Mr. Ready is in charge.

Spring Models—Roses and Costumes.
Charmingly shown by May Allison as the French dancer in Metro's "Almost Married."

S-L Issuing Record Size Book on "Virtuous Men"

S-L PICTURES has issued for "Virtuous Men" what is probably the largest press book ever put out, the pages being 20 by 23 inches. It is at once an advertisement and an exhibitor help, for the sixteen pages carry much material of such good quality that it is to be regretted the make-up was not planned so as to permit cutting at will without spoiling similarly good material on the other side.

The book offers a full synopsis, a shorter length for the program, advertising suggestions, program copy, promotion schemes, reprints of the service sections in the trade press, press criticisms and proofs of 39 cuts available for advertising work in different screens, and there are two full-page displays which can be cut out for lobby work, one in line and the other in fine screen, the fine printing on tinted paper making these equal to original drawings for lobby display. It is a book unusual from many angles and gives the exhibitor all the assistance he needs in putting over "Virtuous Men." For elaborateness and thoroughness of preparation it sets a record.

Rembusch Enterprises Buy Martinsville Blackstone

FRANK J. REMBUSCH, head of the F. J. Rembusch Amusement Enterprises, and national secretary of the Motion Picture Exhibitors' League of America, recently completed a deal, purchasing from Charles Blackstone the building in Martinsville, Ind., in which the Blackston Theatre is located.

The Rembusch Enterprises have operated the Blackstone for some time as one of a string of theatres in central Indiana. The Grace is another Martinsville house operated by Mr. Rembusch. The Blackstone will be thoroughly renovated and redecorated, giving to Mr. Rembusch two of the finest business blocks on the public square.

W. J. Bradford, who manages the Grace Theatre, will also have the direction of the Blackstone. With Mr. Rembusch he will make every effort to give Martinsville the highest standard of photoplay program.

NEW YORK BUILDS UP IN THE MILLIONS

Boroughs of Empire City to Construct New Picture Houses of $4,000,000 Total Cost—Brooklyn Leads

THE construction of high class motion picture houses in Greater New York has taken on the aspect of a boom and is reflecting the building enterprise which is sweeping the country. A number of building projects have already been chronicled by the Moving Picture World for the various boroughs of New York, but an addition is presented to the construction columns by a recent summary of Record and Guide.

The total cost of moving picture theatres now being planned or under course of construction approximates $4,000,000. Brooklyn alone supplies $2,500,000 of this aggregate, leading all the other boroughs in both number and cost of buildings.

A general contract was let last week to the Fleischman Construction Company for a new B. S. Moss theatre at Broadway and 181st street. The house will be a combination photoplay and vaudeville theatre with a capacity of 3,200 and will cost $500,000. Another Bronx combination theatre at Fordham road and Valentine avenue, to cost $400,000, has already been mentioned in our building notices.

Opposite this theatre, which is being erected by the Keith interests, a house for moving pictures exclusively is scheduled to be erected. Herbert J. Krapp is getting ready plans for the structure which will cost upward of $75,000.

Brooklyn's Theatres Total $2,500,000.

The list of new Brooklyn houses is headed by the 3,000-seat edifice planned by John Manheimer for the corner of Flatbush avenue and Albemarle road at a cost of $450,000. This project, together with that of William Brandt's new $250,000 theatre at Flatbush and Seventh avenues, has already been chronicled in more detail in our columns.

A. H. Schwartz is having plans prepared for a new motion picture palace to be located near Flatbush and Rogers avenues, to cost about $150,000. The St. Marks Amusement Company will erect a photoplay theatre at 285 Flatbush avenue, the budget calling for a cost of $150,000. The estate of Chauncey Marshall is planning for a $100,000 picture theatre at Saratoga avenue and Macon street to be leased to an amusement corporation. Construction has already started for a $125,000 photoplay palace at Fulton street and Howard avenue for Howard Weingarten.

The Washington Amusement Corporation is drawing up specifications for a theatre and office building on Washington avenue south of Prospect place. The seating capacity will be 1,500 and the structure will cost in the neighborhood of $100,000.

Carlson & Wiseman, architects, are drawing up plans for a new moving picture and vaudeville theatre at Kings Highway and 12th street. Besides a seating capacity of 1,900, the theatre will have a roof garden accommodating 1,500.

HODKINSON FORCES ARE GROWING FAST

Manpower of Company Is Being Strengthened in Every Section of United States—Some Changes

THE first move of the W. W. Hodkinson Corporation in its large expansion and to meet the requirements of selling its productions singly on the basis of individual merit has been to strengthen the manpower of the company in every section of the United States.

Recently announcement was made by F. B. Warren, vice-president, of a series of managerial changes in the eastern or metropolitan division comprising Boston, Buffalo, Washington and in the Southern division with changes in Atlanta, Charlotte and New Orleans.

Some Local Office Changes.

Now comes announcement of a further development of the sales organization with the entry of these men into the branches:

New York City Exchange: George F. Lenehan, for the past eighteen months manager of the Goldwyn Washington, D. C., office, became manager of the New York Hodkinson exchange, May 19, succeeding E. A. Crane, who will be detailed to important reorganization work for his company elsewhere.

Cleveland Exchange: C. C. McKibbin, Pittsburgh manager for Goldwyn, from the day of that company's organization, has been appointed Hodkinson manager in Cleveland, succeeding D. W. Phillips, who has resigned for advancement with another company. He assumes charge of the Hodkinson interests in Cleveland, May 26.

Minneapolis Exchange: Phil Reisman leaves the Triangle Milwaukee office and has become the Hodkinson manager in Minneapolis, where he served two years in the local Goldwyn organization.

Los Angeles Exchange: Harry H. Hicks has taken charge as Hodkinson manager of Los Angeles, succeeding E. N. Silcocks, resigned. Mr. Hicks for the past year has been manager of Select Picture's Cincinnati office.

How Pathe Handles Their Films.

Coincident with the expansion of the W. W. Hodkinson Corporation, its own managers and salesmen in all thirty Pathe offices, through which Hodkinson attains his physical distribution, have taken over the exclusive selling of Hodkinson-distributed productions to exhibitors.

In all thirty Pathe offices the Hodkinson executive is stationed in full charge of selling and service for his territory, and in every important larger territory has his own Hodkinson traveling salesman going over the territory to see the exhibitors in their communities.

Gertrude Claire Engaged by Universal.

Gertrude Claire, well known Thomas Ince character woman, and who has often been cast as the mother of Charles Ray in Ray-Paramount pictures, has been engaged by Universal for the role of Mary MacLaren's mother in "The Petal of the Current." This production is now being made under the direction of Tod Browning from the magazine story by Fannie Hurst.

You'd Hardly Recognize Your Own Dorothy Phillips as the Mountain Schoolgirl in "Destiny."
Dorothy says she'd much rather be the schoolgirl than the pursued society lady at the left in this Universal Jewel attraction.

HOW GRANLUND ANSWERED THOMAS

Loew Publicity Man Refutes Strictures of Omaha's Rialto Manager on New York Theatre Men by Putting Over "Auction of Souls" in a Sensational Manner

N. T. GRANLUND, director of advertising and publicity for the Marcus Loews theatres in New York City, has answered the criticisms of Gotham's exhibitors by H. M. Thomas, manager of the Rialto Theatre, Omaha, Neb., by proving that the exploitation of motion pictures in the Eastern city in any degree comparable with methods in the West is practically a new art, with thousands of dollars in added returns at the box offices simply awaiting the call of originality and progressiveness.

Recently Mr. Thomas 'came out of the West' and visited several of New York's most prominent motion picture theatres. Then he asked:

"Why doesn't someone give a night show to catch the after-the-theatre crowds?

"Why doesn't someone do something out of the ordinary, or in some way unusual and novel, for a big feature?

"I know at least fifty Western managers who can advertise and exploit motion pictures better than managers on Broadway are doing it."

Breaking Down Eastern Conservatism.

The manager of the famous Rialto Theatre at Omaha was comparing the advertising and presentation methods used by managers of equivalent New York houses with those that he and others find so profitable in the West.

Mr. Granlund hurdled the barriers of conservatism and repetition of method, jolted motion picture fans in the largest city in the country out of their lethargy, and literally sold a special feature to them by methods and stunts that make even the most progressive of Western managers take the count for novelty, daring and originality.

Of more practical importance, Mr. Granlund's sensational exploitation of "Auction of Souls," formerly called "Ravished Armenia," and of which First National Exhibitors' Circuit is the official distributor, broke the attendance record at every Loew Theatre, interested every one of the hundreds of exhibitors in the greater city, and proved that human nature is the same in a metropolis as in a village.

Has to Reach All Kinds of People.

What Mr. Granlund did is a recital that contains ideas and suggestions for every exhibitor, not alone in relation to "Auction of Souls," but to the practice of the art of showmanship as a whole. As a director of advertising and publicity, his task is manifold. He has to appeal to every class and type of theatre patrons.

How Granlund struck a response from all of them, breaking the box office record in more than twenty theatres, and revealing the golden possibilities in the practice of real showmanship in Greater New York, is best told in his own way:

Picking Out the High Lights.

"To begin with," he said, "there had just been a difference of opinion about how the public would receive 'Auction of Souls'. The manager of a big Broadway house had decided that it might not be a success. Mr. Loew thought differently. It was booked, and to me was given the task of exploiting it. Really, it wasn't a task. The subject is filled with wonderful advertising possibilities. The real problem was to choose the most effective of them. My opinion on this point suggested that it would be well to do things to advertise it that New York theatre patrons had never seen before. I have found that where there is novelty to exploit it is most profitable to make the exploitation novel.

"The first step was to create an advance interest. This was done by using slides containing copy reading:

N. T. Granlund.

Advertising and publicity director for Loew theatres in Greater New York.

'Coming Soon—The Only Motion Picture Ever Shown at $10 a Seat.' The reference to it at $10 a seat was used in every bit of literature we prepared. It always was coupled with the qualifying phrase: 'No Advance in Price.' This created the impression that our patrons were going to get a bargain in screen entertainment. No doubt of it. They did. Every Loew Theatre scheduled for a first run received one-sheets and three-sheets for lobby use, printed with the slide copy in big display type.

Going in Strong for Posters.

"Then the real campaign started. I selected eleven trailers from a print of 'Auction of Souls' at the First National exchange, and wrote a form of address for managers to use. This explained the various scenes in the trailers. It had a tremendous effect. I ordered a big quantity of posters, of all sizes. What impressed me particularly, and what I urged every one of our managers to display prominently, were the captions beneath the scenes and figures on every poster, and the lobby photos. The public stopped to read these.

"Managers, making announcements from the stages, invited the patrons to get 'Auction of Souls' heralds on their way out. This was a valuable stunt, because thousands of people requested heralds from the ushers and doormen, and in reading them our slide and announcement appeals were clinched. I bought big space in the newspapers. Local papers were used in Brooklyn, Harlem, the Bronx and other sections, while in New York City dailies published display ads. Several of the line cuts and copy from First National's press sheet were used with good effect.

Advance Midnight Show a Hit.

"Then came the advance 'midnight show' idea, which really did more to put the production over than anything else. This was a distinct departure from anything New York had ever witnessed in connection with a motion picture. It created nothing short of a sensation, to say nothing of several riots. It absolutely blocked Broadway at Forty-fifth street, in front of the New York Theatre, at 11:30 o'clock Saturday night. It is a fact that forty policemen on foot, and a squad of mounted men had to be called to battle with the crowds before the street was cleared for normal traffic. Never in the history of motion pictures on Broadway has any other production received the public response that welcomed 'Auction of Souls' at that midnight show."

Five theatres were selected for the midnight show. They were the Burland, a neighborhood theatre in the Bronx; the 116th Street Theatre, in Harlem; the Avenue B, on the lower east side; the Palace, in the East New York section of Brooklyn, and the Loew's New York Theatre, on Broadway at Forty-fifth street, in the heart of the city's theatrical district. The scheme proved a veritable knockout and a complete success from every standpoint.

Printed Tickets a Week Ahead.

"But there is this to remember," warned Mr. Granlund. "The midnight shows would not have been worth a tenth as much for advertising purposes if they had not been given in advance of the opening of the production in regular matinee and evening performances. I had tickets for the midnight shows printed a week in advance.

Announcements were made from the stage about the midnight show, and as the people left the theatre the manager and his assistants stood in the lobby and sold the tickets.

Every one of the five houses was sold out, with every bit of standing room taken, three days in advance of the midnight show."

GOLDWYN OPENS TWO MORE EXCHANGES

Starts Offices in Omaha and Salt Lake City and Will Have Local Man on Job in All Large Towns

WITH the opening of two new exchange offices in Omaha and Salt Lake City, Felix F. Feist, vice-president and manager of sales of the Goldwyn Distributing Corporation, announces that Goldwyn will be in a position to give overnight distribution in practically every city of the United States. There will be twenty-two Goldwyn "Service Stations" in as many branch offices.

"The value of giving service," says Mr. Feist, "has never been fully appreciated by the exhibitor. We are going to show the exhibitor that we appreciate it. Exploitation is the task of the distributor. Of course there must be a certain amount of physical co-operation on the part of the exhibitor, but this must be minimized. In an ideal exhibitor service, the distributor must make all things meet. At the time that the picture arrives, the dealer helps must be on hand to go with it. Lobby displays, service ads, press matter and the picture must go together or efficiency is nil.

Will Have Local Men on Job.

"With regard to publicity matters, Goldwyn is making special and progressive strides in the direction of an ideal system. In every fair sized city of the United States, Goldwyn will have a press representative in a short time. Even in press matters will the exhibitor get personal co-operation. It is all right to send him a press book or a press sheet and tell him to send it out to the local newspaper, but it is much better to have a man right on the spot to do it for him.

"This publicity man can do other things beside send out notices to the paper. He can help the dealer to carry out the suggestions made by the service department. I have seen wild-eyed suggestions thrown into print and aimed at the exhibitor, telling him just what to do if he is to hang out the S. R. O. sign. But in most cases the printed appeal is not enough inspiration to make the exhibitor actually carry out these suggestions. A man on the spot will do it ten times where the mere printed idea will do it once. We must have both sorts of service co-operation, and Goldwyn Pictures, under the careful direction of Hunt Stomberg, is going to have them."

Brothers of Frank Hall Arrive with 78th Division

WITH the arrival of the 78th Division from overseas, Sergt. Harry T. Hall, 312th Infantry and Edward C. Hall, 309th Ambulance Unit, 78th Division, both brothers of Frank G. Hall, president of Independent Sales Corporation, will step down the gangplank "somewhere" in Hoboken to meet a rousing welcome arranged by Mr. Hall. On the sleeves of the Halls will be seen three gold stripes, eighteen months having been served by them in the thickest of the fighting on the American front in France.

Frank Hall is president of the U. S. Theatre Company, operating the U. S. Theatre in Hoboken, and in recognition of the boys of the 78th Division, he has left instructions at the U. S. boxoffice that all men in uniform wearing the insigna of the 78th shall be admitted free of charge.

"Virtuous Wives" Made Clean Sweep in Irvine

ESTEILL WALLACE manages the Gaines Theatre, "The Home of Good Pictures" it is termed, at Irvine, Ky. The population of Irvine is 272. "There's no reason why a little town shouldn't have big pictures" is the way Mr. Wallace looks at it. There are not as many people in Irvine as a New York theatre could draw from a single apartment house in its neighborhood, but there are people living all around in the country and Mr. Wallace draws on them for all the support Irvine can't supply. He uses the neighborhood newspaper for big ads and goes after business with posters liberally displayed through the country.

The Gaines Theatre had been a failure until Mr. Wallace took charge of it.

"Town's too small," said the pessimist. "Not enough people here to support a picture house."

"I see quite a number of people hereabout," said Mr. Wallace to himself as he surveyed the field. "I think I can get enough business if I give them something worth while." He has run the two Tarzan pictures, "The Fighting Roosevelts," the Chaplin pictures and "Virtuous Wives." Following is the letter he sent the Big Feature Rights Corporation, Louisville, after showing "Virtuous Wives":

"You will find enclosed a check for advertising on 'Virtuous Wives.' 'Virtuous Wives' was a clean sweep. It went over bigger than any other picture I have ever played. I can certainly recommend it to any exhibitor. Can you book 'Daddy Long Legs' for May 7?"

Lonergan Joins World Scenario Staff.

World Pictures has added Philip Lonergan, one of the best known scenario writers of motion pictures, to its staff of scenario and continuity writers under the direction of Charles Sarver, editor in chief.

Mr. Lonergan began his career as a writer of short stories. His picture experience has been with Reliance-Majestic, Thanhouser, and other land marks of the industry.

For World Pictures he has written "Mandarin's Gold," which was used as a starring vehicle for Kitty Gordon and "Love and the Woman," which will be released on June 23 with June Elvidge as the star.

Hall Leases Bacon-Backer Studio.

Frank G. Hall, vice-president and general manager of the Charles Miller Productions, Inc., announces that he has leased the Bacon-Backer studio, 130 West Thirty-eight street, New York, and that it will be the home of the production work for the Miller productions, the first of which is now nearing completion with Herbert Rawlinson, Florence Billings, Stuart Holmes and Regina Quinn in the leading roles.

Norma's Doing an Appropriate Bit in "The Way of a Woman," and Constance Isn't Being Out-womaned by Any Means.

Constance Talmadge is improving the happy moments in "Happiness a la Mode" even while the "vamp" is berating under Director Walter Edwards' coaching. These pictures are Selects of forthcoming release.

"THIRD DEGREE" IS WIDELY BOOKED

Picturization of Klein Play by Vitagraph with Alice Joyce Is Taken on by Many Circuits

ALL recent Vitagraph booking records were smashed this week when "The Third Degree," a picturization of the famous Charles Klein play by that company, was booked solidly by all circuit houses and for extended engagements and indefinite runs by various leading independent houses.

"The Third Degree" is being released by Vitagraph. Due to the comprehensive scope of the bookings to date, it will have simultaneous premieres in the majority of leading houses in the Eastern and New England states and in the Middle West.

Circuits That Have Booked Film.

The circuits which have closed for "The Third Degree" include Keith's and Proctor, William Fox, the Poli Chain and B. S. Moss.

In the Keith and Proctor houses, "The Third Degree" will be shown for forty-six consecutive days. Theatres under the control of William Fox will show the Klein picturization for thirty days. Poli has contracted for a twenty-five days' showing. The B. S. Moss circuit will show the photodrama for twenty days. These bookings completely cover the circuit theatres of America, which include picture plays in their programs.

Notable among independent bookings are those of several theatres within "the loop" in Chicago. The "loop" district is the heart and hub of Chicago.

In the Ziegfeld for Long Run.

No theatre in the "loop" has a greater reputation for high-class photo productions than the Ziegfeld. This theatre draws its patronage from the best class of theatregoers.

Most progressive of cinema managements in Milwaukee is that of E. C. Bostick, owner of the Merrill and Strand theatres. Mr. Bostick will run "The Third Degree" indefinitely at both of his Milwaukee theatres.

The Park Theatre in Boston, the New Theatre in Baltimore, and the Cameraphone Theatre in Pittsburgh, are leaders on the big-city list who have booked "The Third Degree," aside of its circuit bookings in the big towns.

Tells Why American Film Fails to Lead in Mexico

JOHN L. DAY recently returned from Mexico, where he has been looking after the interests of Famous Players-Lasky productions and establishing an exchange in the interest of C. M. Clay, who is to distribute Famous Players-Lasky pictures throughout Mexico. He brings back the report that American pictures occupy only a secondary place in Mexico.

"The reason for this," says Mr. Day, "is the negligence of the average American film company in checking back its stock of film from its various exchanges.

"When the Mexican moving picture patrons see an announcement that an American film is to be shown he is loath to pay his money for admission, as the class of film is generally far below anything that is shown in even the smallest towns in the United States."

Organization Is Needed.

Mr. Day stated that the possibilities for future development of the picture business in Mexico are tremendous and that all it needs is systematic organization.

Mr. Clay, who has purchased the territorial rights in Mexico from Famous Players-Lasky, is a business man of long experience with the War Trade Board in Mexico. He is installing in Mexico City an office which will have many of the facilities of the branch offices of Famous Players-Lasky throughout the United States.

George Le Guere Signed by Bacon as Leading Man

GEORGE LE GUERE, who has been seen in support of Blanch Bates, Robert Edeson, David Warfield, Irene Fenwick and Jane Cowl, and who has had a successful screen career, has been signed by Gerald Bacon as leading man for Mr. Bacon's new star, Lucy Cotten, who will be seen in the featured role of the first Bacon production, released by Frank G. Hall through Independent Sales Corporation, "Sun Up," a screen version of Max Marcin's play, "Substitute Prisoner."

George Le Guere
Will play opposite Lucy Cotton in Gerald Bacon's "Sunup," released by Independent Sales.

Mr. Le Guere is one of the screen's best known leading men and juveniles having been seen in "Youth," "Destiny, or the Soul of a Woman," "The Seven Deadly Sins" and with Norma Talmadge in one of her late successes. His latest work for the screen was opposite Jane Grey in "The Birth of a Race." Last season he was seen in "Business Before Pleasure," one of the biggest successes on Broadway.

O'Brien a K. of C. Secretary.

Richard G. O'Brien, professionally known as Richard Garrick, for many years dramatic director for Frohman's and also for Liebler's, is going overseas as a Knights of Columbus secretary and will probably be assigned as an entertainment director with the Knights of Columbus with the Army of Occupation. Mr. O'Brien is also well known as a photoplay director.

Started Theatre with $70 and Sold Soon for $5,000

ALTHOUGH the past year has been unusually trying to exhibitors on account of war taxes, and unusual patriotic contributions by the public, nevertheless many exhibitors can point to extraordinary box office records.

An example of what gameness, foresight and real showmanship can do in the face of great odds was the case of Messrs. Braswell & Keaton, of Fordyce, a little Southern Arkansas town of only 1,500 population, where these two men less than a year ago took over the Lyric Theatre to meagre patronage. Fordyce was no "show" town, according to reports made by every previous exhibitor who had attempted to run the Lyric.

But Messrs. Braswell and Keaton had sensed popular opinion and made up their mind that Fordyce was a great show possibility if the right attractions were booked. With the unpromising capital of $70 they went to work. The other day they sold the Lyric to a Fordyce business man for a sum said to approximate $5,000, the two partners retiring to take over another theatre in Louisiana.

In an interview Mr. Braswell said: "We attribute our success mainly to Fox productions. One of our first killings was made on 'The Honor System.' Another money-making spot in our show career was Annette Kellerman in 'A Daughter of the Gods.' With 'The Spy' we got advanced prices, while 'Trouble Makers' was a strong drawing card.

"Of course, we had educated our patrons to the point where, when we advertised a Fox production, they expected to see something a little out of the ordinary. They were not disappointed."

Ohio Legislature Fails to Pass Sunday Picture Bill

CINCINNATI film men were disappointed at the failure of the Legislature to support and pass the Banker bill, legalizing the showing of pictures on Sunday. Every effort had been made to overcome objections of the religious element, but without avail. After it became evident that the bill was to be amended to death, through the elimination of the most prosperous hours of the evening and other restrictions, the sponsors of the bill moved and carried a motion for its indefinite postponement.

While the failure of the bill to carry probably will have no serious effect on the Cincinnati houses, as they always have been open on Sundays, there is keen disappointment among local exchangemen particularly. Henry Hoefle, Andrew Hettesheimer and Edward Kirsch represented the Cincinnati motion picture interests.

THIRTEEN BEST COMEDIES FOR SUMMER

For Corporation Releasing Second Edition of Sunshine Laugh-Makers at Exhibitors' Request

BY command of the exhibitors of America, we have deceided to release, with brand new prints and brand new paper, the second edition of the thirteen biggest and best Fox Sunshine Comedies."

This statement by Herman Robbins, assistant general manager of the Fox Film Corporation, is the opening gun of a campaign to meet an exhibitor demand for comedies which is said to be unprecedented in the history of the motion picture business.

These Fox Sunshine Comedies, each in two reels, are to be released as a group under the name of "The Lucky Thirteen." One will be issued each week throughout June, July and August. The first release, June 1, will be "Roaring Lions and Wedding Bells."

The new prints prepared for this series are from revised and re-edited negatives and the resulting pictures are declared by the Fox organization to be even funnier and snappier than the original releases.

New Lithographs Prepared.

The new lithographs, it is asserted, will be the most elaborate and effective yet provided with Fox Sunshine Comedies, emphasizing the lions, the pretty girls and the unique situations which have been characteristic features of these productions from the very outset.

The Rivoli Theatre in New York and a host of other representative theatres throughout the country have recently played the second edition of "The House of Terrible Scandals."

Fox Theatres Also Feel Demand.

The subject of a second edition of Fox Sunshine Comedies was the first matter presented to Mr. Fox on his return from Europe. There had accumulated during his absence mail from exhibitors calling attention to the comedy situation and requesting another opportunity to run the big Fox Sunshine Comedy successes.

Mr. Fox himself, in his own chain of theatres, already has played Fox Sunshine Comedies five and six times with success and he now is planning to play them again when the second edition is released.

Selection of the subjects to be included in "The Lucky Thirteen," according to Mr. Robbins, has been made on a basis of exhibitor reports. The following list covers comedies which the exhibitors agree have produced the most laughs:

"Roaring Lions and Wedding Bells," "A Milk-Fed Vamp," "His Smashing Career," "Damaged No-Goods," "Shadows of Her Past," "The Son of a Gun," "Hungry Lions in a Hospital," "Are Married Policemen Safe?" "A Self-Made Lady," "A Neighbor's Keyhold," "Wild Women and Tame Lions," "A Tight Squeeze" and "Roaring Lions on the Midnight Express."

The group plan of releasing these productions, it is pointed out, enables the exhibitor to solve a whole summer's perplexing problems with one booking.

Geleng Startles Cameramen with His Night Panorama

IN the May 17 issue of the Moving Picture World there appeared a night panorama picture taken by Louis A. J. Geleng, of the Cinema Camera Club ball held in the Estee studios on 125th street on April 26. The caption gave credit to Mr. Geleng for this unusual photographic stunt, and in the course of a few days the World had an inquiry from up-state for the address of Mr. Geleng, the writer stating that he wanted to ask him for information on the technique of night panoramas.

Mr. Geleng paid the World a visit the other day, and according to him his night panorama of the Cinema Camera Club ball is the first picture of the kind ever taken. The flashlight is the usual medium for taking such interiors, but Mr. Geleng had the big banks of studio lights to help him and couldn't resist the temptation to give the panorama a try. His results were remarkably successful.

Mr. Geleng is the chief cameraman for the motion picture department of the Newspaper Pictorial Syndicate, 500 Fifth avenue, New York. He is an expert in the industrial and commercial line and has made numerous difficult factory pictures. For the past nine months he has been in the Nyack Hospital recuperating from an operation. Previous to his hospital experience he was doing camera work for the Liberty Loans in and around New York City. He is an old timer in the industry, a charter member of the Cinema Camera Club, and his reappearence will be welcomed by a number of friends.

Louise Glaum and Matt Moore in "Sahara"
W. W. Hodkinson's imposing scenic production released through Pathe.

Montagu Love Creates Most Intricate Make-Up

WHAT is said to be one of the most original make-ups ever credited to a character actor is being used by Montagu Love, World Picture star, in his latest production "Through the Toils" just completed at the World studio, under the direction of Harry O. Hoyt. It required three hours to put this make-up on and ten minutes to take it off. Mr. Love is compelled to change entirely his appearance both as regards his body and his face. The same method employed by furriers "in pointing" a fox fur is used by Mr. Love in putting on beard, moustache, eye-brows and eyelashes.

He first begins by coating his face with fish glue and then the hairs are stuck on, and after this is completed a barber is employed to trim the hair to the desired appearance. In order to get the proper blending of shadows different color dyes are used. Specially designed symmetricals are employed to change the appearance of his lower limbs and assist in creating "a walk" in keeping with the character Mr. Love is called upon to play. His arms, shoulders, neck, ears, nose and chest are then subjected to a transformation that creates an entirely different character from the many things that Mr. Love is credited with in his illustrious career on the stage and the screen.

"The Hushed Hour" Opens to Big Detroit Business

THE Hushed Hour," starring Blanche Sweet, had its national premiere at the Broadway-Strand in Detroit beginning May 18. The "takings" reported by the Harry Garson offices show that $1,819.70 was the first day's receipts, with $1,683.30 the following day.

"The Hushed Hour" is in five reels. The cast includes Milton Sills, Gloria Hope, Rosemary Theby, Wilfred Lucas, Harry Northrup, Mary Anderson, Lydia Knott, Wyndham Standing, Winter Hall, Bennie Alexander, Edward M. Kimball and Norman Selby (Kid McCoy).

Newspaper clippings displayed at the Garson offices showed enthusiastic praise for the production from the Detroit journals.

Marketing and distributing arrangements for "The Hushed Hour" have not yet been announced. In a comprehensive report Royal A. Baker, the Detroit official censor, eulogized the cast and the story.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Next Year.

FOR a second time the alleged daylight saving plan is raising trouble for picture theatres, and this year without the war for an excuse. Don't waste time next year. Start in now to kick against the moving ahead of the clocks, and work your screen and your program to educate your patron. No real good seems to be accomplished by the scheme, and it does work a hardship for amusements.

Crowded.

White space does not seem to worry the Toledo theatre managers. The pages of the Toledo papers are filled with displays that look like a thunderstorm backed up by a cyclone. Apparently the men who get up the layouts have been told that they will lose their jobs if they do not take up every inch of white paper, and no one seems to be in immediate danger of having to hunt a job. The Colonial sends in a dozen samples, and this is about the most open advertisement of the lot. It is a five-column width,

PICK O'THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
A Thousand Mile Chase for Revenge
Three Fierce Farnum Fights in which Right Triumphs
This Week Only Starting Today
A Story That Ranks With the Greatest Drama Ever Shown
WILLIAM FARNUM
The Highest Paid Actor in the World
IN
The MAN HUNTER
Supported by LOUISE LOVELY and an All Star Cast
A Magnificent Production
ALSO OTHER FEATURES
PRICES

A Display Too Full of Type to Be Attractive.

ten and a half inches deep. There are plenty of scattered punch lines, but there is nothing that gets hold of you, particularly because it is all so full of type. You feel that you have not the time to spare to read it all, and so you pass it over, where you might have read one well displayed selling argument. Even where cuts are used, as in the second example, they fill up the space. There is not too much to read in this second display, but it looks as though there was too much, and the reader does not stop to argue, but passes it over, unless he has taken a half hour for the purpose of picking out a show. The third example shows a pair of five fifteens, and these, too, show the same stuffing, though there is not really too much type. It just looks that way. This is not the case with the Colonial alone. The Colonial is perhaps

A Display Which Seems to Tell Too Much.

A Pair of Five Fifteens From Toledo.

rather better than the average in this regard, but the town seems to set its advertising in this fashion, and no one appears to have labored with the compositors to get a better display. Should any one house take the trouble to get something different, the advertising would probably make real business for that enterprising management before the other houses found out that one advertiser was getting all of the cream. Most cities seem to have some certain style of advertising, and publicity men appear to drop naturally into that style, with the result that all of the displays look alike, and, therefore, lose much of their selling value. Now and then some live advertiser comes along and changes things, but soon they are all following the new lead and the pages again look all the same. It pays to keep changing styles in order to get what the other fellow has not, and to change before he can follow you. Someone can make a huge hit in Toledo by playing up white space for a while.

Let Them Know You.

Let your patrons know you by sight. Do not hide out in your office. Be around. Make an announcement from the stage now and then if for no other reason than to get acquainted with your patrons and to let them see what you look like. This holds particularly true of the smaller houses. Be some one who is known and give your house a personal touch.

Passes for Pastors.

Charles Decker has changed from the Majestic, Grand Junction, to the Sterling, Greeley, Colo., and he is hustling as hard as ever. Lately he had "Parentage" at the house, and sent out a form letter to all teachers and ministers asking their attendance and explaining that he had planned to give a special showing for them in advance of the regular run, but that he was not able to get the film in time. Instead, he was sending them passes for the opening day, and begged them to use the enclosures. It was a well worded letter, and probably made business for a longer period than the run of that particular attraction.

Gummed It Up.

The Doric Theatre, Kansas City, Mo., ran "An Amazing Impostor" lately. In this play it will be recalled that Mary Miles Minter is the daughter of a chewing gum king, and for three days before the showing the city was flooded with packages of the jaw exerciser printed up:

Chew Hood's Gum and See
Mary Miles Minter
in
"An Amazing Impostor."

You can get gum with your own labels very cheaply by looking in the theatrical papers for advertisements, and a novelty like this is apt to work hard for the house.

Hearts Afoot.

The Schade Theatre, Sandusky, Ohio, made a clever street display for the "Heart

A Perambulating Advertisement for "The Heart of Humanity," from the Shade, Sandusky, Ohio.

of Humanity." A light framework was made, large enough to contain a man, and this was lettered front and back, with

A Marquise Display from the Shade, Sandusky, Ohio.

posters on the sides. It was effective, but we think it would not have cost much more to drape in the legs of the motive power with a red skirt and the effect would have been greatly enhanced. The skirt of the overcoat, and the feet detract from the general effect, though even as it stands, the advertisement is a good one and is bound to make business. The display for the marquise is not as elaborate as some of the Schade displays, but it is well done and effective; more so than would have been a posted 24 sheet. The cuting away around the heart adds much to the display value of the sign and is well worth the extra trouble entailed. It might not seem that so slight a thing as cutting away a portion of a display would help, but it does add greatly to the effect, and will attract far more attention than an oblong. It also suggests that an attraction worthy of this special attention must be out of the ordinary. The suggestion is unconscious and perhaps not even mentally formulated, but it exists none the less.

Pomeroy's Latest.

Harry Pomeroy, of the Holman, Montreal, does not let many bets get by him. When he found that Pe'róva was booked at a drama house, he arranged to play her in film the same week, and then advertised that she was personally offering a prize of $10 for the best criticism of her work in the picture. He received hundreds of criticism, for the whole public seemed to be willing to earn ten cents a word; the criticism being limited to one hundred words. It was an unusual adroit hook up and brought a large return.

A Campaign.

To advertise "A Midnight Romance," the First National Exchange, of Washington, D. C., got out a four pager, showing Tom Moore's campaign for this feature at the Rialto. It is interesting as showing how one adroit showman handled the subject. It opened with the underline shown at the top of the left hand column, followed by a doubly fifty liner on Friday and Saturday, which is shown just below. Below that is the forty lines single that ran from Tuesday through the remainder of the engagement. The middle column shows the triple used for the Sunday display, dropping about 175 lines. The double fifty on the right hand was run Monday, and below that is the criticism from the Post. This was not an extravagant display, but the stuff is so well laid that even

How a Texas Paper Gained a Double Page Display with Only Eighteen Column Inches.

the single forty gives a good display. The double fifty with its inset advertisement, held in with white space and a twelve point linear border, looms large on the page, and gives better than the average hundred lines. It is not the space, but the display which counts, and as we have often shown, Tom Moore knows how to get display without buying huge spaces.

You Must Advertise.

You must advertise to get pictures over no matter what their merits, and you should advertise harder for a good picture than for one not likely to sell. It is better to take a loss on a picture now and then and lose the sale of a few tickets than to lose the patron through selling him a ticket for that particular show.

Hooking Up.

Here is an unusual example of a hook-up used by the Washington Theatre, Dallas, Texas. The house takes three sixes—eighteen column inches—and gets a double page display, for each of the twenty other advertisements lines up with the title—"What Every Woman Wants"—and runs all the way from bread to banks. The idea was first used by a Southwestern manager in connection with Mary MacLaren in "Shoes" and has been used several times since, but it is always good if you can get an apt title to play up to, and if your local paper has a live advertising man it is not even necessary to go out and get the other advertising. The newspaper will do that. But if you have to dig the ads yourself, it is worth while. Try it sometime when you have the right sort of title.

From Dan Connors.

Dan Connors, of Virginia City, Nev., sends in some more of his own typesetting to prove that he can get the best of the antiquated types of the old Enterprise, some of which had been in the cases since Mark Twain was its editor. The stuff is set by Mr. Connors himself, who has been his own compositor since the

Tom Moore's Campaign on "A Midnight Romance."

NINE REEL SHOW
THE CLASSIC OF THE BIG TOPS
MAE MARSH
Margaret Mayo's Famous Novel
in
POLLY of the CIRCUS
MARGARET MAYO'S Fascinating Story of the Circus Girl and the Village Minister
OPERA HOUSE TONIGHT
ADULTS ..... 30 Cents
CHILDREN ..... 15 Cents
ALSO A LUKE COMEDY

A Two Fours from Dan Connors, showing the Utilization of Stock Stuff.

printers were drawn to the cities. The first design is a rather full two fours. The central figure we do not place, but the other six cuts are the A. T. F. "ballet dancers," which work very nicely for a circus play; better than the exchange cut shown in the second display. The lady seems to have a greater muscular development than Miss Marsh, but the cuts get attention and tell the story at a glance. In the Salome advertisement, which is a two sevens, Dan seems to have dug up

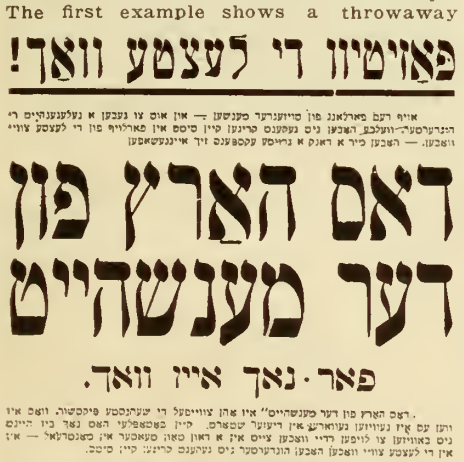
another stock cut from somewhere that does just as well as Harold Franklin's special drawing. He is using this on several recent advertisements. Dan is improving as a compositor, and he did a really good job on that big bank. He

A Pair of Two Sevens Set by the Same Manager-Compositor.

could go into any big shop and hold down a job without having to bribe the foreman, and he would be a find for a paper paying attention to show advertising. And it is worth while noting that in a remote town Mr. Connors gets thirty cents for Salome and fifty cents for Chaplin, which is going some. Do you remember what a row there was in some sections when prices were first raised from five to ten cents? But who would not pay thirty cents to see the seven vells "flutter airily" from Miss Bara? That's only a little more than four cents a veil. If you have trouble with your printing office, why not follow Mr. Connor's example and learn to set your own type? It is simple once you catch the trick.

Three Language Heralds.

We have shown as many as four languages on East Indian advertising, but in this country two languages is about the limit. The Holman, Montreal, got out heralds in three languages for the second week of "The Heart of Humanity." The first example shows a throwaway


פֿאויטיון די לעצטע וואך!

דאם הארץ פון דער מענשהייט

פֿאר־נאך אייז וואך.

THE HOLMAN
OPPOSITE PHILLIP'S SQUARE

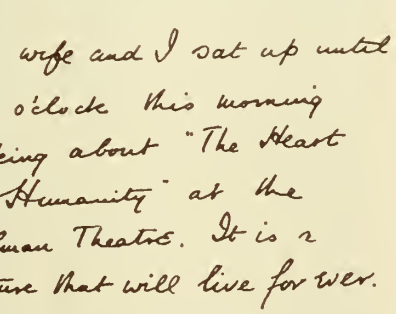
פּרוּף פֿארשטעלונגען טעגלעך — 1, 3, 5, 7 אין 9 פ. מ.
פֿאפולערע פּריזען 1,000 סיטס פֿאר 25 ס.

The Hebrew Side of a Two Language Herald from the Holman, Montreal.

printed in Hebrew on one side and in English on the other. Here the title is translated into the Hebrew and only the signature cut reads in English, but in the French four page herald, one face of which is shown, the title is not translated

One Face of a Four Page Herald in French from the Holman, Montreal.

even where type is used. Harry Pomeroy has been quick to get the fact that the story is partly laid in Canada, and uses the fact prominently in "The first big


My wife and I sat up until two o'clock this morning talking about "The Heart of Humanity" at the Holman Theatre. It is a picture that will live forever.

A Card Used by Harry Pomeroy, of the Holman, to Put Over "The Heart of Humanity."

Canadian play." Apparently there is more than a slight basis for the statement that they want home stuff in Canada. In addition to the heralds, Mr. Pomeroy used tiny red hearts, which were doubly appropriate because they were used on Valentine's day. He also used a heavy white card on which was printed a message in script with no type display to take away from the seemingly personal character of the message. To combine this with any type would have robbed it of seventy-five per cent. of its value. As it stands, it looked like a personal message and was read as such until too late to stop. That is the real trick of the imitation handwriting idea. It must look the part in every detail.

Circusy.

This advertisement from the Strand, Pittsfield, Mass., offers a decided circus touch to a circus picture. Many advertisers have seen the opportunities for

Billie Rhodes
IN HOOP-LA
All the pomp of the greatest show on earth
6 Rings
Charlie & the Funny Jay Boy
Juanita Hansen & the Sea Flower
Pearl White The Lightning Raider
THE GREAT SIDE SHOW
SEE
Come On Come On and see the Sho-w-se Shows!
Kids Everybody
Same Small Prices
STRAND THEATRE
Mon. Tues. Wed. Matinee in "Out of the Fog" a big seven part special

A Hoop-la Advertisement with the Proper Circus Flavor.

good drawing in this picture, but this example is unusually good. The circus has a tremendous appeal. Make the most of it.

Program Stuff.

The humorist of the Mikadow Theatre has discovered that "A little child shall lead them" did not apply to the Crown Prince. That's good enough to copy.

More Program Stuff.

Here's a good idea from the Eureka Community News, the four page newspaper put out by the Eureka Theatre, Philadelphia, each week. Adapt it for your own use.

"The Independent Order, Friends of The Eureka."

An association of clear-thinking, clean-living, God-fearing men, women and children who foregather nightly at the Eureka, the neighborhood theatre, in a communion of tears, laughter and applause. A thoroughly democratic institution where distinctions of creed, political faith and social status are forgotten.

Dues—Nominal. Five cents for the children and ten cents for the adults at bargain matinees. Ten cents for the children and 15 cents for their elders at the night shows. A penny or two for Uncle Sam.

Benefits—An evening of solid enjoyment. An hour or two's surcease from the toil and turmoil of life's never-ending struggle. A clearer vision of the path ahead and a firmer grip on the frayed threads of life. A closer intimacy with the men we call brothers.

Come Folks! Join the "I. O. F. of E." All you need is a smile and a coin.

David Barrist.

In the original it is set double column in 14 point bold, but it can be worked in almost any form from a program filler to a special printing.

In Correction.

Through an error the picture of a house front printed on page 1492 of the issue for March 15, was credited to the Holman, Montreal, instead of to O. J. Evans, of the Rialto, Toronto, to whom due credit should have been given for an excellent display. We regret the accident and extend apologies to Mr. Evans.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Vancouver Not Bluffed.

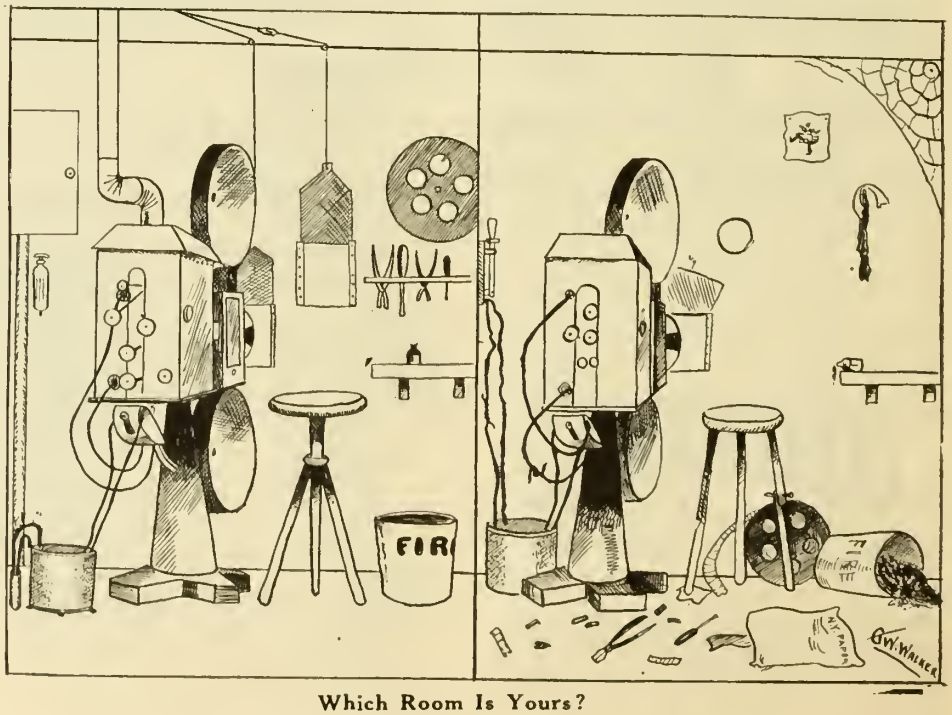
SOME of these fellers scattered around over the landscape, who seem to keep pretty darned close tabs on the department doings, never trouble their luxurious siestas sufficiently to write until some one rises out of the tall brush and heaves a rock in their direction. Then they wake up and reel off a flow of hot stuff that makes us wink our eyes, gasp for breath, grab our trusty typewriter (machine, we mean) and yell for help. Just listen to this one, from Brother C. B. Stear, Vancouver, B. C. I remember some one suggesting, not long ago, that Vancouver might chip in on some discussion. Think it was Griffith, but not sure. Maybe I did. Don't know. Anyhow, here's what has happened:

"Re your article concerning difference of opinion between projection experts as to correct place to focus arc crater and your suggestion that the Vancouver men should help out in the discussion. Now, sir, you just listen here awhile! You have been blowing our trumpet so much that it is no wonder the boys down East have at last heaved their hat into the ring and invited us to combat. You have got us into a blooming 'ole, and seeing as we don't know a better 'ole ('ows that?) we must just flounder around and try to back up the old trumpeter as best we can.

"You seem to have given the impression to all and sundry that we British Columbia chaps are something special, but believe me, sir, that's all bunk. Here is how it all happened, and s'welp me Bob it did 'happen.' Some time ago the Vancouver union accumulated unto itself the idea that too many new men were getting in on the projection game too easily. The local decided to put the kibosh on that kind of stuff. To that end it sent a deputation to the Provincial Government at Victoria, asking for an examination for projectionists, AND we got it! Yes, sir; we got it **good** and plenty! Some of those good brothers who had planned taking a couple of hours off, sauntering over to the court house and just taking out that license came back at a full gallop, remarking, 'Oh! ouch! and wow!' Some fell down flatter than a cullud gemman's foot, and those who did wiggle through the mill had not one danged thing to crow about! Nay, verily, Pauline they had not! But the one main thing we all got was a corking big shaking up and a fine, large, juicy idea of all the various things we thought we knew, but did not. Result: All but the old original crackerjacks began to scratch gravel in an endeavor to accumulate some real knowledge, particularly with regard to the optics of projection, and we have kept it up ever since, b-e-c-a-u-s-e there is a monkey clause in the provincial law which empowers the examining board to call any one up for examination at will, so we have to keep up steam all the time. Well, all this had the ultimate effect of making most of the boys "bugs" on the subject of projection. Anything new appearing in the projection department nowadays starts an argument.

"Of course we still have a few wise ones who imagine they can improve on the Government examination, but I don't think the exam. put up by Messrs. Oswald, Foster & Co. can be beat. There, now, you have the awful truth in all its unseemly nudity. We are just an ordinary crowd who got what we asked for, got it with red-hot trimmings, and are now obliged to keep up to date (that little re-examination-at-any-time joker) or go back to some less exacting profession. Therefore, likewise and so forth, here am I with my little bit.

"In my opinion the correct point at which to focus crater image depends, to a large extent, on the area of maximum incandenscence' of the crater itself. From time to time there have been discussions in the department as to relation of light to amperage, as well as the correct plane in which to focus the crater image. I believe these questions should be considered together. Those who hold the image should be focused at or near the aperture, take it for granted that the carbons are loaded to capacity, so that the entire crater is at maximum incandescence, hence giving an even, white light. Those who claim the correct place to focus crater image is within the projection lens have in mind a carbon which is loaded very much under its capacity, hence not only supplying a 'white light area' in its crater, but also light of lower quality and reddish tinge. This applies to, for instance, ⅝ carbons carrying 25 or 30 amperes D. C. The idea of loading carbons to capacity in order to get a crater of even, white brilliancy is based on the well know fact that a copper conductor (solid) will carry a light load on its outer surface, and as the load is increased on its next, inner, 'surface,' and so on until the whole cross section is loaded. In case of the solid carbon the arc will travel around to outer edge. We therefore install a 'core' of a material of higher conductivity, thus inducing the current to pass through center of carbon, which now loads up from center out, instead of from outside in, and so long



Which Room Is Yours?

as it can carry its current on the core surface all the current will crowd through that spot, which will become very highly incandescent, while the rest of the crater surface burns at lower temperature, giving off light of inferior quality, having a decidedly reddish tinge. This inferior light will affect the purity of the white light at the point of greatest concentration. By focusing the core of the crater image just beyond the film, the film itself will act on the same principle as a ground glass, though to very much less extent, of course, and help diffuse the light of the core itself, which same is a crater within a crater. By focusing the core on the rear glass of the projection lens, when carbons are loaded to capacity, you can notice a decidedly brighter spot in center of screen, which same is, I think, the brighter light of the core. Maybe this is all pure bunkum, but it is what I think. You cannot get pure white light unless the source is pure white. If you drill several small holes in an iron shield and place same over condenser you will get a clear image of crater through each, proving that the light source, as a whole, is projected by every pin-point of the condenser surface. It therefore follows that if you are working with underloaded carbons you get a spot of inferior quality, and in order to improve the field of light on the screen you push the carbons forward to focus the crater image on rear lens of projection lens, thus getting the best light from condenser by using center of it only, depending on quality of corrected projection lens to clear up the light field.

"The conclusion I arrive at is, roughly, that with fully loaded carbons focus crater image (core) just beyond the film, or on it. With partially loaded carbons focus on rear lens of projection lens, or use smaller carbons. This is not designed to rank with the originators of this discussion, but since the hat is in the ring we cannot allow the challenge to go by."

In reading this letter a thought occurred. In the two largest cities in this country are large organizations (unions) of projectionists, **presumbably,** of course, led by the best men in them. The presidents of these two unions, being among the best posted projectionists in the two cities (you would not expect it to be otherwise, would you?) we should be interested in having from them, sent in for publication, a discussion of the points Friend Stear has raised. Just a thought, you know. Just a thought that occurred to me.

Well, Brother Stear, your letter is most interesting, and the point raised with relation to underloading of carbons is well taken, though I cannot agree with some of the rest of your argument. Your remarks with regard to going after something and getting more than you bargained for were amusing. But I venture that none of you would go back now to the old way. I happen to know you have not in the least over-stated the excitement when the real truth of that examination dawned upon the projectionists of British Columbia. Some of the men worked so hard that their brains smoked. But now that Vancouver, or rather, the British Columbia men really are "something special," in that they have, they must have, a fairly complete knowledge of their profession so far as it has advanced up to date. This is not true anywhere else in the world, so far as I know, unless it be in some of the other Canadian provinces which the B. C. way of doing it has awakened. Alberta is, so far as I know, pretty well following your lead. As to Sask. and the other provinces I am not as yet fully informed.

As to your argument, I shall be compelled to take issue on some points. In the first place, you cannot, under any circumstances, get really good results with the crater core focused at or on back glass of projection lens. And this is why: Your plate-with-holes-in supplies the answer, but I must analyze it a bit. As you say, each pin-point of the front condenser projects a full image of the crater to the "spot." This means that, no matter what part of the condenser you may use—center or whole lens—you get a spot made up of complete crater images, hence containing the impure light you speak of, if carbons are underloaded. By shoving the crater image ahead you cut out a lot of the outside of the condenser (hugely expensive in light), and by so doing get rid, I think, of considerable chromatic aberration. But what about the almost inevitable ghost? Of course your proposition presupposes small amperage, with long distance from condenser to film, so that the ghost area is pretty well back, but in my opinion, while your argument as to evil effect of underloaded carbons is correct, and is exceedingly well put, your proposal for advancement of crater to lens to clear up the field is not good. It is at best a makeshift. More and more I can see the huge importance of loading carbons to capacity. Friend Benklemann surely sprung a good one there, and coming right on top of Griffiths' exposition of the spot make-up (thousands of separate crater images), has opened our eyes to a number of things we should, perhaps, have seen sooner.

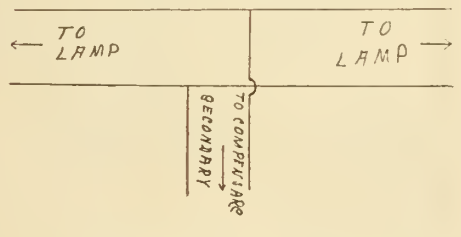
I cannot agree with you, Friend Stear, that the point of greatest concentration should ever be ahead of the film, or that the film acts in any degree as a ground glass would, except when dirty, or oily. I do agree with you that a pure spot cannot be had in any possible way except by having a light source (crater) of pure white all over its surface, and that that is only possible with carbons loaded to capacity. But of one thing I am not quite certain, viz.: Where the carbon core focuses with relation to point of greatest concentration. Seems to me you have given us what may prove to be a valuable guide, or marker. The point of greatest concentration is not always so easy to determine, especially by the student. If the focus of the core always bears a fixed relation to the point of greatest concentration, that fact will enable us to talk more intelligently with relating of fixing distances.

We shall await, with much interest, papers on this subject by the leading officials of projectionists' unions in the two largest cities in these U. S. Surely they will prove very interesting—very interesting indeed, because large unions will of course have their most high-class men in charge of their affairs.

Compensarc Connection for Dissolving.

Karl B. Glenn, Newport, Tennessee, desires advice, as follows:

"Will you please tell me what is the proper way to wire the two lamps to a compensarc so as to light both lamps at once? We are having trouble with condenser breakage. Machines are one Powers and one Simplex De Luxe Model, using A. C. at 40 amperes. Can you tell



me from above what is wrong. When last I wrote it was from Hendersonville, North Carolina, where I was manager of the Queen Theatre. Am only here to help my brother until his projectionist is out of the army."

That "Simplex De Luxe Model" was too good to keep. Don't know whether the Precision or the Enterprise company will swear loudest. But the kind of machine (presumably Power's 6-B and Simplex Type S) makes no difference as to answering your questions. As to hitching compensarc up so you can use both lamps at once, why that's one of the things we spell i-m-p-o-s-s-i-b-l-e. You can hitch the two lamps in multiple, however, so that by careful work you can dissolve one picture into the next fairly well, after some practice. It is called "stealing the arc." You make the connection as indicated in drawings. To change over, you close the switch of the idle lamp and bring the carbons of the lamp together. This will light the second lamp, and when you separate the carbons again, as you must, of course, will automatically extinguish the other. Many projectionists have very fair success with this plan, though of course the better way is to have two compensarcs. Cannot agree with your 40 amperes A. C. In my judgment the improved screen result had through using 60 amperes (capacity of compensarc) would more than repay extra costs for current. I never did believe in low A. C. amperage for projection. As to condenser breakage, look at lens chart in December 28, 1918 issue, line up according to its directions, and unless there is something radically wrong with the equipment, you should have very little lens breakage. If you have not the issue in question, then remit 50 cents to Moving Picture World for lens charts on heavy paper for framing. You will, of course, be careful when opening lamphouse door, that no heavy drafts strike the hot lenses. There are other reasons for condenser breakage, but first I want to know that your lens system itself is not at fault.

As to Lens Focus.

W. R. Gwynn, Cheyenne, Wyoming, sends in a most excellently written letter and a really well made drawing dealing with lens focus, as per my request, March 20 issue. The drawing would take up a lot of space and, much as I dislike to pass by as fine a piece of work, I think it is hardly essential to clear understanding of the matter. Brother Gwynn, who belongs to local union 230, Denver, says:

"According to the theory of the conjugate foci of a lens the object must be changed with relation to the lens in order to change the focusing position of the image, i. e., if the lens is, for example, four inches from the film, it can come to an absolutely focus at **one point only.** No lens can have two focusing points or obtain the same identical sharpness of focus several feet apart.

"However, another point must be taken into consideration, viz., there would be a greater change in the distance from lens to film on changing from a 40 to a 60 foot throw than in changing from a 90 to a 110 foot throw. The greater the throw the less variation in distance from lens to film, until a distance might be reached where no change would be necessary for practical purposes of focusing. I have tried to illustrate this with the enclosed diagram, which is only relative and not intended to show accurately the distance of change. I believe that if Mr. Nighwander will go down to the stage and compare the two pictures he will find that one is in much better focus than the other. To assume that you may obtain the same identical focus on a variation of 20 feet without touching the lens is a violation of a well established law of optics. It may be 'good enough' to suit the purpose, if you are not hard to please with a focus, and may appear sharp from the projection room."

The thing really hinges pretty well on the great difference in length of conjugate foci points. If a lens focuses a picture six or seven inches away on a screen 100 feet (1,200 inches) away, it is readily seen that a moderate change of the latter distance will only effect a very

minute change in the first named. I would imagine it to be the same percentage in each distance. For instance, suppose we change the screen distance by ten feet, or one hundred and twenty inches, the original distance being one hundred feet and the film six inches from the focal point of the projection lens. Then I would suppose the necessary movement of the lens to re-focus would be .1 of six inches, because ten feet is .1 of the longer focusing distance. But maybe I'm wrong in this. It is only a reasoning from the standpoint of what seems to be cause and effect.

From Portland.

Matthew Aparton, projectionist at the Liberty Theatre, Portland, Oregon, writes denying the charges of the Hood River man, published recently, concerning Portland projection. The letter is also signed by Jean A. Miller, presumably also of the Liberty. The letter reads:

"During the time the epidemic was raging here, a few of us were standing near the Liberty Theatre, this city, when Broadwell, the Hood River man came up and asked where the union offices were. I replied that no one was there as no meetings or gathering were allowed for the present. Broadwell then proceeded to ask some very foolish questions about the union. For instance, he wanted to know why it, the union, would not support its members when forced to lay off. He was told that, due to the fact that we had 15 men in the army, who would have to be taken care of on their return, we were not taking in any new members. Well, to make a long story short, we all got rather angry before the conversation was finished. Well, I guess in a way I am to blame. I found Broadwell's name on many reel cases and wrote him telling to please keep his name off. In closing let me say I have been with the Liberty Theatre Corporation nearly two years, and they require the goods on the screen, or you're done, and all the I. A. cards in the world won't keep you from getting canned."

Never again! I'm DONE on publishing anything of this sort in future. I know I've said that before, but this time it goes. Broadwell wrote a mighty straightforward, convincing letter. Well, I've given Aparton his come-back, so we'll just have to let it go at that. The trouble is that I have no possible practical means for proving or disproving charges made by correspondents.

Wants Suggestions for Projection Room.

Paul Walker, Hillsdale, Mich., orders lens charts and asks for suggestions as to planning projection room for a new theatre. He says:

"Received handbook ordered from Chicago office; also question booklets, and now I am back for the lens charts, for which find fo' bits enclosed. We have the business all to ourselves here. Own two theatres, one of which is running and the other closed. Are starting to build a 900-seat house near here. The building is 40x130 feet. Will have a stage twenty-two feet deep. Distance of projection will be 122 feet. Projection room will be in balcony. How large a picture should we project? House will not be very high. We have a 9x12 Gardner Velvet Gold Fiber screen which is bran' new. Will it be too small? Will have two Type S Simplex projectors and a Ft. Wayne Motor Generator and will use 35 to 40 amperes at the arc. As I have doped it out will need two 6.5 P. C. condenser lenses, set not more than one-sixteenth inch apart, with center of combination 16.5 inches from film. Is this correct? Will have a 12x15-foot projection room built of hollow tile, with adjoining room for motor generator and everything except projectors. Plenty of ventilation, lavatory, etc. The room will be constructed according to handbook instructions."

Projection room as planned seems to be all right, except that you have, in the sketch, shown no wash basin—a very important matter, as the projectionist's hands get soiled with carbon dust and oil and it is better to remove it with soap and water than wipe it off on the films. Very likely it is to be there, but you forgot to mark it in on the sketch. Don't set motor generator right up in a corner. Set it out where you can get at it from all around. As to screen, from the screen to rear row of seats cannot possibly be more than about 125 feet, and will most likely be less. If your audiences have not been educated to large pictures you could use the 12-foot screen, covering it fully with the picture and extending a border made of black cloth beyond it. A 12-foot picture is pretty small, though, for such a house and might not suit your manager. Mind you that insofar as concerns the audience seeing the picture and reading the titles there will be no trouble at all, except possibly for a few short-sighted ones who can seat themselves part way down the length of the house. The advantages of the small picture are many. For one thing, you will get a sharper, more brilliant picture. I would suggest that the twelve-foot screen be put in and tried out for a few days. If the audience likes the small, brilliant picture, well and good. If it does not it will be no large matter to get a larger screen. If you do change, I would suggest sixteen feet as plenty wide enough. Your lens dope is all right, except that instead of sixteen and a half inches you will want nineteen inches from center of condenser combination to aperture. Don't see where you dug up that sixteen and a half inch idea.

Rialto and Rivoli Equipment.

From time to time inquiries come in as to the equipment, etc., of the Rialto and Rivoli theatres, of New York City. For information of all, these theatres use Simplex special equipment projectors, Minusa Gold Fibre screens. The Rivoli screen is set at an angle of twenty degrees and ten minutes, the distance of projection being 131 feet. Ninety amperes D. C. are used. The Rialto has a 127-foot projection distance and the screen is set at an angle of nineteen degrees and twenty-two minutes. Amperes used, 90. The Rialto projection room is reached by perpendicular iron ladder leading through a hole in the floor of a room adjoining the projection room. The projection room itself, while not at all crowded, is a bit scant in its front and back width. The Rivoli projection room is ample in dimensions and is reached in a more respectable manner. In each house there is heavy loss of light incident upon using such long focal length projection lenses and heavy amperage. In both theatres the location of the projection room is, from the projection viewpoint, objectionable, but under the conditions most excellent screen results are had, which latter is distinctly to the credit of Chief Projectionist Lester Bowen and the projectionists under him.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

We've Been Watched.

G. W. Betz, President Local Union 282, Middletown, N. Y., says:

"Dear Brother Richardson: It has been several moons since I've written the department, but that does not mean that I have not watched it every week. Have been on 'vacation' in Uncle Sam's service, but it's all over over there and I'm back again. Just now I am deeply engrossed in your handbook and Hawkins' Electrical Guides. To say that I think they're both great would be putting it mildly indeed. And now for some questions: Would you construe films as being a part of the equipment, so far as the projectionist is concerned? I ask because we have a clause in our contract which reads to the effect that the projectionist must report fifteen minutes prior to starting show to determine the electrical and mechanical condition of projection apparatus.

"I have a 25-35-ampere transverter, which is giving complete satisfaction, but where can I get some dope on it? Why does the voltage double and the amperage remain constant when both lamps are in operation? What difference is there in the windings of a transverter and any other motor generator set? This is all just now, but watch out, for I'm going to trouble you a lot. Glad you escaped the surgeons with your life, for we need you in our business."

As to films being a part of the equipment in a sense which would bring them under the clause of your contract cited, most emphatically they are NOT. They are not owned by the theatre and are not a part of its stationary equipment. Moreover, the wording of the clause of the contract would make it ridiculous to assume that films were included, because by no possible stretch of imagination could the projectionist determine the physical condition of six to eight reels of film in fifteen minutes, much less make any needed repairs. Fifteen minutes is little enough time to look over the projection room machines, oil up and get ready to start, without doing anything to the films. It is presumed that films will be given the projectionist which are in at least safe, workable condition. If they are not, it is not up to the projectionist, but the exchange and the theatre management. Unions would do well to include a clause to this effect in their contracts. As to the transverter, write the Hertner Electric Co., Cleveland, O., for detailed instructions. The transverter doubles its voltage when the second arc is sprung because the two lamps are in series, and when you add the second arc you double the arc resistance, so that the voltage must be doubled in order to force through the same amount of current. In the old series arc lighting system, used for street lighting, ten amperes was usually the current flow, no matter whether there were two or fifty lamps, but there was a rise of, if I rightly remember, fifty volts for every lamp added. You will find this system described on pages 697-8, Vol. No. 4, Hawkins' Electrical Guides. It is known as the "constant current" system. I am not able to answer your question as to difference in windings. That would be quite some job. You won't "bother" me by asking questions. That is what I am here for—to answer questions.

Hey, Gosh Dang It, Stop It!

Whatcha sendin' me them darned lens chart orders for, huh? Send 'em to the Moving Picture World. Think I want to hire a bookkeeper or sumpin?

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Auction of Souls."

Released by First National.

Prepared by George W. Beynon.

Theme—Less Than the Dust (Moderato), Woodforde-Finden.
1—T. At screening. 4:30. Scheherazada (Largo), Rimsky-Kersakow.
2—T. Andranik's mother and sister. 2:45. Theme.
3—T. March, 1915. 3:15. Our God Save to Us Our Sultan (Segue Dramatic Tension), Borch.
4—T. The wheels of cruelty move. 3:00. Agitato Appassionato, Borch.
5—T. Two's company. 2:00. Theme.
6—T. Three times have I asked. 1:45. Crafty Spy, Levy.
7—T. Eastern morning. 2:15. Nor Oghchicoon, Armenian Hymn (Segu Hurry No. 1), Langey.
8—D. Aurora enters church. 1:30. Reve Angelique (Andante), Rubenstein.
9—T. You need soldiers in this. 3:15. Dramatic Tension, Herbert.
10—T. The German consul has refused. 2:45. L'Arlessienne (slow march), Bizet.
11—T. The men were separated from. 3:15. Misterioso Dramatique, Borch.
12—D. Mother and two children. 1:30. One Who Has Yearned Alone (Lento), Tschaikowsky.
13—T. Edith Graham. 1:30. Tendresse (play to action), Pente.
14—D. Turk enters home. 6:00. Adagio Pathetic, Godard.
15—D. Miss Graham enters. 5:15. Arabian Nights (Andante), Mildenberg.
16—T. Refugees from the north. 2:30. Sicilian Vespers (Allegro), Verdi.
17—T. After a night. 2:30. Moonlight Sonata (Andante Pathetic), Beethoven.
18—T. The Kurds. 1:45. Arabian Serenade (Moderato), Langey.
19—T. The castle. 4:30. On the Bosphorus (Orientale Andante), Gauwin.
20—T. The Turk had a plan. 1:45. Scene au Seral (Allegro), Gauwin.
21—T. The government which. 2:15. Song of Boatmen of the Volga (Andante), Cady.
22—T. The dreaded shadows of night. 2:30. Andante Dramatic, Herbert.
23—T. Another day of horror. 2:45. Mephistofele (Agitato), Boito.
24—T. It was a real extermination. 2:45. Lamentoso (Largo), Borch.
25—T. Before the walls. 4:30. Indian Wail (Larghetto), Dvorak.
26—T. Under the desert skies. 2:45. Indian Lament (Adagio), Herbert.
27—D. Woman leaves girls alone. 3:30. Nebucodnosor Overture (Dramatic Agitato), Verdi.
28—T. The monastery on the. 2:30. Angelus (solemn), Massenett.
29—T. Hand over the girls. 1:30. Allegro No. 1, Langey.
30—T. Ta-ta-lin-el. 4:30. Nocturne (Lento), Kryzkanowsky.
31—T. With the north star as. 1:45. Orientale (Allegretto), Cui.
32—T. You will be sent to America. 1.15. Theme.
33—T. Now please hear me. 2:00. Remembrance (Andante Doloroso), Berkedal-Barfero.

"Daddy Long Legs."

Released by First National Film Corporation.

Prepared by George W. Beynon.

Theme—Love Think of Me (Moderato), F. H. Gray.
1—T. At screening. 3:00. Basket of Roses (Moderato), Albers.
2—T. The late John Grier. 1:30. A Fanciful Vision (Andante), Ruberstein.
3—T. The child of culture. 2:00. Camelia (Allegretto), Tonning.
4—T. Jerusha had twelve years. 2:00. Theme.
5—T. The great prune strike. 2:30. Lump of Sugar (Fox-Trot), Gumble.
6—T. The gentleman who takes things. 1:00. Misterioso, Andino.
7—T. As the empty hours go by. 5:00. Bleeding Hearts, Vely.
8—T. Can't have nothing to drink. 1:00. Theme.
9—D. Mary and boy start to house. 2:15. Essence Grotesque, Lake.
10—T. Children are sometimes lent. 2:15. In Poppyland (Moderato), Albers.
11—T. All my life I have wanted. 1:00. Theme.
12—T. Judy calls the monthly. 2:45. Prelude (Cyrano) (Andante), Damrosch.
13—T. I want my mamma. 2:00. Baby's Boat (Lullaby).
14—D. Mary sneaks downstairs. 1:45. Upstairs and Down (Moderato), Donaldson.
15—T. You should be punished. 1:00. Dramatic Agitato, Borch.
16—T. It's all very well. 1:15. Thorn Rose Story (Andante), Krienzl.
17—T. Far into the weary hours. 2:30. Bye Lo (Lullaby), Perkins.
18—T. The hot-house rose full bloom. 5:30. Hansel and Gretel, Humperdinck.
19—T. The only time the children see. 2:30. Down by the Meadow Brook (Waltz), Wendling.
20—T. His naughty spirit. 3:30. Theme.
21—T. Five blocks away. 3:00. Le Retour (Vivace), Bizet.
22—T. Homesickness is a disease. 2:15. Home Sweet Home (play pp).
23—T. Judy lets the cat out. 1:45. Theme.
24—T. Headquarters of Dan Cup. 1:30. Minuetto Giocoso (Allegretto), Mozart.
25—D. Close of scene. 3:00. Romeo and Juliet Overture, Tschaikowsky.
26—T. Letter—Dear Daddy Long-Legs. 2:00. Serenade (Allegretto), Pierni.
27—T. I come down every summer. 3:45. The Bee and the Floweret (Andantino), Zamecnik.
28—T. Who owns the yellow car? 1:00. By Heck (Fox-Trot), Richardson.
29—T. My ambition is to write a book. 1:45. Theme.
30—T. Good-bye is difficult to say. 3:30. Reverie (Lento), Drumm.
31—T. Then comes the great inspiration. 2:30. Entr' Acte (Waltz), Helmsberger.
32—T. Are you my Daddy Long-Legs? 2:00. Eleanor (Moderato), Deppen.
33—T. Angie devoted the evening. 2:15. Babillage (Allegretto), Castillo.
34—D. At dance. 1:00. I've Got a Pair of Swingin' Doors (Fox-Trot), Grant.
35—T. The big moment of Judy's life. 2:30. Theme (slowly).
36—T. Jarvis wanders. 2:15. Dream of the Flowers (Andante), Cohen.
37—T. Why, Jarvis Pendelton. 2:00. Theme (to end).

"Josselyn's Wife."

Released by Robertson-Cole.

Prepared by Joseph O'Sullivan.

1—At screening. 1:30. Am Camin (Allegretto), Schumann.
2—T. Miss Bessie Barriscale as Ellen Latimer. 2:15. Song Without Words (Andante), Rebikov.
3—T. Ellen enters the new world. 2:30. Poupee Valsante, Poldini.
4—T. Gibbs Josselyn, who resents Lillian. 1:00. Idilio (Allegretto Grazioso), Lack.
5—T. Another day of youth's indifferent. 1:00. The Flatterer (Moderato Capricioso), Chaminade.
6—D. Exterior—Gibbs arrives. 2:45. Serenade (Allegretto), Dria.
7—T. The Deer-Head road house. 2:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
8—T. Like two castaways on a desert isle. 1:45. Song Without Words (Andante), Rebikov.
9—T. Springtime in Brittany. 2:30. Berceuse (Lento), Karanoff.
10—T. Five years of fame. 2:45. Springtime (Valse Intermezzo), Drumm.
11—T. A deadly poison that undermines. 1:15. The Flatterer, Chaminade.
12—D. Mr. Josselyn and child. :15. Marching Through Georgia (pp).
13—D. After fadeout of Josselyn and child. Valse (Lento).
14—D. Dance. 1:30. Two-step to action.
15—D. Josselyn, child and nurse. :45. Slow Waltz (p).
16—T. Injuns. 3:30. Songe D'Enfant (Andante non Troppo), Gabriel-Marie.
17—T. The rent on this studio. 1:30. The Flatterer, Chaminade.
18—T. The comfort of unburdening. 1:30. Silent Woe, "Eiland" (Andante Pathetique), Von Fielitz.
19—D. Ellen, Lillian and Josselyn. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
20—T. On the surface. 2:15. Serenade (Moderato Assi), Karanoff.
21—D. Interior—Ellen and Mr. Josselyn. 3:15. Andante Fifth Symphony (start at cello solo), Tschaikowsky.
22—D. Gibbs in studio. 2:30. Dialogue (Andante), Meyer-Helmund.
23—D. Close-up of Ellen and Mr. Josselyn at door. 1:30. Dramatic Tension No. 36, Andino.
24—T. And then another burden. 1:45. Agitato Misterioso No. 3, Breil.
25—T. You and Lillian made up. 2:15. Dramatic Tension No. 44 (Agitato), Borch.
26—T. Morning brings a new grief. 4:30. Adagio "Sonata Pathetique," Beethoven.
27—T. As the trial dragged its weary length. 1:15. Song Without Words (Andante), Rebikov.
28—T. Finding a refuge from sorrow. 1:30. Good-Bye (Expressivo), Tosti.
29—T. And sometimes he's a spy. 2:45. Valse Triste (Dramatic Valse Lento).
30—D. Tommy telling story to man. 2:00. Adagio-Tragic Suite, Mozart.
31—And so, in the land of sunshine. :45. Spring Song (Allegretto Grazioso), Mendelssohn (to end).

"The New Moon."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Tension (In Russian Atmosphere)—Borch.
1—T. Kosloff, a savage terrorist. 3:45. Chanson Russe (Moderato), Smith.
2—T. The spreading flame. 2:35. Crafty Spy, Borch.
3—T. The ball at the palace. :25. (Continue ff).
4—T. One that travels. 2:30. Valse Moderne (Moderato), Rosey.
5—T. The next new moon. 2:45. Sleeping Beauty (Valse Dramatic), Tschaikowsky.
6—S. Anarchists are trying to break the palace door. :40. Theme.
7—T. Wherefore we love them. 5:05. Half-reel furioso, Levy (watch shots and explosions).
8—T. Winter in Volsk. 2:25. Sinister Theme.
9—T. The anarchists club makes. 2:35. Chanson Sans Paroles (Moderato), Tschaikowsky.
10—T. Michael, half famished. 1:15. Dramatic Tension, Levy.
11—T. I want work and food. 1:40. Theme.
12—T. Returning home, Kamenoff. 1:30. Melody (Moderato), Frimi.
13—T. The first order. 2:55. Dramatic Narrative, Pement.
14—S. Kosloff fighting with girl. 3:50. Melody (Moderato), Rachmaninoff.
15—T. It was one of the soldiers. 3:10. Dramatic Agitato, Hough.
16—T. Another drastic order. :45. (Continue pp.)
17—T. I understand your evil intentions. 2:55. Serenade (Dramatic), Widor.
18—T. Kosloff confides in. 1:50. Dramatic Agitato No. 43, Borch.

19—T. The return of Kameneff. :50. Theme.
20—T. The first to escape. 3:50. Erotic (Dramatic), Grieg.
21—T. Have you no faith? 3:00. Dreams of Devotion (Dramatic), Langey.
22—T. Shaved and newly attired. 1:30. Theme (ff).
23—T. That is the man. 3:10. Perpetual Motion (Allegro Agitato), Borch.
24—T. Mindful of her brother's warning. 6:15. Half-reel Hurry, Levy (to action pp or ff).
25—T. Kameneff. 2:10. (Watch for shots.) Tragic Theme, Vely.
26—T. Again at the Saratof border. 1:25. Furioso No. 60, Shepherd.
27—Theme. 1:30 (to end).

"Castles in the Air."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Fortune—Babillage (Intermezzo Allegretto), Castillo.
1—D. At screening. 1:15. Serenata (Characteristic Neapolitan), Crespi.
2—D. When scene fades to bedroom. 1:30. Oh Marie, Oh Marie (Italian Song).
3—T. Our heroine's name. 2:30. Theme.
4—T. A bevy of blondes. 2:00. A La Mode (One-step), Rosey.
5—T. A clever assistant manager. 2:00. Visions (Intermezzo Characteristic), Buse.
6—D. When Fortuna attempts to leave. 1:45. Agitato Appassionato, Borch.
7—D. When Linter enters. 2:15. There.
8—T. The show at the Majestic Theatre. 1:45. Jazz Baby (Fox-trot).
9—D. When audience applaud. :45. Eccentric comedy theme.
10—T. Aw Tunie. 3:00. Theme.
11—T. I'll see you after. 1:15. Popular musical comedy waltz.
12—T. He found himself spending. 1:45. Hunkatin (Half-tone One-step), Levy.
13—T. Hurry and change, kid. 3:00. Theme.
14—T. He came frequently after that. 2:00. Jazz Baby.
15—T. Come to my castle in the air. :15. Popular musical comedy waltz.
16—T. I promise you your visit. 3:45. Dramatic Tension, Levy.
17—D. When Eddie calls for Tunie. 1:15. Dramatic Narrative, Pement.
18—T. From her hall bedroom (storm effects). 3:45. Scherzetto (from Symphonette Suite), Berge.
19—T. Oh, goodness, I'm all feet. 2:00. Theme.
20—T. Serve the coffee in the library. 3:15. Frills and Furbelows (Rondo Rococo), Crespi.
21—T. She was a girl desirable. 2:00. Sorrow Theme, Roberts.
22—T. Fortuna, give me your hand. 3:15. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
23—T. But one night in London. :45. (Piano; improvise to action.)
24—D. As scene fades to Paunceforth. 3:15. Theme.
25—T. I'm sorry to disturb you. 1:30. Andante Pathetique, Berge.
26—T. Jimmie says there ain't. 1:15. Turbulence (Allegro Agitato), Borch.
27—D. When Fortuna prays. 2:45. Andante Doloroso, Borch.
28—D. When Fortuna sees Mrs. Paunceforth (telephone bells). 3:15. Vivo Finals (from Symphonette Suite), Berge.
29—T. All right; two plunks. 2:00. Jazz Baby.
30—D. When Mrs. Paunceforth recovers. 2:00. Theme (to end).

"The Home Town Girl."

Released by Famous Players-Lasky.
Prepared by Harley Hamilton.

1— At screening. 1:55. Le Retour (Allegro), Bizet.
2—T. Nell's old-fashioned parents. 1:05. When You and I Were Young, Maggie (Andante), Butterfield.
3—T. Perhaps because the clocks remind her. 3:00. Vanity Caprice (Allegro), Jackson.
4—T. A dollar a year raise. 1:45. Serenata (Allegro), Tarenghi.
5—T. You know why I'm so anxious. 3:20. Melodie (Moderato), Friml.
6—T. The establishment of Jellaby & Co. 1:15. Prelude (Allegro), Jarnefelt.
7—T. One of the Company's salesmen. 1:55. Romance (Andante), Rubenstein.
8—D. Change of scene to R. R. station. 2:00. Cupid's Frolic (Moderato), Miles.
9—T. I know just how to mix sodas. 2:15. Mignonette (Allegretto), Friml.
10—T. There's a legend about it. 3:50. Bacchanale from Samson and Delilah (Allegro), Saint-Saens.
11—T. —and the prints of the little dancer's. 2:50. Iris (Moderato), Reynard.
12—T. And to Nell letters came almost. 2:10. Melodie (Moderato), Friml.
13—T. Six months later. 2:25. Serenade, Op. 29 (Moderato), Chaminade
14—D. Change to soda fountain scene. 2:05. Prelude (Allegro), Jarnfelt.
15—T. An hour or so later Johnny. 2:45. Romance (Andante), Rubenstein.
16—T. But many strange and dreadful. 2:00. Dramatic Tension No. 9 (Berg), Andino.
17—T. When Mr. Jellaby receives letter. 2:45. Agitato con moto, Borch.
18—T. One evening when Nan Powderly. 2:10. Legende (Moderato), Friml.
19—T. A new face in Old Lennon. 2:55. Melodie (Moderato), Friml.
20—D. Change to scene in dining room. 1:45. Serenade (Allegretto), Rubenstein.
21—T. Then one momentous morning. 3:00. The Vampire (Andante), Levy.
22—T. Don't arrest him. 3:30. Gavotte Piquante (Allegro), Pierson.
23—T. Mint lemonade?—Yes, sir. 3:05. Dramatic Andante, No. 32 (Berg), Berge.
24—T. I recognized Johnny's handwriting. 2:00. Caressing Butterfly (Allegretto), Barthelemy.
25—T. Nell so confines her detective work. 2:20. Adieu (Andante), Friml.
26—T. Knew that I—lied to Jellaby. 1:30. Andante Doloroso No. 19 (Andante), (Fischer).
27—D. Change to scene between Nan and Steve. 2:50. Romance (Andante), Rubenstein.
28—T. The beginning of the gray tomorrow. 2:10. Pathetic Andante No. 1, Vely.
29—T. Life is funny, isn't it, Frank? 2:45. Melody in G Flat (Moderato), Cadman.
30—T. But we must admit that the real reason. 2:45. Reve D'Amour (Allegretto), Zamecnik (to end).

"The Mints of Hell."

Released by Robertson-Cole.
Prepared by Joseph O'Sullivan.

1— At screening. 2:15. Mountain Song (Andante Characteristic), Borch.
2—T. The Bed-Rock Saloon. 3:30. Savannah (One-step), Rosey.
3—T. I have learned to read. 1:15. Prelude, "Manfred" (Lento-Serioso), Reinecke.
4—T. The lure of the mysterious. 2:45. Romance, "Manfred" (Andante Sostenuto), Reinecke.
5—T. Chaudiare's departure. 3:15. Canzonetta (Allegretto Moderato), Godard.
6—T. Unable to follow the trail. 1:00. Agitato Misterioso No. 3 (con moto), Briel.
7—T. Aline, his daughter, a primordial. 1:45 (watch for shot). Edris and Hyperion (Andante—Love Legend) (cut to Allegro at shot), Gruenwald.
8—T. The foothills—aching muscles. 2:00. Half-reel Storm Furioso (play p with snow-storm effects), Levy.
9—T. And then the storm came. 1:15. (Continue ff.)
10—T. He had almost reached. 1:00. (Cue for dog's howling.) Sinister Theme (Andante Misterioso), Vely.
11—T. Yes, I suppose another fool. 1:30. (Dog howling.) Agitato No. 3 (Con Moto), Langey.
12—T. A period of darkness. :15. Tympany rolls.
13—T. Convalescence and the first sight. 1:30. Sinister Theme, Vely.
14—D. Dan and Aline at table. 1:00. Indian Legend (Lamentoso), Barron.
15—T. Wonderful days except for. 1:15. Edris and Hyperion (Andantino), Gruenwald.
16—D. Exterior—Maung outside house. 1:00. (Same—Allegro movement.)
17—T. Mr. Hibbing didn't have any such. :30. Dramatic Tension No. 1 (subdued), Reissiger.
18—D. Back to Aline telling story. 1:00. Dramatic Tension No. 32 (Molto Moderato), Berge.
19—T. And some way he managed to. 3:00. Edris and Hyperion, Gruenwald.
20—T. The long trail once more. 1:15. In Lover's Lane (Allegro Moderato), Pryor.
21—D. Interior of saloon—Dan enters. 1:15. Intermezzo, "Jorsalfar" (Andante Misterioso Agitato), Grieg.
D. When Dan knocks Hibbing down. 1:15. Same—Allegro Agitato movement.
D. Close-up, Dan at bar after fight. :15. Same—Andante movement.
22—T. With a pleasant duty well done. 1:00. Serenade (Moderato Dramatic—Con Moto), Chaminade.
23—T. One day late—the Dawson patrol. :45. Prelude, "Kunihild" (Andante Serioso), Kistler.
24—T. The spies reached the valley first. 1:00. Misterioso No. 2 (Moderato), Minot.
25—T. Chaudiare house again. 1:00. Dramatic Andante No. 39, Berge.
26—T. And if we find the stake. 2:45. Misterioso Dramatico No. 22 (Allegro Giusto), Borch.
27—D. When Maung sees Rierdon in cave. 1:00. Sinister Theme Andante Misterioso) (play f), Vely.
28—T. Stealing the fresher dog team. 1:15. Hurry No. 1 (Allegro) (snow-storm effects), Langey.
29—T. A bitter choice—to risk the race. 1:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
30—T. Burke's black team, but where? 2:00 (watch for shot). Misterioso No. 3 (Con Moto), Andino.
31—D. After fade-out—man with dog sled. 1:15. Le Retour (Allegro Vivace—Dramatic), Bizet.
32—T. At the end of Rierdon's back trail. 1:30. Sinister Theme (follow action p and f), Vely.
33—D. Men discover Rierdon's body. 1:45. Slimy Viper (Allegro Moderato Misterioso), Borch.
34—T. I want Dan Burke on suspicion. 1:15. Dramatic Tension No. 9 (subdued), Andino.
35—T. The race. 2:15. Erl King (Dramatic Allegro—start pp), Schubert.
T. Where two frozen bodies gave. Tympany rolls.
T. Beyond the short cut. (Continue "Erl King"—pp.)
T. The finish at the recorder's office. (Same f.)
36—T. You treacherous thief. 1:15. Prelude "Carmen" (Andante Molto Agitato), Bizet.
37—D. When Chaudiare signs claim record. 1:15. Romance (Andante), Grunfeld.
38—T. And it doesn't matter at all. 1:00. Edris and Hyperion (Andantino), Gruenwald (to end).

Live News from Everywhere

HULSEY'S THEATRE WILL BE SOME HOUSE

Inclines Instead of Stairs and a Roof Garden Will Be Incorporated in the Dallas Structure

HERSCHEL STUART, assistant general manager of the Hulsey Enterprises, has returned home after making a month's tour of the big cities of the North and East in search of modern ideas to incorporate in the new $500,000 Hulsey playhouse which will be erected on an entire block in the center of the Dallas business district. Ground is to be broken for the new theatre late in June, and it should be completed in about nine months.

Mr. Stuart was accompanied on his inspection trip by C. D. Hill, a Dallas architect. They devoted several days at each stop, carefully inspecting the best moving picture theatres in New York, Chicago, Pittsburgh, Boston, Indianapolis, Washington and Detroit.

A roof garden, wonderful lobby arrangements, sloping inclines to the galleries and many other innovations will be included in this theatre which will seat 3,500 people.

Building Roads with Celluloid.

Motion pictures are playing a leading part in the campaign being at present waged in Dallas County for the passage of $6,500,000 worth of good roads bonds.

Members of the Dallas Automobile Club who are urging the road-building bond issue selected a sunshiny day after recent heavy rains and took a camera man to all parts of the county. Stretches of roadway deep in mud with automobiles and horsedrawn vehicles stalled in the mire were filmed. These bad road pictures are being shown at local theatres with requests that Dallas County be lifted out of the mud. The unique campaign is having a telling effect.

Robb and Rowley Will Open Dallas Office.

Robb and Rowley, well known picture show operators, have decided to open central offices in Dallas. They operate shows at present at Hillsboro, Abilene, Big Spring and San Angelo. They are just completing their new R. and R. Theatre at Ranger and will open another theatre at Sweetwater. They also have opened a second show at Abilene, which will make them proprietors of seven well-paying Texas theatres in the smaller towns of the state. The firm is opening a roof garden adjunct to the Hillsboro house.

Now for the Airdome.

Warm summer weather has caused the general opening of airdome theatres all over Texas. The climate makes it possible for them to operate from April until the end of November.

A new airdome has been opened by W. Lytle, of San Antonio, at Marfa, Texas, and Willie Perlitzer, of San Antonio, is opening another at Uvalde. The Liberty is a new airdome at Ranger, Texas.

Taking the Good with the Bad.

Unusually warm weather has caused business to be poor in theatres in San Antonio, Galveston and Houston early in May. Heavy rains which have made country roads impassable for the farmers' flivvers have caused some of the small-town exhibitors to wail also. In Dallas and Fort Worth, however, business was never better than at present. All moving picture shows are playing to capacity.

Lucas Opens Dallas Branch.

Harry K. Lucas, of the Lucas Theatre and Supply Company, of Atlanta, is in Dallas to open a branch house on Main street, the location to be selected later. They will handle the Simplex machine. Robb and Rowley gave Mr. Lucas his first order for 500 chairs and four Simplex machines. The supplies were for the new Ranger Theatre.

Hulsey Will Aid Relief Fund.

"The Auction of Souls," the picture showing the sufferings of Armenians under Turkish rule, was given a private showing at the Old Mill Theatre, May 10. E. H. Hulsey will show this film in his houses at Dallas, Galveston, Houston and Waco. He will give ten per cent. of the box office receipts to Armenian relief.

Dorbrant Building in Jacksonville.

Ross Dorbrant, proprietor of the Queen Theatre, Athens, Texas, is erecting a new theatre at Jacksonville, Texas. The house will be known as the Park Theatre and will be in the center of the business section of Jacksonville. It will be equipped with all modern conveniences and will have a pipe organ.

Examination Will Be a Stiff One.

Stringent examination of moving picture operators has been decided upon by Mayor Wozencraft, who has recently assumed the post as Mayor of Dallas. The building inspector, the city electrician and an experienced moving picture machine operator will examine all candidates for an operator's license.

Winning Smiles from Goldwyn.

Lou Tellegen, Geraldine Farrar and Samuel Goldwyn snapped at the Grand Central just before the couple left for Culver City.

Some Jumpers, Those Girls.

Mack Sennett's bathing girls made their debut in Texas during the second week in May. They showed at the Crazy Theatre, Mineral Wells, and at the R. and R. Theatre, Abilene. These were the only Texas towns visited. The girls made a jump from Abilene, Texas, to Dayton, Ohio.

Colored House for San Antonio.

Major Jack Burke, of San Antonio, is erecting a 1,000-seat theatre in San Antonio. It will be leased by him for operation as a picture show for negroes, for which there is a demand in San Antonio at present.

Holland Is Back in Dallas.

Jack Holland is back in Dallas after a month at Mineral Wells and is preparing for a big summer season at the airdomes with "Hearts of the World."

Short Notes.

Pierre Levy, Forth Worth oil operator and moving picture magnate, is back from New York, where he arranged for the drafting of plans for his new $350,000 theatre.

J. B. Dugger, formerly with Vitagraph, has taken the position of branch manager for Metro and First National, at Little Rock, Ark. He was in town during the second week in May to confer with E. H. Hulsey.

Victor Wood, of the Motion Picture Operators' Union, has been elected president of the Fort Worth Trades Assembly. This is his second term as president of the office.

Lew Remy, of Goldwyn, secretary of the Texas Amusement Managers' Association, has returned from New York where he has been planning for the summer season.

The Majestic Theatre, of Fort Smith, Ark., is being completely remodeled and will open up again before the end of May.

Mrs. Ethel Boyce has been reappointed moving picture censor by the Dallas City Commissioners to serve a second term.

R. J. Brown, formerly with Select, is now connected with First National. He is traveling for them in South Texas.

R. E. Shannon, New York representative of Goldwyn, spent two weeks in Dallas early in May, visiting Manager Lew Remy of the local branch.

J. H. Pittman, of Fort Worth, has opened his new Victory Theatre, seating 250, at Fourteenth and Main streets, of that city.

Gladys Leslie's Next Based on Novel.

Another book is to serve as Gladys Leslie's release for June. The title of the play is to be "Too Many Crooks," and it is an adaptation of the novel of the same name by E. J. Rath.

Ralph Ince will direct the new picture play, and, concurrently with its release, the publishers who have secured the book rights of this magazine serial will issue a special movie edition of "Too Many Crooks" illustrated with scenes from the play.

BURGAN'S TEAM WINS THE BIG RECORD

And Manager Stern of Universal's Pittsburgh Office Will Tender a Dinner to the Victors

THE Pittsburgh Universal was some busy exchange, to say the least, the week of May 5, as a result of the contest between two teams for the biggest amount of business, and when the smoke of the battle had cleared away it was found that the team captained by Burgan had won out by a close margin.

To celebrate the event, Manager Stern had a large group photo made of the entire office force, and stated that the dinner, promised to the winners, would be held at the Elks' Club, May 23.

Manager Stern states that Cherry led the entire division followed by Burgan and Miss Ackenheil.

Ainsworth Leaves Day Exchange.

G. R. Ainsworth, manager of the Day exchange, Pittsburgh, has resigned his position with that company and left May 8 for Missouri, where he will handle the "Fit to Win" pictures. Associated with Mr. Ainsworth in the new proposition will be Messrs. Rees and Diamond, of Altoona, Pa.

Liberty Exchange Will Move.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, has purchased the two-story dwelling at 1010 Forbes street, and will remodel the same to be used by himself as soon as the necessary changes can be made. The building is located four doors west of the new film building being prepared by the Paramount, and which will be occupied by the Universal, Metro and Pathe exchanges, in addition to Paramount. Mr. Silverman expects to occupy his new quarters about the middle of June.

Library Theatre of Warren Remodeled.

The Columbia Amusement Co., owners of the Library Theatre at Warren, have completely remodeled and enlarged the theatre. The capacity has been increased from 800 to 1,400, and a new front has been put on. The house has been closed for two months, and the work is now practically finished. The house will reopen the latter part of May or the first of June.

Earl Theatre Changes Hands.

Matt Rapp has sold his Earl Theatre, Sharpsburg, Pa., to O. H. Steele, a former business man of East Pittsburgh. The house was closed the week of May 12 for remodeling, repairs and renovation and re-opened Saturday, May 17, with Mildred Harris in "When a Girl Loves," to big business. Mr. Rapp will now give his undivided attention to his theatre in Etna.

Alpha Will Be Remodeled.

The Alpha Theatre, Sharon, Pa., owned by the Claffey Brothers, will be completely remodeled and enlarged in the near future. A new front is to be built, and electric sign and marquise will be erected, more seats installed, etc. The estimated cost of the alterations is $10,000.

E. E. Claffey, of the Claffey Brothers, is on his way home from France. He is expected to arrive about June 1.

Pittsburgh Mutual Wins Two Prizes.

The Pittsburgh Exhibitors Mutual branch copped two prizes for showing the greatest increase in business during the month of April. One of the prizes is the William J. Clark Trophy, a beautiful Silver Cup, and the other is a $100 cash prize from the Robertson-Cole Company. Manager Sliter, and his co-workers are highly elated over their success.

Censors Pass "The Midnight Patrol."

The Thomas H. Ince super-special, "The Midnight Patrol," has at last been passed by the Pennsylvania Board of Censors. The film was rejected upon its first presentation to the Board, about six months ago, but recently was passed with practically no eliminations whatsoever, one of the main changes made being the substitution of the words "silk smuggling" for "opium smuggling."

Crowley Joins the Mutual.

C. J. Crowley starts out this week on his first road trip in the capacity of sales representative for the Pittsburgh branch of the Exhibitors Mutual. Mr. Crowley has been on the West Coast for three years with the Fox and First National Exchanges.

Savoy Taken Over by a Newcomer.

Samuel Firestone, a newcomer in the film business, has taken over the Savoy Theatre, McKeesport.

New Theatre in West Virginia.

W. C. Ballard is building a new theatre at Janelew, West Virginia, to have a capacity of 325. The house is practically finished and will be ready for opening in about two weeks.

Sammy Sivitz Is Back.

Samuel Sivitz is back on his old job as publicity manager for the Rowland and Clark theatres, succeeding Charlie Frost, who is doing publicity work in connection with the showing of "Mickey" at the Nixon theatre, Pittsburgh.

Gamble-Paramount Theatre in the Chain.

The Gamble-Paramount theatre at Altoona is now a link in the chain of houses operated by Anos Notopolos, who also runs the Palace and Olympic in Altoona and the Palace in Johnstown.

Horowitz Is Back from New York.

Mark Horowitz, of the Quality Film Corporation, Pittsburgh, has returned from a ten-day trip to New York, which he spent in looking at new pictures, and renewing old acquaintances.

Meet Harry E. Reiff, Junior.

Harry E. Reiff, Jr., son of the Universal assistant manager, is the latest addition to the force of this exchange, his duties being chiefly to take care of percentage dates.

Donovan Has Summer Home.

J. P. Donovan, manager of the Regent Theatre, East Liberty, has rented a cottage at Conneaut and Mrs. Donovan and Jack Junior are already domiciled there. Mr. Donovan will spend his Sundays there returning to the city Monday mornings.

Elden Is Recovering from Operation.

F. C. Elden, of the Amusu theatre, Boswell, Pennsylvania, was operated on for appendicitis at a Johnstown hospital recently. He is getting along finely.

Myerson Joins First National.

Ralph Myerson, for some time salesman for the Pittsburgh Metro Exchange, is now with the First National here. He is succeeded at the Metro by Ralph Villers, formerly of the Denver Vitagraph office.

Ragland Is Select at St. Louis.

J. C. Ragland, formerly of the Pittsburgh Fox Exchange, where he handled the Standard pictures, is now manager of the Select branch at St. Louis.

Gamble Brothers Leave Show Business.

The Gamble Brothers, Andy and Robert, formerly owners of the Gamble Theatre in Altoona, are now in the automobile tires and accessories business in the same town.

Personals and Other Notes.

E. M. Porter, general manager of the Precision Machine Co., New York, manufacturers of the Simplex Projector, was in Pittsburgh recently, making a call on their local distributors, the Hollis, Smith, Morton Co.

The Eagles have opened a 350-seat house at Renovo, Pa., called the Dreamland. O. Fisher has been appointted manager.

The Universal night force, composed of George Yerger, Louis Indo, Eddie Mahoney, Jacob A. Kaiser and John Crehan, went over the top in the recent Victory Liberty Loan drive, with a record of $550 for the five employes.

No One Dreamed Ethel Maintained a House Separate from Her Home.

But Ethel Clayton's Paramount, "The Girl Next Door," a picturization of "Vicky Van," proves that such was the case.

Breezes from Salt Lake

Pathe Office Back to Normal.

THE local office of Pathe, of which W. A. Calkins is manager, is now operating under almost normal conditions again, the films lost in the recent fire having been for the most part replaced. The office is temporarily located at the office of the Super Film Attractions.

Lewis Will Go to Kansas City.

Myron H. Lewis, son of Walter J. Lewis, of this city, and for some time past San Francisco manager for the Famous Players-Lasky Corporation, arrived in the city for a brief visit prior to going to

Kansas City to accept the position of district manager for the company in the Middle West.

Personal Items.

F. J. Murphy, formerly of Denver, has been appointed as chief booker at the Salt Lake City office of the Famous Players-Lasky Corporation.

Louis Marcus, division manager for the Famous Players-Lasky Corporation, has left for New York to attend a conference of branch managers and special representatives to be held in that city.

Frank Duffy, of New York, representative of the general manager of Pathe, was a recent visitor.

H. E. Lotz, Western division manager for Select Pictures Corporation, with headquarters at Denver, was a recent Salt Lake visitor.

Maritime News Notes

Golding Was on the Job.

QUICK work was shown on the part of Manager W. H. Golding, of the Imperial Theatre, on Saturday, May 10. Two Siege Batteries, the 4th and the 6th, recruited largely in St. John, arrived home as units, and the whole city was en fete to meet them. The trains arrived in the morning, and the ceremony of welcome was carried out in front of the Imperial Theatre. Mr. Golding took a number of excellent pictures of the Batteries as they were lined up in front of the grandstand and addressed by the Mayor of the city, the Premier of the Province, the O. C. of the District and the O. C.'s of the two batteries. Good pictures were obtained of the O. C.'s, Majors Barker and MacMillan, and views of the immense crowds and the splendid decorations.

The views were shown at the evening shows and on Monday and evoked many exclamations of pleasure and appreciation of the enterprise displayed by the manager.

Imperial Finds Berths for Soldiers.

The new setting of the Imperial is greatly admired. The artist is a returned soldier. There are four returned soldiers now on the Imperial staff. In the orchestra are two of the bandmasters of two of Canada's crack regimental bands: Harold H. Williams, of the Princess Pat's, who had the honor of playing at the wedding of the Princess. Bandmaster Perkins, went across with the 104th which, on its return, became the Depot Battalion Band and played to welcome the units and men on their arrival at this port. Walter Newcomb was an artillery man on duty at Halifax, and Sergt. Major Fred W. Stringer went over with the 55th but was later transferred to the Famous Fighting 26th, and was wounded at Passchendaele.

Recent St. John Visitors.

Visitors in town recently have been L. C. Babineau, of Chatham, and W. Richards, of Newcastle, who have been here for a week looking over films. Fred Winters, of the Torrie and Winters Company, Moncton. Mr. Winters reports business very good in his home town and was deeply impressed with the capacity houses he saw in New York and Boston, from where he has just returned. Mr. Gaudett, of Summerside, was in the city and signed with Paramount-Artcraft for their entire program.

Cuzner Buys the Family.

W. H. Cuzner has purchased from Mr. McPherson the Family Theatre of North Sydney, and will open on Monday, 26th, with the Paramount-Artcraft service.

Pictures Will Be a Feature.

At the "Forward New Brunswick" convention, to be held in St. John, June 2 and 3, the afternoon of the second day is to be devoted to special screenings of motion pictures of hunting, fishing, and the natural resources of the Province, supplied by the Government. This is to be a feature of the convention, which is being widely advertised.

Short Notes.

Campbellton, N. B., now has three theatres in operation, all running full time. J. P. Murray has opened up the old Empress Theatre, and with the Imperial and the Opera House under the management of Allen Christie. Both are F. G. Spencer's theatres.

A new theatre will open in Windsor, N. S. A store is being remodeled into a comfortable house, and will be under the management of two returned men, one of whom is S. Mitchell.

While daylight time is being used by the city of St. John, the theatres still keep to the old time and find that the plan works splendidly.

E. R. Davis, of the Acme Theatre, St. Andrews, N. B., is opening his house for full time from now on.

WASHINGTON HOUSES INCREASE TRAFFIC

Picture Show Audiences Fill Up Trolley Cars in What Were Formerly the Light Load Hours

ALTHOUGH the street car service in this city, as at present rendered, cannot truthfully be said to tend to increase business for the motion picture shows in the business section, it is declared that the big houses that have been erected within the past year have materially increased the receipts of the railway companies.

Whereas, a year or so ago, there were periods during the afternoon and evening when the cars carried but comparatively few passengers, no such condition now exists, but, on the contrary, practically all the cars carry capacity loads on every trip. The great development of the motion picture business in downtown Washton during the past year is declared to be responsible, in part, for this increased business. Thousands of persons now come in town to attend the stellar programs which are offered at the large theatres which have been recently erected, resulting in increased revenue for the street car companies.

Breeskin Makes Hit.

The music critics on the local papers have been giving more or less space to Daniel Breeskin, leader of the orchestra at the Rialto Theatre. He has been offering an introduction to the great operas in his overtures chosen each week for his orchestra. Favorable comment was made of the recent playing of "Aida" overture, Verdi's great opera, and Mascagni's "Cavalleria Rusticana."

Flax Is Closing Office.

Jake Flax, who has been managing the local office of the General Film Company, is now busy closing up the office here and disposing of its equipment. Mr. Flax recently left Garfield Hospital where he was confined for several weeks following an operation. When he completes his duties with the General he will rest a few weeks before seeking a new connection. Mr. Flax is recording secretary of the Washington Exchange Managers' Association.

Picture Men Join Elks.

Quite a herd of new Elks arrived in town May 14. A big drive is being made for increased membership and several hundred new Elks were made at this meeting. Harry Crandall, Maurice Davis, Abe Dresner, Lee A. Osthoff, Oscar A. Morgan, Mr. Meinhold and Fred B. Klein were among those in the herd. All one hears around the exchanges these days is "Hey, Bill."

Announce Title of New Century Comedy.

"Howling Lions and Circus Queens" is the title of the most recent Century comedy circus picture in which the Century lion is featured. This picture being directed by Vin Moore, and the plot concerns the trials and tribulations of a pair of rube lovers in Podunkville, Ohio. Dot Farley, the rube girl, is much in love with Bill Bevan, the rube boy, and the antics of the two are more than comical.

Select in All Loew's New York Houses.

Sixteen Marcus Loew theatres in New York have completed the celebration of a 100 per cent. Select week. The attractions shown were Constance Talmadge's "Romance and Arabella" and Select's special production, "Bolshevism on Trial." The two Select attractions divided seven days at each of the sixteen Loew houses.

Nothing at All Amateurish About Zena Keefe Here.
Still we are obliged to tell that she is the star of World's feature, "An Amateur Widow."

METCALFE WILL BE PREPARED FOR RUSH

San Francisco's Enterprising Supply Dealer Orders a Whole Car Load of Tickets at Once

G. A. METCALFE, of San Francisco, Cal., has added several new lines to his stock of late, and increased stocks of others, owing to the great increase in the demand. He recently completed arrangements with D. Levinton, representing the International Ticket Company, to handle the ticket line of this house, and a solid car of tickets has been shipped to the Coast. Samples of the Diamond Crystal Screen are being shown, together with a new film cabinet combined with motor rewind. He has perfected in his own shop a new hub for all metal reels to be inserted in worn-out reels. Stocks of Eastman raw film have been greatly increased, owing to producing activities in this vicinity. A. C. Brunner has been made sales manager to succeed Walter L. Stern, who left recently to accept a position at Chicago.

Health and Marriage Hints Are Numerous.

Theatre patrons having a predilection for film productions based on health, marriage, sex and sociological subjects are having a choice array of material offered from which to make selections. The Government film, made for training camp use, entitled, "Fit to Win," is having an extended run at the Savoy Theatre and has been shown to mixed audiences, as well as to women exclusively. This will be followed at this house by "Are You Legally Married?," a production in which legal questions are involved, and which is being distributed by the M. & R. Feature Film Exchange. "Spreading Evil," handled by the All Star Features Distributors, will be the attraction at the Rialto Theatre during the week of June 8, and will be offered with the endorsement of prominent officials, from the Governor to Police Judges. The Hodkinson offering, "As a Man Thinks," has been booked over the entire T. & D. Circuit, and recently had a very successful week's run at the Tivoli Theatre, San Francisco.

Nevada Is Very Active.

Traveling representatives of San Francisco film exchanges, who have recently covered the Nevada field, report unprecedented activities there, with plans being made for the erection of many new houses. A wonderful mining boom is on and the entire State is prospering. J. W. Flood, who conducts the Rex Theatre at Fallon, is preparing to erect a fine new house. W. S. Ballard, of the Grand Theatre, Carson City, is also planning a new house that will be a great improvement over the present one. J. E. Smith, who owns the Butler Theatre at Tonopah, has also opened the Liberty Theatre, the increase in business making this step advisable. The Metro Theatre, recently opened at Yerrington, is doing a fine business, the expectations of its owners being surpassed.

Film Folks Will Dance.

The Kay-Gee Club, composed of employes of the Kahn and Greenfield Circuit, which conducts three large houses at San Francisco, will shortly tender a dance at the New Fillmore Hall, formerly the New Fillmore Theatre. Mr. Garcia is in charge of arrangements for the affair.

The San Francisco Film Club is advertising a Moving Picture Industry Ball to be held shortly at the Scottish Rites Auditorium. Just who are interested in the so-called film club is not known in film circles, but moving picture operators are busy answering inquiries and advising that this is not their annual Movies Ball, a title they have copyrighted.

Hip Celebrates Anniversary.

Four years ago the Hippodrome Theatre, San Francisco, was placed under the direction of Ackerman and Harris, and a special bill was offered recently to celebrate the occasion, the film feature being "Spotlight Sadie," with Mae Marsh. Although classed as a vaudeville house this theatre makes use of as much, or more, moving picture film than many exclusive moving picture houses and is a very popular place of amusement.

Marion Kohn Opens New Office.

Marion H. Kohn, head of the Consolidated Film Corporation, has returned to his San Francisco headquarters from a visit to Seattle, where he completed arrangements for taking over the old General Film Company's quarters. The business of the Consolidated has been moved to the new location, and the selection of a manager will be made at an early date.

Vitagraph Officials Visit San Francisco.

J. M. Quinn, general manager of the Greater Vitagraph, was a recent visitor here, making a brief stop before proceeding on to Los Angeles. Assistant General Manager T. W. Chatburn is paying the local office a visit and plans to remain a couple of weeks.

C. E. Shurtleff Makes Flying Trip.

C. E. Shurtleff, of the company bearing his name, recently paid a flying visit to San Francisco from New York, making a stay of three days. The purpose of the trip was to secure from Mrs. Charmion London, widow of Jack London, an extension on the contracts for the use of the London works in the production of moving pictures, and in this he was successful. He als holds the rights to the stories of Peter B. Kyne, the San Francisco writer.

Select Production Receives Labor O. K.

Organized labor in the San Francisco Bay District has placed its stamp of approval on "Bolshevism on Trial," a preview of the film having been made before leading labor leaders who have given the production their written endorsement.

Tragedy Is Produced at Calistoga.

The Humanity Producing Company, under the direction of O. L. Sellers, recently visited the Calistoga Hot Springs, using the natural scenery and the hot sulphur springs for the exterior locations of "When Bear Cat Went Dry." The sulphurous atmosphere of the miniature inferno at Calistoga fits in perfectly with the idea suggested by the title.

H. E. Lotz Is Back On Coast.

H. E. Lotz, Pacific Coast representative of Select, paid the San Francisco office a visit recently and met many friends made while manager of the local Pathe branch. Of late he has been with Select at Denver, and was recently promoted to the position of Coast representative, with headquarters at Los Angeles.

Independent Sales Will Handle Sherry.

Arrangements are being made to book the W. L. Sherry Service through the Independent Sales Corporation, but so far no sales representative to handle this line has been named.

Trade News In Brief.

The Kearny Theatre, San Francisco, has installed new projection equipment and Preddey no-carbon lamp outfits. N. Namler, one of the owners of this house, has purchased an interest in the Broadway Theatre, in the North Beach district.

David C. McWilson has opened the old Theatre San Leandro.

Ed Limmell, of Redding, has purchased moving picture equipment and will tour the mining districts with a traveling show.

M. J. Mederios is opening a new house at Crockett, and has installed a Powers Excelite equipment.

F. E. Smith, of the Lyric Theatre, Marysville, has equipped his machines with Metcalfe motors and speed regulators.

The firm of Adrian-Reece, Inc., has been incorporated at San Francisco with a capital stock of $20,000, the incorporators being A. Reece, H. Adrian and Kate I. Nixon. Mrs. Nixon is owner of the Majestic Theatre, Reno, Nev.

John C. Rohan, a theatre manager of Oakland, was held up recently and robbed of money and jewelry to the value of $1,500.

William "Barney" Bernard has joined the sales staff of the All Star Features Distributors and is now on the road.

Mell Hulling, salesman for Pathe out of the San Francisco office, has returned from a very successful trip through Nevada and reports that conditions were

"My! That Can't Be the Open Hand of Friendship."
Says Ruth Roland as she backs up her support in her Pathe serial, "The Tiger's Trail."

never better there in the amusement business, the revival in mining having worked wonders.

Dr. P. H. Dixon, who conducts a show at Knights Landing, Cal., has opened a theatre at Grafton.

O. K. Wescoatt, formerly of Santa Cruz, is now with the Liberty Theatre, Healdsburg.

G. A. Metcalfe, San Francisco, has furnished full Power's equipment to the Post Exchange, Cavite, P. I.

Pettengill and Pettengill, who conduct the Pastime Theatre at Eureka, have purchased and dismantled the Colonial Theatre.

John Ratto, of Jackson, and B. E. Waite, of the Minor Theatre, Arcata, were recent visitors in San Francisco to make bookings and select new equipment.

George Roy, of Burlingame, is preparing to make an Eastern automobile trip.

Mike Athens, having secured his release from the Army, is preparing to open an airdome at Visalia, Cal.

Cincinnati News Letter

Grand Opened Season May 18.

THE season at the Grand under the management of T. E. Aylward began Sunday, May 18, with "The Shepherd of the Hills." Manager Aylward is looking forward to a very successful season with the pictures, and in this connection he said: "The public has been taught that the regular season of legitimate shows should end with the first of May, and naturally turn to the movies and parks for their entertainment. The condition of the weather nor the class of dramatic attractions have any bearing on the matter for the public is through for the season, and stays away."

Health Authorities Push Picture.

Lieutenant C. J. Broeman, Cincinnati physician, in charge of the United States Bureau of Public Health in this district, has started a campaign to interest the public in the showing of the "End of the Road," which opens for a run following "The Shepherd of the Hills." Health Officer Peters and other authorities and physicians also are aiding in this work.

Libson Takes Over the Star.

A new deal involving the future of two of the Cincinnati houses was completed during the past week, by which Manager I. Libson, of the Libson Amusement Company takes over the management of the Star Theatre on Fountain square. This house is owned by Ed. Hart, who also owns a part of the property occupied by the Bijou Theatre next to the Star. By the terms of the lease, Manager Libson pays a total of $28,000 annually for five years. Both the Star and the Bijou have been doing good business, being about the most centrally located picture houses in the city.

Clarence Runey Turns the Crank.

Clarence E. Runey and staff, of the Cincinnati Motion Picture Company covered the Kentucky Derby at Louisville. The Cincinnati concern had three cameras on the job, and they caught every move of consequence in the running of the turf classic. Mr. Runey operated one of the machines.

Exchange Managers Meet.

The Associated Film Exchange Managers of Cincinnati held a recent meeting at which matters of general interest were discussed, and especially along the lines of new trade rules and regulations. It is expected that, at another meeting in the near future, reports will be made on these matters and regulations adopted which will inure to the benefit of the exchanges particularly and the industry in general.

MARIETTA'S NEW HIPPODROME OPENED

"Daddy Long Legs" Was the First Attraction and Mayor Crawford Made the Opening Speech

THE new Hippodrome Theatre, in Marietta, Ohio, was opened to the public Friday night, May 9, and in spite of a downpour of rain, the house was filled to capacity.

This theatre is one of the C. and M. Theatrical circuit of which O. J. Sybert is the directing head.

The opening attraction was Mary Pickford in "Daddy Long Legs."

Mayor Crawford, of Marietta, was present at the opening and made a speech of congratulation to the promoters of the house.

The theatre is one of the most up-to-date in the state, and the C. and M. company is composed of Marietta stockholders. The theatre has a stage large enough to accommodate the biggest road shows, and will run pictures, vaudeville and roads shows, each booked separately.

Cleveland Goes Back to Central Time.

A great thing for the Cleveland exhibitors was the action of city council in passing an ordinance setting the city back to central time.

Cleveland has been on Eastern time and it was very unpopular with picture men, as it would be nearly 9 p. m. before darkness arrived, and this hurt business.

The newspapers started a test vote and the exhibitors did their best to help them, with the result that there were 100 to 1 votes for central time.

Louis H. Becht Was a Pioneer.

Louis H. Becht, who recently died of paralysis, was one of Cleveland's pioneer exhibitors.

Mr. Becht opened one of the first movie theatres in Cleveland—the Dreamland on Euclid avenue. Later he opened the Mall, and about two years with others built the New Hall Theatre.

At the time of his death he was interested in the Lucier, a neighborhood house.

Greenwald Gives Bean Party.

Frank Greenwald, of the Exclusive Film Exchange, Cleveland, gave his first bean party of the season at Avon Beach, May 15.

Frank gives two or three of these affairs each year, and they have been very popular.

Indiana News Letter

Bikos Buys Gary's Cosmo.

THE Cosmo Theatre, 774 Broadway, Gary, Ind., changed ownership and management on Thursday, May 15. Nicholas Bikos and his brother, Peter Bikos, purchased the building and lease.

The Cosmo has been managed by Morris and David Wohl, and under their supervision has become one of the most popular motion picture houses in that section of the state. Morris Wohl is now interested in a film producing company in New York, and his brother has become manager of the Wohl Clothing Company, at Broadway and Sixteenth avenue, Gary.

Mr. Bikos, the new owner of the Cosmo, was formerly a detective sergeant in the Gary police department.

Evansville's Majestic Will Be Enlarged.

The New Majestic Theatre, at Fifth and Locust streets, Evansville, is to be enlarged and completely remodeled during the summer. The stage will be set back and the seating capacity of the main floor will be increased from 575 to 1,000. Charles Sweeton, manager, says the entire interior will be equipped with new furnishings.

Uhle Buys Hammond House.

Alfred Uhle, who enlisted as an X-ray operator with United States Hospital No. 12, in August, 1917, and was discharged from the service in April, has bought the Colonial Theatre, at Hammond, Ind.

K. and S. Film Company Organizes.

Fred B. Swanson, manager of the Grand Theatre, with Edward Kleinschmidt and Henrietta Kleinschmidt, also of Gary, have organized the K. and S. Film Company and have incorporated the new firm under the laws of Indiana. The capitalization of the company is fixed at $10,000, and the offices will be in Gary.

The new concern, in addition to buying and selling the state rights on certain motion picture films, will also deal in bonds and mortgages.

Bert Lytell Makes a Splendid Sky Pilot in "The Lion's Den."
The lion's den is none other than society at large as pictured in this forthcoming Metro.

STRIKE TIED UP WINNIPEG THEATRES

With No Papers, Projectionists or Musicians the Exhibitors Were Up Against an Awful Game

THE general strike of all labor workers called at Winnipeg, Manitoba, on Thursday, May 15, played havoc with the moving picture business in that city. Winnipeg was practically isolated from the rest of the world for the time being but from the brief reports brought out from the city it has understood that the theatre business was at a standstill as well as other occupational features.

Organized employes of newspapers went out with the rest with the result that no newspapers could be published, and even if local exhibitors had hoped to have conducted operations as usual, newspaper advertising channels were shut off. Telegraphers were out on strike so that news reports were few and far between, but it was intimated that every local in Winnipeg was out. This meant that the moving picture projection machine operators and the musicians were on the street. The condition of affairs was so alarming that troops were mobilized for possible trouble.

Adanac Opens Studio.

The moving picture studio at Trenton, Ontario, formerly used by the late Canadian National Features, Limited, has been re-opened as the headquarters for the Adanac Film Production Company, according to an announcement made by George Brownridge, the general manager of the previous company. He announced that four scenarios had already been accepted by the company and more were wanted from Canadian writers. Vampire or crime stories will be rejected and the type of scenarios desired consisted of clean plots with a Canadian background.

Work has been started on the first production, and the company has arranged to secure prospective moving picture stars. For the present a number of American film players were being employed, he announced.

Delegates Are Assuring.

President Shea and executive officers of the International Alliance of Theatrical Stage Employes and Moving Picture Operators arrived in Ottawa, Ontario, on May 17 as the advance guard for the main body of delegates of the Alliance from many of the cities of the United States and Canada for the annual convention of the organization to be held in the Canadian Capital starting Monday, May 26.

The executive officers were scheduled to hold business sessions throughout the week preceding the convention and the headquarters of the I. A. T. S. E. were transferred to Ottawa temporarily for the two weeks. The convention was scheduled to take up the whole of the week of May 26. A parade, demonstrations, dinner, and various social functions have been listed on the program for convention week.

Scrub Ladies Organize.

Moving picture theatres are occasionally used for prize-fights, wrestling matches and other purposes, including religious services, but one of the most unusual happenings has just been recorded for a picture house of Ottawa, Ontario. This consisted of the organization meeting of a scrub-ladies' union. Strangely enough, the exhibitor did not enjoy a clean-up with the feature.

But What Does the Score Keeper Get?

Manager Bureau, of the Francais Theatre, Ottawa, Ontario, has arranged a novel stunt to advertise his house. He has placed a large sign on the outfield fence of Dupuis Park, Hull, Quebec, where games are played each Sunday by the Inter-Provincial Baseball League. This sign advertises the Francais, but in addition, he has made a standing offer of a season pass to any and all league players who are able to hit the sign with a batted ball during a league game. The sign also includes a score-board for the games.

Lane Will Manage Air Dome.

William Lane, secretary of the Ottawa Local of the Moving Picture Operators' Union and formerly chief operator of Allen's Regent Theatre, is now associated with the management of St. George's Hall, a local dancing academy. He will shortly have charge of an open-air moving picture theatre at Britannia Park, Ottawa's amusement resort. Dances are held in the pavilion where the shows are held, the dance numbers alternating with the pictures. Afternoon and evening performances are given. The pavilion has movable side walls.

These Are Piping Times for Loew's.

Loew's Theatre, Montreal, is getting its pipes at last, these being for the new Moller organ which is to be a feature after the end of May. The organ possesses all the latest attachments including cathedral chimes, harp and humano voce pipes. It is operated by electricity, hundreds of wires connecting the keyboard with the contact releases on the pipes.

Has Six British Films.

The Monarch Film Company, Limited, a subsidiary of the Jule and J. J. Allen enterprises, is now releasing six different British-made specials in the Dominion of Canada. These include "The Better 'Ole," which has enjoyed great success throughout the country; "A Fortune at Stake," "The Turf Conspiracy," "Woman Wins," "A Gamble for Love" and "A Munition Girl's Romance."

Will Attend Fox Reunion.

The several managers of Fox branches in Canada, headed by Vincent McCabe, of Toronto, general manager for the Dominion, have arranged to attend the annual convention of the Fox organization in New York early in June.

Davis Obtains Pictures.

Maurice Davis, of Montreal, formerly with the local Fox office, has secured the rights for "Captivating Mary Carstairs," starring Norma Talmadge, and a ten-episode serial, "The Demon Shadow," featuring Mitchell Lewis, for his independent film exchange which is operated under the name of "The Davis Amusement Enterprises." The address is 337 Bleury street, Montreal.

Real House for Sarnia.

The United Theatres, Limited, under the direction of J. Myers and J. Brady, is constructing a new 1,500-seat theatre in Sarnia, Ontario, to be known as the Metropolitan Theatre. It will be opened on November 1, it is expected.

E. Moule Wants Two Houses.

E. Moule, of Brantford, Ontario, proprietor of the Brant Theatre, has drawn up plans for the erection of a new theatre in Brantford, and intends to operate both theatres.

Will Start Windsor Theatre.

Clyde Curry, a progressive exhibitor of Windsor, Ontario, has started the construction of a large moving picture theatre in Windsor. The plans call for a house with a seating capacity of 1,800. It will be the largest theatre in Windsor when finished.

What a Quaint Southern Picture from the Oliver Serial, "The Carter Case."
Margaret Marsh hardly knows Herbert Rawlinson behind the whiskers and the war-paint vest as Craig Kennedy, detective.

Newark News Letter

Newark Gets Another Theatre.

WITH the ratification of the lease of the vacant plot in the rear of 907-915 Broad street, Newark, by the Third Presbyterian Church, North, to Max Spiegel, of New York, another large motion picture theatre will be erected in Newark. It is Mr. Spiegel's intention to start the actual construction at once, so that the showhouse will be ready for occupancy about October 1. Thomas Lamb is preparing the plans for the proposed theatre, which will be high-class and modern in every detail.

The plot on which the theatre will be built is approximately 100x175 feet. Exits will be provided in the rear on Halsey and Pearl streets and Chapel Court. The lease is for a term of 52 years, with an aggregate rental said to be $1,200,000. The theatre will have an entrance at 915 Broad street.

Mr. Spiegel, who is also interested in the Newark Theatre, at 195 Market street, the Strand, in New York, and a number of theatres in New York State, will act as general manager for the new playhouse. The leasing transaction was conducted

through the office of Louis Kamm, Inc. Leo Stein handled Mr. Spiegel's interests.

The Carlton Is in New Hands.

The Carlton Theatre, at Market and Halsey streets, Newark, which has been a William Fox house since the motion picture policy was inaugurated, became connected with the original owners, Baker, Quinn & Dixon, when the Fox lease expired April 30. Robert S. Sumner, who has shown such wonderful results in the Carlton, will remain with the new owners. The Carlton enjoys an ideal location in the heart of the business section. The policy will be single features daily, with double features on the week days.

Service Men Get Tickets.

As a part of the city's welcome to her returning soldiers and sailors, four thousand theatre tickets are being distributed weekly to them from a booth which has been erected in Military Park. Any man in uniform, or who shows discharge papers will be given a ticket for some showhouse. Actual seat tickets are not given to the applicant, but orders authorizing the issuance of tickets at the box offices are given him. This prevents the sale to civilians. Practically all of the Newark theatres have co-operated with the Victory Celebration Committee, which has charge of the entertainment of returning service men, in the granting of free admission tickets.

"Fit to Win" Exhibited.

A showing of the educational film "Fit to Win," was recently given before the Rotary Club at the Robert Treat Hotel. In East Orange, a Newark suburb, the picture was shown to over a thousand people at the East Orange High School, under the auspices of the Federation of Home and School Associations. Here a soldier lectured on the subject.

New Theatre Corporation is Formed.

Jans Production, Inc. is the name of a recently incorporated firm starting with a capitalization of $25,000. Simon M. Seley, of 790 Broad street, is listed as statutory agent. The incorporators include Isadore H. Colton. Esther Suskind and Dora Nicols. The new concern will operate motion picture theatres.

Des Moines News Letter

Stein Buys Clinton Houses.

LEE STEIN, who recently sold his Princess Theatre, at Ottumwa, to D. B. Baker, has purchased the Amuzu and Family theatres, at Clinton, from Louis Ronsefield, and takes possession at once.

The Amuzu has been playing the better grade of pictures at advanced admission, and the Family second-run on big pictures and a cheaper grade of program subjects at lower admission.

This divides the town at Clinton, P. D. Allemann controlling the Strand and the Princess and Stein the two houses recently purchased.

Hostettler Buys Another Theatre.

J. E. Hostettler, controlling the Plaza and Crystal, at Waterloo; the Casino, at Marshalltown, and the Gem, at Charles City, has purchased the Empress, at Cedar Falls. The house for some years was run by Erickson and Son, who have made a neat little fortune in the town. Mr. Hostettler will redecorate the house and make other improvements.

Erickson owns a large farm and will rest for the summer before re-embarking in the business.

Short Items.

Morris Lince, who is about to start work on his new theatre in Ottumwa, was a Des Moines visitor last week, conferring with decorators and calling at the exchanges.

Sam S. Schwartz, auditor of the A. H. Blank Enterprises, has returned from a trip to Omaha, where he gave the books of the Blank office there the once over.

MINNEAPOLIS FILM BOARD DENIES RUMORS

President Stombaugh Writes an Open Letter Telling of Good Work Already Accomplished

EMPHATIC denial of rumors to the effect that the Minneapolis Film Board of Trade intended to regulate film rental prices in the territory was made in an open letter to exhibitors by Charles Stombaugh, president. Mr. Stombaugh says:

"The Minneapolis Film Board of Trade is having one hundred per cent. attendance at its weekly meetings. All local exchanges report that since the formation of the board and since the five trade rules have been put into effect the work in the exchanges has been greatly reduced, and thereby exchanges can give exhibitors a much better service than previously. Even those exhibitors who have been put under bond by the Minneapolis Film Board of Trade are now admitting that members are fair in their dealings.

"Many of the misunderstandings on contracts in the past have been due to the fact that the salesmen have made misrepresentations to exhibitors. The board members are fast getting rid of that class of salesmen.

"The Minneapolis Film Board of Trade emphatically denies rumors to the effect that it ever has or ever will make any effort to regulate film rental prices in this territory. It would be an impossibility to do so if it so desired, as film rental prices are in practically every instance scheduled by the home offices in New York, and, if any attempt was made to regulate prices, they would be violating the anti-trust law.

"Any exhibitor having a just complaint against any of the board members would do well to file it with the board, for in numerous cases the board has seen to it that exchanges adjust misunderstandings in an agreeable manner with the exhibitors."

Fergus Falls Will Get 1,200-Seat House.

Fergus Falls is to have a 1,200-seat opera house and picture theatre, which is backed by the commercial club of that city.

A site has been secured just opposite the leading hotel of that city. Several prominent exhibitors of this territory are interested in the deal. The old opera house at Fergus Falls was partially condemned some time ago, and only the ground floor, with about 350 seats, is at present available for use.

"Tho' This Be Folly ——"

"There's beauty in it," as Shakespeare might say of Marion Davies in her next Select, "April Folly."

Porter Visits Minneapolis.

E. M. Porter, vice-president and general manager of the Precision Machine Company, was a recent visitor in Minneapolis. He came here on the occasion of a change in the distributors of the Simplex machines in this territory. The machine is now being distributed by a new company headed by J. George Feinberg.

Oregon News Letter

Brownell Is Producing.

HOBART H. BROWNELL, who recently resigned as manager for the Exhibitors Mutual, in Seattle, has associated himself with Jesse G. Sill, and is going into the producing end of the business. Adventure scenics will be the specialty of the new company. Mr. Sill is one of the best known scenic cameramen in the Northwest, having photographed for Robert Bruce for several seasons, and Mr. Brownell also has an excellent record as a cameraman and has pictured several Pendleton Roundups.

Managers on the Road.

Sol Baum, manager of the Portland Universal office, and Vern Schubach, his assistant, made a special sales trip recently in behalf of "Hearts of Humanity," Mr. Baum going South and Mr. Schubach East. The production has been enjoying excellent business in this territory.

G. A. Metzger, general Western manager for the company, will make his headquarters in Portland for a few weeks.

Central Oregon Booms.

Ward Coble, Liberty Theatre, Bend, Ore., was a recent visitor after a long absence from the Oregon metropolis and reported the inland town picture theatres prospering.

The Ideal Has a Fire.

The Ideal Theatre, Twenty-fourth and Thurman streets, suffered a film fire May 8. There was but a small attendance and no panic. Film belonging to the Famous Players and to Universal were destroyed.

Owens Is Back in the Game.

Dr. H. H. Owens, who controls the theatrical situation at Oakland, Ore., is back in the business after a term of service in the army as a lieutenant.

Oregon News Briefs.

Recent visitors on Film Row were: Robert Marsden, Jr., Noble Theatre, Marshfield, and Denny Hull, Coquille, who came north to arrange film circuits; James Bradley, Wheeler Theatre, Wheeler, Ore.; P. G. Lynch, representing Hodkinson service in the Northwest; J. P. Cotter, Baker; B. W. Bickert, Boise, and J. Strauss, Astoria.

H. W. Bachmeyer, formerly traveling representative for Goldwyn, is in Portland as the new road man for the Exhibitors Mutual, taking the place of Ted Johnson, who was recently promoted to manager.

Vernon R. Moore is traveling salesman for Paramount.

The Star Theatre, of Stayton, has been sold by C. A. Luthey to Harry Humphrey.

The Cozy Theatre, of Jordan Valley, has reopened.

C. C. Ghormley has taken back his theatre, the People's, of Enterprise.

Chas. Schram, of Oregon City's Grand, has equipped his lamp room with new Motiographs.

The Gem Theatre and the City Opera House, of Elgin, are closed because of a smallpox epidemic.

BALTIMORE HOUSES AID IN GOOD WORK

They Raise Money for Welcome Home Reception, the Volunteers of America and 115th Infantry

MOVING picture theatres in and near Baltimore on Sunday night, May 11, very materially aided the welcome-home plans which are being arranged by the Women Auxiliary of the Three Hundred and Thirteenth Regiment for the reception of the boys of that regiment when they return to Baltimore in the next few weeks. Rallies were held at the theatres listed below under the auspices of the Auxiliary, and a program of moving pictures and music entertained those who attended, and $2,000 was collected. The theatres at which the benefits were held included Peabody, McHenry and Strand, Bernard Depkin, Jr., manager; West End, Paul Emmart; Bridge, Louis Schlichter; Red Wing, George Geartner; The McCoy, F. C. Weber; Grand, Palace, Frank Durkee; Brodie, Joseph Brodie; Goodtime, W. E. Stumpf; Caton, Catonsville, Md., H. J. Andrea; Howard House, Ellicott City, Md., M. Siegle.

The Garden Does Its Bit.

A benefit performance which was given to help the campaign which is being made by the Volunteers of America in their endeavor to raise the fund of $15,000 in order to establish an emergency hospital in Baltimore for the poor was given at the Garden Theatre, Lexington street at Park avenue, on Sunday night, May 18. This playhouse was loaned for the occasion by Charles E. Whitehurst, president of the Garden Theatre Company, and the program of moving pictures and music was arranged by Louis A. DeHoff, photoplay supervisor of this and the New Theatre. A large crowd attended the show, and speeches were made by Mayor elect Broening and Captain John A. Logan, of the Volunteers in Baltimore. A substantial sum was raised for the fund.

Highland Holds Benefit.

Through the courtesy of J. F. Ritterpush, manager of the Highland Theatre, 229 South Highland avenue, a benefit performance was held on Thursday night, May 22, for the One Hundred and Fifteenth Infantry. The receipts taken in on that night was given to the cause. A program of moving pictures, including a Metro production and music, was furnished for the occasion.

Screen Delivers Regiment's Message.

A message from the boys of the Three Hundred and Thirteenth Regiment dated from St. Nazaire, France, to the people of Baltimore was flashed to the audience who attended the rally which was held at the Rialto Theatre, 846 West North avenue, on Sunday night, May 18. The theatre was loaned for the occasion by Myer Fox, president of the Linden Company, operating the house, and the program of music and moving pictures, including "The Life of General John J. Pershing," was arranged by Arthur B. Price, manager. The affair was held under the auspices of the Woman's Auxiliary of the Three Hundred and Thirteen. Rabbi Morris S. Lazaron addressed the audience, and a generous collection was taken up. The message from the regiment read: "We are about to sail. We'll be mighty glad to see you all. Expect us back soon."

Celebrates Fifth Anniversary.

The Bridge Theatre, Edmondson avenue and Pulaski street, celebrated its fifth anniversary under the management of Louis Schlichter during the week of May 19. Mr. Schlichter is president of the Edmondson Amusement Company, and also president of the Maryland Exhibitors' League. The stage was decorated during the week with flowers, and vocal selections were rendered each evening. At each matinee performance souvenirs in the form of pocket mirrors were presented the ladies attending, and on the back of each mirror was a picture of Harold Lockwood with his autograph.

Hospital Work Is Shown on Screen.

The good work which is being done by the Hebrew Hospital in Baltimore has been crystalized into the form of a moving picture. Harry Lewy, of Baltimore, did the photography, and the care that is given the patients that enter this institution is graphically shown. In order to make the film interesting a play into which several humorous situations have been inducted was arranged and the principal parts acted by J. Aler Barry and Violette Hardesty, of the Lewy studios. The operating, social service work and X-ray facilities of the hospital are all brought out.

Speaks Against Prohibition.

Saying that he would lead an army of 200,000 to 500,000 to Washington and camp there until Congress acted favorably on the appeal for an application of the initiative to the Constitution which he is to take to Washington to have introduced in Congress if they did act favoraby on it, "General" Jacob S. Coxey, who 25 years ago lead an "army" to the Capitol, spoke against prohibition at the Grand Theatre, Highlandtown, Md., on Sunday night, May 18. This theatre was obtained for the occasion through C. B. Councilman, the manager, and the meeting was held under the auspices of the Twenty-sixth Ward Brand of the Maryland Anti-Prohibition League.

Harford Will Be Enlarged.

Extensive improvements are to be made on the Harford Theatre, 2620 Harford avenue, in the near future. This house is managed by V. A. Valentini, and the plans which have been drawn up by Blanke and Zink call for a new gallery, which considerably enlarges the seating capacity of the house.

Personal Notes.

Joseph Lee, sales manager of the Anita Stewart Productions Company, New York, recently visited Baltimore.

Wallace High, manager of the W. H. Film Company, 412 East Lexington street, recently celebrated his paper wedding anniversary.

J. J. Hartlove, manager of the Crescent Theatre, 1110 South Charles street, has selected a new name, the Sunset, for his house.

Philadelphia News Letter

Many Houses Will Be Improved.

WITH the coming of the summer months many local exhibitors have announced their intentions of making extensive improvements to their houses. Alexander Boyd, builder of the Arcadia Theatre, will direct the extensive alterations and improvements to be made at the Palace Theatre. The entire front and a large part of the interior will be entirely remodeled, while a $30,000 organ will also be installed. The Princess Theatre, on Market street, will also come in for several improvements, and a grand organ will be installed. The Jefferson and the Norris theatres will be closed about June 1 for remodeling and improvements. The Barrist Eureka Community Theatre will also expend large sums for the same purpose.

Censor Board Remains in Philadelphia.

The Pennsylvania Board of Censors has decided to stay in Philadelphia and will not move to Harrisburg, as was contemplated when Governor Sproul entered office. It is officially stated by the leading exchange managers that thousands of dollars will be saved by the Board remaining here besides obliterating the loss of time which would occur in sending films from Philadelphia to Harrisburg to be censored. The Exchange Managers'

Bessie Barriscale as "Josselyn's Wife" Looks as If She Might Be "In Search of Arcady," Too.

But Billie Rhodes at the left has an option on the Arcady estate in the picture of the above name. Both productions are released by Robertson-Cole through Exhibitors Mutual.

Quick! Page the Groom!
Alice Brady is all ready for the wedding march in her next Select, "His Bridal Night."

Association, during the last meeting, have pledged themselves to give the present Board the fullest co-operation possible at all times in order to facilitate the censoring of films.

Toner Returns to Mutual.

Joseph Toner, who was mustered out of the service recently, is back with the Mutual Exchange as cashier. Mr. Toner was in the 79th Division of the 316th Infantry and fought in the Argonne and St. Mihiel engagements. Joseph was given a rousing welcome home greeting by the entire Mutual staff.

Why Smiley Smiles.

The stork recently paid a visit to the home of George W. Smiley, manager of the Goldwyn Exchange, and left a beautiful baby girl. Mr. and Mrs. Smiley are receiving the congratulations of all their friends.

Goodstein Is Back from Denver.

Jos. J. Goodstein, who recently returned from Denver, where he arranged to take over two theatres and open an exchange, has appointed William Elliot to represent him in Denver.

Abrams Joins Independent.

Ben Abrams, the local pioneer exchange man, has joined the Independent Sales Corporation.

Projectionists Give Victory Banquet.

A "Victory Banquet" was given on Sunday, May 11, by the Motion Picture Operators' Union, Local 307, I. A. T. S. E., at Mayers' Drawing Rooms, in honor of the boys who came back from "over there."

Brief Notes.

Abe L. Einstein, publicity director of the Stanley Company, was a guest of Mayor Smith at a banquet recently given in honor of Major Gen. Muir, at the Bellevue-Stratford Hotel.

Walter Murray, the projectionist of the D. W. Griffith road shows, has taken charge of the Select's projection department.

The embargo placed on the shipment of films by the Adams and U. S. Express companies is causing a great hardship to the exchanges in Philadelphia.

LIBERTY AND CLEMMER RAISE PRICES

These Two Spokane Theatres Have Increased Admissions to Twenty-five Cents for Adults

ADMISSION prices to the Liberty and Clemmer theatres, of Spokane, have been raised. The admission has been 20 cents, with a 2-cent war tax added. The new price will be 25 cents, including war tax, making the total advance on adult tickets 3 cents. Children's admission will remain 11 cents.

The advance is chiefly due to new taxes imposed by the Government, the managers stated. In addition to the admission tax of 10 per cent. the exhibitor is required to pay a reel tax of 15 cents per day per reel used. The latest tax is a levy of 5 per cent. of the exhibitor's film rental.

Other theatres have announced they will make no change in prices at present.

Spokane Houses Entertain Soldiers.

The theatres of Spokane opened wide their doors to the men of the 347th Machine Gun Battalion and the 316th Ammunition Train of the 91st Division. Scores of the men availed themselves of the opportunity and visited several of the theatres while they were in the city.

Manager O. D. Woodward, of the Woodward Theatre, extended a personal invitation to the men to attend the afternoon performance of "Where the Trail Divides." The Pantages attracted a score of veterans who found the program abounding in songs and jokes pertaining to the A. E. F. The Liberty, Casino, Class A and other picture houses placed conspicuous signs in front of their theatres bidding the men enter and enjoy the show.

Washington M. P. Corporation Prospects.

The Spokane-made motion picture, "Trampled Truth," first called "Fool's Gold," promises to sell better than first anticipated, according to a report received from the East by C. E. McBroom, receiver of the Washington Motion Picture Corporation. The minimum price at which the picture can be sold, as fixed by the Eastern selling broker, Frederick Warde, has been increased from $45,000 to $47,750, with a probability that the picture company will eventually receive more than $50,000.

The foreign rights were sold to Mr. Warde for $5,000 and 20 per cent. of the gross receipts, in addition to the initial payment. The percentage will run to $3,600, or $1,100 more than was originally estimated.

Four different parties have indicated their intentions to bid for the Washington Motion Picture Corporation studio and buildings in Minnehaha Park if they are sold at a receiver's sale, all bidders stating that they intend to operate the plant.

Detroit News Letter

Fontaine Leaves Paramount.

EDDIE FONTAINE, for the past six months supervisor of bookings at the Detroit Paramount Exchange, has resigned to become general manager of the Minter-United Amusements, already controlling three state rights productions. Mr. Fontaine was one of the pioneers in the exchange field, joining Pathe at the time of the opening of the Detroit office. He has held every position known to an exchange—shipping clerk, booker, salesman and assistant manager. He worked himself up to the point of securing the management of the Detroit Pathe office, and later went to manage the Strand Theatre, Flint, returning to Detroit as assistant manager of the Fox Exchange.

Kent's Good Work Was Appreciated.

For his splendid handling of the recent Victory Loan prints, J. O. Kent, Detroit manager for Select, is in receipt of telegrams and letters from the Government, thanking him and expressing hearty appreciation. The Select Exchange, guided by Mr. Kent, worked night and day handling all of the Victory Loan prints for the Detroit territory. A total of 6,000 days was secured during the six-week period. Assisting Mr. Kent was his brother, William Kent, office manager, and Joe Negar, booker.

Hammond Goes Into State Rights.

Lloyd Hammond, with the Exhibitors Mutual for nearly three years, resigned to enter state rights business for himself. At the outset he is giving his entire attention to "The Mysterious Mr. Browning," a Detroit-made photoplay feature, in which Walter Miller, Edna Maison, Paul Panzer and himself appear.

Bailey Leaves Fox.

M. S. Bailey, manager of the Fox Exchange, has tendered his resignation, to take effect before the first of June. Mr. Bailey has been in charge for about six months, coming from the General. He is well known through his long connection at the Universal. His successor had not been appointed up to the time of writing.

Montgomery Joins Sherry.

George Montgomery, at one time exchange manager for Metro, has been appointed division manager for William L. Sherry Service. He was in Detroit on May 11th, and appointed W. C. McDaniel as Sherry representative in Detroit, with offices at the Film Clearing House. Mr. McDaniel formerly managed the General Film Exchange in Indianapolis.

"Daddy Longlegs" Makes Good Run.

"Daddy Longlegs," with Mary Pickford (First National), did such a big business the first four days at the Adams Theatre, where it opened May 11, that John H. Kunsky booked it for a second week and transferred the run from the Adams to the Washington Theatre. The Sunday record of the Adams was positively broken by Mary Pickford's First National production.

Recent Changes in Theatres.

Lipp and Cross have leased the Post Theatre, Battle Creek; Ben Harrison has leased the Princess Theatre, Flint; Hemler George has leased the Reaper Theatre, Monroe; Consolidated Theatres, Inc., have leased the Apollo and Lyric theatres, Grand Rapids.

"Drink a Milkshake at Daybreak"
Isn't Hale Hamilton's motto in his sparkling Metro, "Full of Pep."

Where Food Is Mere Nothing.
Seen in the above scene from Select's "Break the News to Mother."

Baltimore News Letter

W. S. Rand Visits Baltimore.

WALTER S. RAND, who has been in the film business for some time and has acted as district manager of various film companies in Kansas City and has been connected with Mutul, Triangle and Goldwyn, visited Baltimore on Saturday, May 10, in the interests of the United Artists' Corporation as he is now the personal representative of Douglas Fairbanks. Mr. Rand has been living in Los Angeles, but is now touring the Eastern key cities to look over the situation, after which he will remain in New York in the new offices of the United Artists' Corporation.

Laurel's Red Wing Boosted the Loan.

Over $13,000 was subscribed to the Victory Loan by the people who attended a meeting in the Red Wing Theatre, at Laurel, Maryland, on Friday night, May 2. The gathering was held in this playhouse through the courtesy of W. A. Moffit, the manager. Mayor George P. McCeney called the meeting to order. Several addresses were made and the government film, "The Price of Peace," was shown under the direction of Herndon Edmond, who formerly represented General Film in Baltimore.

Reese Is Now in Cumberland.

Earle E. Reese, who formerly handled the Houdini serial in Baltimore and prior to that was stationed at one of the officers' training camps, is now connected with the Tri-State Theatre Circuit and is located in Cumberland, Md. After May 19, the Maryland theatre in that city will be operated by Mellinger Brothers and Mr. Reese. The latter have operated the theatre for some years and it is understood that Mr. Reese is to do the booking for the house.

Harry J. Barnes Dies in Manila.

Cable has been received by his family in Baltimore of the death of Harry J. Barnes, president and treasurer of the Gayety Film Exchange, of Manila, Philippine Islands, on April 14. Mr. Barnes was formerly of Baltimore, but had been in the Philippines for several years. He is survived by his mother, a sister and three brothers.

Out of Town Doings.

According to plans which have been made by the Hagerstown Choral Society, of which Mrs. Joseph C. Byron is president, the annual musical festival will be given by this association in the Maryland Theatre in Hagerstown, on Thursday, May 22. There will be three soloists from New York.

Under the auspices of the Women's Auxiliary of the Catonsville (Md.) Presbyterian Church, several reels of Red Cross moving pictures were shown at the Catonsville High School on Thursday, May 1.

SUPPLY BUSINESS BOOMS IN NORTHWEST

The Johnson Company of Seattle Is Making a Sales Record in Supplying Picture Theatres

A GOOD thermometer for the pulse of exhibitor business in any territory is the record of sales made by supply houses to the exhibitors.

Ray Kelsall, sales manager of the H. A. Johnson Company, of Seattle, holds that exhibitors are doing a fine business, as witness the sales of this store within the last two weeks: Two Power's 6-A's, to the Starland, Aberdeen; Power's 6-A, to the Good Luck, Seattle; motor generator set to the Madison, Seattle; 2,000 chairs to the Mercy Amusement Company, North Yakima; two mercury arc rectifiers to W. D. Grosse, Juneau; eight Davis flood lights for the front of Lucas' Theatre, in Centralia; a Sheck adapted and a Victor Portable Machine to Cassidy and McKee, Camp Lewis; a Victor Portable motor-driven machine to the Y. M. C. A. on Vashon Island.

Mooney Predicts a Big Year.

P. C. Mooney, Western division manager for Fox, is spending about two weeks in Seattle. Mr. Mooney has just completed a tour of his territory and reports business along the entire Coast as flourishing. He predicts that this will be one of the biggest show years the industry has ever experienced on the Pacific Coast.

Mr. Mooney also reports that Western managers are getting their business lined up so that they can leave it to go to the annual convention in New York.

Mr. Mooney promises the visit of Tom Mix to the Pendleton Round-Up, during which he will work in some scenes. Mix will also make several personal appearances while in this part of the country.

Lukan Is President of Northwest Film Board.

The transfer of H. G. Rosebaum from the management of the Seattle office of Famous Players-Lasky to that of the San Francisco office, necessitated the election of a new president of the Northwest Film Board of Trade. L. O. Lukan, manager of the Seattle Pathe office, was elected to succeed him. Before entering the film business about a year ago in his present capacity, Mr. Lukan had charge of the motion picture section of the Post-Intelligencer, Seattle's morning paper.

Vitagraph Changes.

G. A. Faris, who was recently released from the army, has taken a position out of the Seattle office of Vitagraph. His new status is that of specialty salesman, visiting key centers only.

W. E. Moon has been proposed from the position of booker in the Vitagraph office to that of salesman. Jim Beale has been transferred from the St. Louis office to succeed him.

Taylor Will Manage Clemmer.

Marshall Taylor, formerly manager of the Ansonia and the Orpheum, Butte, Montana, has arrived in Seattle to become assistant at the Clemmer Theatre for Jim Clemmer.

W. H. Rankin, whom Mr. Taylor succeeds, has gone back with Pathe as special features salesman, working out of the Seattle, Portland, and Spokane offices.

"For Better, For Worse," Makes Hit.

The big hit among motion picture theatres of Seattle this week was the De Mille special, "For Better, For Worse," at the Coliseum.

Film Clearing House Takes Over Sherry Service.

The Seattle office of the Film Clearing House has taken over the William L. Sherry Service for this territory.

Peters Acquires Concrete House.

J. M. Peters has taken over the Concrete Theatre, Concrete, Wash., from Mr. McDonald.

Personal Items.

J. Von Herberg, of Jenson and Von Herberg, has returned from a business trip to New York.

A. W. Eden, Seattle Select branch manager, is also back from the convention in New York.

Joe Lucas and Mrs. Lucas, of Centralia, are on a pleasure trip to Alaska, and on their return will continue on down the coast to California.

"Doc" Lambach, of the Clemmer Theatre, Spokane, was in Seattle recently.

Frank Keenan Has a Masterful Way with the Ladies in "The Master Man."
It's a "handsome" romance, this Pathe story, as the above scene indicates.

BOX OFFICE BENEFITS IN "SAHARA"

Advertising Possibilities Brought Out by Dissecting High Lights and "Punches" in J. Parker Read, Jr.'s Big Production W. W. Hodkinson Soon Releases Through Pathe

By Epes Winthrop Sargent and Walter K. Hill

J. PARKER READ, JR.'S, production of "Sahara" is a spectacle without much of a story, or rather the story is too inconsistent to gain favor with those who demand good stories; so direct your appeal to those who prefer picture to story. Tell of the big settings, the desert scenes, the colorful pictures and the built street sets.

Do not say that the story is poor. Merely avoid directing attention to the story by saying that it is good. Play on the production angle, and you will please a majority of your patrons, but direct your appeal to those who prefer sight to thought.

This does not mean to avoid the story angles entirely, for there are good points in the story which may be played up, but play the story angle in connection with the star and the production rather than offering the story as such. Tell, for instance, that Miss Glaum has a new and vivid role, that of a favorite of the Parisian music halls who married a young American engineer and undergoes what to her is a living immolation in the depths of the Sahara, where her husband is engaged in an irrigation project.

Work on Star, Sets and Story.

Sketch a picture of this pleasure-loving product of the French stage to whom adulation is more than meat and drink, to whom pretty clothes and the chance to show them means more than love of home and husband. Then tell that she is transplanted to the sandy wastes where no other white man is seen for six months.

Then, as release from this dreary monotony seems about to come, she learns that he is to move still further into the desert to another project. Ask if it is any wonder that she was led from her wifely duty to gain the delights of Cairo, the most colorful spot in all the Orient. Then play up her state of mind with such stuff as:

Play on the Pall of Loneliness.

No matter where she turned she seemed to see sand, sand and Arabs ever intent upon their eternal prayers, for the true muslim prays five times a day, and each prayer is prefaced by the purification of el-wudoo. It seemed that whenever she looked from the screened porch of her tent she could see the silent figures prostrate themselves in the direction of the Kaaba at Mecca.

The loneliness, the dreariness of it all drove almost mad this pampered darling of the Parisian cafes. The tekbeer rang in her ears night and day. It was more constant than her husband's word of love. He had promised her Cairo and the delights of Sheppard's Hotel, and he gave her this.

You can get a good press story out of the tent itself. Several have commented upon the luxurious apartments of this canvas home, but anticipate comment by telling that such palatial structures are not uncommon in the desert, when one has the money to pay for the tent and its transport. Make a press item of this along the lines of:

Make a Specialty of the Tent.

He could not take her to the mud-walled huts of the oasis, so he spent every cent of his advance salary in a tent as luxurious as a palace. "Sahara" gives the first showing in pictures of the veritable palaces of canvas which wealthy men use when they are forced to cross the sandy wastes.

Their apartment in Paris had few more luxuries than this traveling home with its many rooms, its rich draperies, comfortable chairs and all of the little elegancies to which she had been accustomed, yet it could all be transported by camel-back and destroyed and rebuilt daily if necessary by the skillful Arabs of the caravan.

It was a palace in the heart of solitude, and the solitude broke the heart of the pretty Parisian actress to whom the praise of men was more—she thought—than the love and care of her big and purposeful husband.

Explain What the Picture Doesn't.

In the same way anticipate comment on the use of dress suits in the desert. Tell

Louise Glaum and Edwin Stevens
In a scene from "Sahara."

how the engineer and his wife dressed for dinner every night and how she welcomed the sight of another white face at the table, the Russian prince, who was rich enough to gratify every whim, and who was willing to spend thousands in the hope of winning a woman for his own. Try to motivate this better than the story does in a paragraph:

The Lure of Riches.

He was fabulously rich. For centuries his ancestors had bled and starved their serfs to pile up a huge fortune, and this last of the race was spending it with lavish hand. In the heart of the desert he found rare game in the woman who had been the toast of Paris. He coveted her for his own. He longed to display her to his friends in Cairo.

He knew that she hungered for the homage that was her due. He offered her all that her lighter nature craved, and he asked in return only the privilege of posing as her friend before those who formed the inner circle of Cairo. It was enough that he was her closest friend. More, he did not ask, and the thousands she squandered were not regretted.

Go on to the second half of the story. Use such lines as, "She thought she preferred pleasure to the love of a good man, but love was greatest after all." "She sought pleasure, but found no rest until true love came again." "She lived for love and admiration, and she sought it where she could find it, but she found at last that mother-love is the greatest love of all."

Bring Out the Better Points.

You can get a strong paragraph on the discovery of her husband, a drug-crazed hasheesh devotee, broken in mind and body by the excesses to which her desertion had driven him. Tell how she gave up the delights of her palace that she might minister to his needs, and make a strong play on the fact that she sought to bring him back to health and sanity even while knowing that with returning consciousness would come recognition and retribution. This is the big point in the play. Work it up strong.

Talk Most of the Production.

But make most of your appeal with the production angle. Tell that entire streets in an Egyptian city have been built with extraordinary fidelity. Use, "Visit the 'Street of the Beggars in Cairo,' where a thousand grimy hands stretch forth for backasheesh 'In the Name of the Prophet,' and where the battered wrecks of what once were men find temporary forgetfulness in the hasheesh dream, a brief oblivion to the heat and smells of the meanest street in all the world."

Tell that every detail of the architecture is copied from photographs with such fidelity that one can almost feel the dreadful summer heat and inhale the foetid odors of the dog-scavenged pavements. Tell that these are among the most realistic settings ever built for any production; fragments of Cairo transplanted to the shores of the Pacific.

Exploit Beautiful Interiors.

Then turn to the interior scenes in the Palace, with its domed reception room where fountains play to cool the sun-baked air, where there are the soft, cool shades of growing things and running waters such as Mohammand described as the paradise which would most appeal to the desert men who were his early followers.

Play up the wonderful Hall of the Peacocks, where entertainments rivaling those of the Arabian Nights were given to satisfy a woman's love of pleasure and a man's vanity in seeming possession. Then tell how into this wonderful scene came the little waif who did not know that his mother was queen of the revels and whose intrusion led to the flight back into the desert where the world forgets the crimes of the haunts of men.

Play it up strong on these interior and exterior sets, together with the tent interiors and the desert scenes. Elaborate on the sandstorm which sweeps down upon the oasis, driving the fine sand through every crevice in the huts, blinding those who seek to flee before its wrath and burying camels in the sandy drifts. From the scenic angle you have all you can de-

sire. Play it up in your newspaper work, throwaways and on the screen.

Hammer on the Spectacular.

Make lavish use of photographs and lithographs. These will sell the play far better than word-pictures. Use cuts in all your advertising copy, and get sets of stills into windows well away from the house. Send out a street wagon with Arab attendants. If you cannot get make-up get rouge and work in some burnt cork.

Old sheets or cheesecloth can be used for costumes, and, if you cannot borrow fezzes from local Shriners for head dresses, paint old derby crowns red. You can use one of your Arabs in the prayer for a lobby display if you desire, with a card announcing that it was the constant praying of the natives which drove the girl to desperation.

Full Direction for "Prayer."

The prayer is done by standing erect, the hands on either side of the face outspread, with the thumbs next the face. Then bow, dropping the hands until they rest upon the knees. Raise, then sink to the knees, placing the hands upon the ground and bending the face so that the nose touches the ground before the forehead does.

Then raise, the hands drawn upon the thighs, and make a second prostration. This may be repeated several times up to nine, rising after each second prostration and beginning all over again. Done slowly and with proper solemnity it will make a good lobby or window stunt.

To be correct the shoes must be removed and the toes of the right foot must not be moved from the spot in which they are found at the commencement of the prayer. The performer should keep mumbling to himself as though reciting the proper petitions. The same stunt can be used on the street wagon.

Hook Up with the Shriners.

If there is a Shrine Club in your town you can possibly interest them. If there is a temple you might arrange for a parade of the patrol.

In the line of lobby decoration you can work in with the furnishing stores for the loan of draperies. Any gay pattern will suffice, and slumber robes, portiers, table covers or dress patterns can be worked in, with fancy lamps and incense burners, though these last are not strictly correct. A credit card and screen slide will probably pay for the loan of the material.

You can work a simple stunt by displaying glass jars of sand as sand from the Sahara "loaned by the producers." Any dry sand will do, a white sand being preferred. At a pinch you can buy a box of bird gravel and get the druggist to pound it up in his mortar to get something different from the local soils.

Anything which serves as an excuse for a window card will help, and you can fall back on the statement that the sand seemed to be real if they crowd you too closely, or come out and ask wherein the sand differs from the Sahara. Play on the stunt and picturesque side and you will gain interest, but scatter pictures all over town to make them realize that it is pictorial.

Details of the Production.

"Saraha" was produced by J. Parker Read, Jr., from a story by C. Gardner Sullivan. Personally supervised and directed by Allan Dwan. Starring Louise Glaum as Mignon.

The Cast.

Mignon.....Louise Glaum
John Stanley.....Matt Moore
Baron Alexis.....Edwin Stevens
The Boy.....Master Pat Moore
Mustapha.....Nigel DeBrullier
Environment: Paris and Cairo of today. The Desert of Sahara.

The Story.

Mignon, a favorite of the Parisian music hall followers, is loved by John Stanley, an American engineer. Finally they wed, and Stanley goes to the Sahara Desert to undertake a great engineering project. His wife seriously objects to accompanying him; she loves the lure of Paris, its gaiety and her sumptuous gowns. On the promise that her husband will give her every advantage his high salary can supply—tents of luxury and the environment of Egyptian enchantment — she finally consents.

In the months that pass, Mignon finds her life in the vast plains of sand more and more unbearable. Baron Alexis, a Russian nobleman of fabulous wealth, comes as a tourist to the desert oasis where the Stanleys live in their extravagantly outfitted tent. Mignon welcomes him as a relief from the monotony of her life, and Alexis covets the beautiful Parisienne. Now comes the news that Stanley must follow his work still deeper into the desert.

Alexis plays upon Mignon's vanity and tortures her with descriptions of the living death she must endure if she follows her husband in his work. He begs her to fly with him to Cairo—to Cario, the City of Enchantment—there to live in luxury simply as his friend. He asks no greater reward than her friendship; to be in her society. And so she submits to her own impulses and goes to Cairo with Alexis.

Stanley, broken-hearted, goes into the desert to forget. He falls a victim to the deadly drug, hasheesh, and keeps his son —the only comfort Mignon has left him— ever by his side. They reach Cairo in Stanley's crazed search for the woman who has wronged him in his mad determination to kill her in revenge.

Meanwhile remorse has fallen upon the faithless wife, and, in her aimless desire for mental relief, she wanders into the lowest quarters of Cairo. She meets her child begging, but does not recognize her own offspring. When Stanley comes to take the coin from the child's hand, Mignon sees her husband beneath the lines of dissipation and despite his greatly changed appearance.

Suddenly she realizes the fullness of her degradation. She goes back to the desert with Stanley and their child to nurse her husband back to sanity, even though she knows that when he comes to recognize her he will kill her. But in the days that follow Stanley's slow recovery, fate so changes all things that there is reconciliation and happiness when the husband comes to his senses.

Thus is told the story of "Sahara," the immensely spectacular and ornate presentation in which Louise Glaum will be the star at the (insert name of theatre and date), when J. Park Read, Jr.'s, creation will be the attraction.

Catch Lines for Advertising.

See the Appalling and Death Dealing Sand Storm on the Sahara.

Gowns and Riches That Will Whet the Envy of Every Woman.

The Street of the Beggars in the Kingdom of Misery.

Mother-Love Kills the Devil in a Strange Woman's Heart.

Louise Glaum Beautiful Star of Amazing Photoplay Wears Gorgeous Gowns.

Allan Dwan, Master Producer of Photoplays, Presents His Masterpiece.

Reading Notices for the Program.

Louise Glaum in "Sahara" will provide the attraction at the (insert theatre and date). Miss Glaum, most beautiful of screen queens, will show the women some of the most gorgeous costumes that ever passed before a moving picture camera.

Never has the screen shown such sumptuous and appealing pictures of Egypt and the great Sahara Desert; never has woman been pictured on the screen in more gorgeous gowns; never has a more impressive reflection of spectacular events been shown to moving picture devotees than in "Sahara," the photoplay in which Louise Glaum will appear at (insert theatre name and date).

Even if they cannot own them, women love to gaze upon gowns of beauty and fashionable texture. Thus Louise Glaum, who will present "Sahara" at the (insert theatre and date), will appeal especially to women patrons, for she wears thirty changes and was never so sartorially beautiful to behold in all her career.

One of the most colorful and sumptuous moving pictures of the year is "Sahara," the immensely spectacular photoplay to be presented with Louise Glaum as the star at (insert theatre and date). Allan Dwan directed the production, and supporting Miss Glaum impressive roles will employ Edwin Stevens and Matt Moore.

In "Sahara," to be presented at the (insert theatre and date), Louise Glaum has the best gowned role of her screen career. She has, in the role of Mignon Stanley, thirty changes of gowns, and was never so beautiful and pictorial before in her life. Every gown is a modern one, and six of them come direct from Paquin in Paris.

Reading Notices for Newspaper Copy.

J. Parker Read, Jr.'s, presentation of "Sahara" will be the attraction at the (insert theatre and date), with Louise Glaum the sumptuously gowned star of the occasion. C. Gardner Sullivan's story takes husband and wife from appealing Paris to the Desert of Sahara, and then into enchanting Cairo, picturing woman's frailty, her appalling vanity and final awakening to a proper realization of duty through mother love. The scenes have been built from photographs depicting the locations where they are enacted. There will be exactness of detail to make more impressive the tensely dramatic action that holds the plot keenly interesting to the end.

The story of "Sahara," to be presented by Louise Glaum and a capable supporting company at the (insert name of theatre and date), will develop intense interest through its great human appeal. A deserted husband and wonderful child find themselves in Cairo, where the husband seeks his wife that he may kill her in revenge for having ruthlessly abandoned them in the heart of the desert. Fate works a miracle—the wife is found and again she journeys into the desert with her husband and child to remake the man whose life and mind she had wrecked. Odd as it may appear in these barren vistas, Miss Glaum wears more than thirty beautiful gowns and is more sartorically radient than she has ever been during her screen career.

ADVERTISEMENT.

Capellani Completes "Unknown Dancer."

Actual filming of "The Unknown Dancer," the second of the series of Creighton Hale-June Caprice features to be made by the Albert Capellani Productions, Inc., has been completed by Director George Archainbaud. Cutting and titling of the picture is now in progress.

The film is adapted from a French stage success, "Le Danseur Inconnu," by Tristram Bernard, which played in Paris for over one year. The new production is a sprightly romance of a young couple, one a girl of affluence and the other an impecunious, light-hearted art student who becomes entangled in the meshes of a matrimonial "fixer." The story embraces an admirable combination of comedy and pathos into which is blended a number of highly interesting dramatic situations.

The cast includes Alfred Hickman, Charles Coleman, Edwards Davis and Katherine Johnson.

FOR EXPLOITING "LOVE'S PRISONER"

Here Are Helps for Picture-Showmen Playing Triangle's Special Presentation, Starring Olive Thomas—Stunt Suggestions, Advertising and Newspaper Publicity

By Epes Winthrop Sargent and Walter K. Hill

TWO angles offer themselves in the exploitation of "Love's Prisoner." This may be handled as a mystery play and stress laid upon the question of the identity of "The Bird," but while this will help the running of the story in that it will keep back the climax, the audience can guess by the end of the third part that Nancy is the mysterious robber, and the natural story is strong enough to hold and even add interest after the disclosure. The story will make the greater hit if the patron is kept in the dark until the actual showing, but the use of the mystery will kill a line of selling talk more valuable than the surprise, so it would be better to expose the plot and sell that.

Open with Teaser Campaign.

Start off with a teaser campaign. Start in with "Who was 'The Bird'?" Then answer that "'The Bird' was the most successful thief in New York. The police called him 'The Bird' because they were certain that he must have wings in order to spirit himself away." "Do you think you could catch 'The Bird?' He fooled some of the cleverest police officials in New York."

In this connection, if you have not worked the "Raffles" stunt within a year you can use it for this. Advertise that the police of New York failed to catch "The Bird." Announce that you want to see if the people in your town are more alert.

Advertise that "The Bird" will be seen on your streets on stated days, and that a pass will be given each person who accosts "The Bird" thus: "You are the Bird, who will be at the blank theatre on Friday and Saturday. Give me the tickets."

New Twist to Old Stunt.

Most persons will be looking for a man. Send out a woman; preferably one looking like Miss Thomas, and at the end of the second or third day announce that no one succeeded in catching her because, like the New York police, they looked for a man. This will give a new twist to a stunt worked often, and will bring a lot of free advertising.

Be careful in all your announcements to refer to "The Bird" and not to use "him" or "her" in speaking of the character. Do this before the general advertising is begun or you will lose the advantage of the mystery and surprise.

Make the announcement of the close of the stunt simultaneously with the first formal advertising for the play, that you can hook them up. Until then do not even mention that "The Bird" appears in an Olive Thomas play, lest they suspect.

Two Cages for Your Bird.

Along the same lines used stuffed or live birds in cages in the lobby or show windows. Letter cards, "'The Bird' is the name of a character and not the name of a play. Watch for announcements." When the full advertising flashes, change the cards to read, "'The Bird' in 'Love's Prisoner' was a bird of prey and steel bars formed her cage."

Along this line, if you are using the idea for a lobby display, use a light, graceful cage until the change; then use a cell. You can make one easily of 1x1 stuff with quarter-inch dowel for the bars. Use dead black paint. Most hardware stores and all wood working mills carry the dowels in three-foot lengths.

As soon as you announce the name of the star, go to it strong. Hold back until you are all ready and then plaster your bill boards, play it up in your newspaper announcements and in front of the house simultaneously. Miss Thomas has a good following and you need only mention her name prominently to get this division of your clientele in.

Play Up Star and Story.

You can tell them with entire safety that this story is as good a production as "Toton." If you appeal to the better class of trade you can say that it is better, for the story is far more logical. You can use this latter fact for an especial appeal. Get after the people who think that motion pictures are not worth while because their literary values are so slight.

Try an appeal somewhat along these lines:

Many people do not go to the motion pictures because the stories so seldom meet their ideas of fiction. In "Love's Prisoner," presenting Olive Thomas, the Broadway favorite from Ziegfeld's Midnight Follies, there is offered not only a splendidly spectacular production, but the story is really worthy the attention of the readers of the best fiction. It is logical, consistent, and, above all things, interesting.

If you do not like the average stories, see this one and form a new judgment. It will be worth your while. It is by E. Magnus Ingleton, who has written a fascinating study of a girl of the slums who married into the English aristocracy and who warred against the law in retaliation of its treatment of her.

Miss Thomas is a delightful artist. See her at her best in a good story well produced. Try it just this once.

Whether you think you can use this item or not, at least bear heavily upon the story in your general advertising. It is well planned and ingenious, with well-timed action moving to a swift climax.

Bear Heavily on the Plot.

Crime plays are still the fashion, in spite of their long run on screen and stage, so make much of this angle. Tell that this is the story of a girl who is the child of a professional criminal who has tried to go straight only to be caught for the crime of another. She tries to obey his parting injunction to go straight herself, but she finds it hard.

Sell Star to the Limit.

She marries an English lord, but he dies without making proper provision for her and his English estate reverts to his male kin, leaving her only with a handsome house and no means of upkeep. Once more the law has barred her path to peace, and she defies the law.

This is a strong theme and can be twisted to many angles. Do not be satisfied merely to tell that Miss Thomas will appear. Interest even her admirers in the play as well. Make them feel that here is one Olive Thomas production they can not afford to miss. Make the others want to see the clever play. Make a one hundred per cent. appeal to your patrons. Try paragraphs such as:

Her father died in jail for another's crime. She and her sisters were reduced to want, and the English law of entail deprived her of her titled husband's fortune. Her father told her to "go straight," but it did not seem to work, so she turned again to outlawry, and through her transgressions she at last found peace.

As a child her father's friends admired her skill as a pickpocket. As the wife of one of England's peers she held her place with dignity, but when hard times came she remembered her old skill and it took the cleverest detective on the New York force to find her out.

She had a beautiful home, but no income, yet she entertained lavishly. Her guests sometimes wondered how she made both ends meet. They never dreamed that she was—well see the play for yourself.

New York's finest could not cage "The Bird." Even when they caught him at work and guarded every entrance, their schemes failed, for "The Bird" flew through the ventilator and escaped. See the thrilling thief chases in "Love's Prisoner." They are great—but the story is even greater.

Suppose you were a detective and found

Olive Thomas, Star of "Love's Prisoner," and Her Leading Man, Joe King.

In the woman you loved the super thief you had so vainly sought. Would you make her your prisoner or would love atone for crime? What do you think you would do? See what Jim Garside did in "Love's Prisoner."

Work the Prison Angle.

Adapting an old idea, you can make one or more "cells" for your lobby out of cheap cloth stretched upon a wooden frame and painted to represent stone. Cut a barred window about fifteen inches square with the bottom of the window four feet nine inches from the cell floor, place bars or a grating across and within, hang a three or six sheet for this production.

Place it close to the street line in your lobby and illuminate with electric lights. Letter the front, "'Love's Prisoner,' here (date)." Most persons will stop to look in and the lettering on the door will at least impress the title upon the rest.

You can use smaller cells with one sheets for store windows, setting close to the glass. The vacant house idea in the press sheet is another stunt along the same lines and is good if you can find a proper window. If you have never tried anything of this sort you will be surprised at the attention you will attract even in the cities with anything out of the ordinary.

Cheap and Novel Suggestion.

Another novelty would be the display of Miss Thomas' portraits with "Beware of Pickpockets" in large type and "In Love's Prisoner" in a smaller letter below, so much smaller that they have to draw in close to read the second line. If you make them stop to read you will have several times the effect of a card which may be read in passing, so keep the type small, but make it large enough to show that there is additional lettering.

You can get a window hook-up with a jeweler by heaping in the window various items of jewelry, making a good-looking pile. Build up on a cigar box or block of wood to get the pile as large as possible. Then use a card, "No wonder the police badly wanted 'The Bird,' who thought nothing of a haul like this. See 'Love's Prisoner' for this fascinating story."

The jeweler can make his own displays on the side and get more publicity than from a well-dressed window. The theatre is always more interesting that a jewelry store, and so the theatre hook-up will help him.

Never Overlook the Star.

Through it all keep Miss Thomas' name and face to the fore, but play on the story angle. The name and portrait will sell the fans. You have them landed.

Direct the bulk of your argument toward the others. And do not overlook Joe King and William V. Mong, both of whom have excellent parts. And if you use the teaser campaign be sure to keep "The Bird" to the fore.

Try and get your book stores to make window displays of detective stories from the half-dime novels to Conan Doyle and Anna Katherine Green, then show stills and a lettered card, "Everyone likes a good detective story. See the story of Lady Cleveland and 'The Bird.' It's something new. (House and date.)"

Work as hard as you can on this, for you do not have to fear a back-kick. The morality of the story is standard because it is so well motivated, and even those who object to crime stories on general principles will become interested in the psychological question in this if it is properly presented to them.

Details of "Love's Prisoner."

Written for Olive Thomas by E. Magnus Ingleton. Directed by Jack Dillon. Photography by Steven Norton. A Triangle Special Presentation.

The Cast.

Nancy, "The Bird".....Olive Thomas
Jim Garside.....Joe King
Jonathan Twist.....William V. Mong

The Story:

Nancy was designated by her father as "the best little pickpocket in New York." He was a good judge—and proud of his pupil. Despite his determination always to "go straight," the police finally fastened on Nancy's father a crime of which he was innocent and "sent him up the river" for life.

With two little sisters to support, Nancy gave up the struggle and went to live with one of her father's "pals"—Jonathan Twist, who ran a combined watch-tinkering shop and "fence" for stolen goods. Here she found a home, and finally secured a position as demonstrator for merchandise in stores.

With the money she earned Nancy provided a home in the country for her sisters, and happiness came to her through her efforts to do her duty. By a rare chance the beautiful Nancy met an English nobleman, on a visit to America, and was courted and wed by the titled millionaire. Shortly after marriage Lord Cleveland died without making a will. His English estate went to family relatives, but the palatial home in America became Nancy's by law—but she was left with no financial means of maintenance.

Nevertheless the years passed, Nancy kept up her home, servants and expensive equipment without "visible means of support." Meanwhile the activities of a crook called by the police "The Bird" baffled and mystified the authorities. "The Bird" was indeed a bird of passage, and every time it winged its flight jewels and fine plate disappeared. The climax came with a great diamond robbery at Nancy's home on the night of a brilliant reception she was giving to those in high social life.

Enter the Detective.

Jim Garside was detailed to catch "The Bird," clip its wings and land it in a cage less desirable than the "gilded" one of song and story. How Jim succeeded is detailed in exciting chases and encounters, amazing "twists" to speedy proceedings and the final disclosure that "The Bird" was none other than Nancy herself. The law had continued its rulings against her; she harked back to her original training and Jonathan Twist was her "fence," to dispose of the riches she "hauled" in her amazing raids on society.

Love had come into the lives of Garside, the detective, and Nancy, the trophy of his skill and triumph. But the law must be satisfied. And while Nancy languishes in a prison cell to pay her penalty, Garside keeps up her works of charity—for Nancy has robbed the rich to feed the poor.

And when her term is served, happiness comes to Garside and the girl in the fruition of their love at the altar. This is an outline of "Love's Prisoner," the photoplay in which Olive Thomas will appear at the (insert theatre and date).

Phrases for Program and Advertising.

Olive Thomas, Dainty Film Star, Plays Dual Role in Exciting Photoplay. Thrilling Crook Drama Provides Plot to Mystify and Entertain.

Love Conflicts with Law, Pays Its Penalty and Finally Triumphs.

Love Born of Understanding Makes Pretty Thief a Happy Wife.

She Robbed the Rich and Gave Her "Swag" to the Poor.

Love Captures Adroit Thief and Makes Culprit Pay the Penalty.

Love Triumphs When Law Is Vindicated and Happiness Crowns the Event.

Here's the Story of "The Best Little Pickpocket in New York."

Love's Prisoner Is Released Only When the Penalty of Crime Is Paid.

Would You Defy the Law if the Law Had Persecuted You for Years?

Love Captures Skillful Thief and Exacts the Law's Rightful Penalty.

Famous Detective Falls in Love with Famous Thief—and Makes Her Pay.

Brief Program Paragraphs.

Remember pretty Olive Thomas in "Toton" and "The Follies Girl"? You will be delighted to know that she will appear again at (name theatre and date) in "Love's Prisoner," a crook drama that will delight you.

"Love's Prisoner" will be dainty Olive Thomas. She will appear at (name theatre and date) in this fascinating detective play, filled with mystery, replete with thrills and radiant with its story of requited love.

Olive Thomas, in "Love's Prisoner," will be the attraction at (name theatre and date) in a detective story, speedy and snappy, mystifying in its unfolding plot and of splendid moral purpose. Don't miss this treat.

Everybody likes detective stories. Everybody is in love with pretty Olive Thomas. "Love's Prisoner" will be a happy combination of both these engaging elements in photoplaying at the (insert nams of theatre and date).

Brief Notices for the Press.

The screen offers varied topics for enjoyment, but a good detective story is popular with everyone—just as detective stories in print are always "best sellers." Olive Thomas, star of "Love's Prisoner," will be the heroine of an original and fascinating detective story at the (name theatre and date) with William V. Mong and Joe King her principal supporters. "Love's Prisoner" tells of the remarkable exploits of a clever crook, dubbed "The Bird" by policemen who are baffled by its amazing voyages. When "The Bird" takes flight its talons are hung with jewels and precious plate; society is in dread of a visit and the authorities are mystified. How Jim Garside won his spurs as a detective and won, at the same time, a wife and happiness will be developed in an engaging screen romance when Miss Thomas presents "Love's Prisoner."

Olive Thomas, supported by William V. Mong and Joe King, will follow her earlier presentations of "Toton" and "The Follies Girl" at the (name theatre and date) with her latest and best mystery play, "Love's Prisoner." Here is a detective story filled with thrills and amazing twists in a plot that leads through sensational developments to the happiest of outcomes. Olive Thomas plays a dual role in "Love's Prisoner," and her cleverness at thus masquerading will puzzle the best screen detectives.

Pretty Olive Thomas, star of such popular photoplays as "Toton" and "The Follies Girl," of recent memory, will be seen again in her favorite pastime of dual roles and masquerading at (insert theatre and date) when "Love's Prisoner" will reveal this popular screen queen in an entirely new light. Here is a clever detective story, told in scenes of excitement and flashes of sensation, all woven into a mystery story that will baffle the best of plot-detectives. William V. Mong and Joe King will be her principal supporters, and entertainment of the most engaging sort is assured.

Get These Advertising Aids.

Vari-colored one, three and six sheets, a complete set of eight 11x14 lobby cards and several 22x28s, along with press cuts and slides are available at your local Triangle exchange. Use all of these facilities to feature this play in advance.

If you play "Love's Prisoner" make the most of your opportunity. The stunt suggestions and advertising ideas here given may be combined with the ideas advanced by Triangle; or you can get enough out of what we have suggested here to put the picture over if, by any mischance, you fail to get from your exchange the helps you are entitled to.

ADVERTISEMENT.

Among Independent Producers

Conducted by C. S. SEWELL

S-L Film Goes Over Big at Poli's in New Haven

A VERY successful opening marked the premiere in New England of "Virtuous Men" on Monday, May 19. The S-L production, which stars E. K. Lincoln, opened at Poli's Palace Theatre, New Haven, for an engagement of three days, after what is said to have been the most extensive exploitation campaign the Palace ever gave a film feature. "Virtuous Men" played to 7,800 people during the afternoon and evening of the opening day, and the Poli management immediately decided to book the production for the entire Poli Circuit.

Manager Edwards carried out an unusual advertising campaign in the daily newspapers, using in a week of advance advertising more than 500 inches of space. His ads consisted of teasers of large size, followed by displays. 150 twenty-four-sheets were posted, together with three hundred one-sheets, three hundred half-sheet cards, and three hundred window hangers. The Palace took pains to impress the importance of "Virtuous Men" as a high-class feature, using more than five thousand black and gold four-page folders, which were given away at each show before the presentation.

A rapid fire publicity campaign of stories was carried on in the newspapers. Particular attention was given to the lobby display. The magnificent lobby was festooned with large cut-out letters spelling "Virtuous Men." Beneath were placed oil paintings of E. K. Lincoln and scenes from the production. This art display was arranged in shadow boxes curtained off with velvet, upon which baby spot lights were trained. As a close to the campaign, the Palace management gave a theatre party to the New Haven baseball club at the opening performance, the details of which were announced publicly at the baseball field during the week preceding the showing.

The success of "Virtuous Men" at the Palace in New Haven has been duplicated by the Garden Theatre, of Paterson, New Jersey, and the Majestic Theatre, of Newark, Ohio, where the picture is said to have played to record-breaking business during the past week.

Bernstein Arranges Details for Producing "Confession"

ISIDOR BERNSTEIN, general manager of the National Film Corporation, spent several days in New York recently, making preparation for the forthcoming production of Hal Reid's play, "Confession," which will be offered as a special by the Pioneer Film Corporation.

It is announced that this will be the most ambitious production yet attempted by the National, which made the Tarzan pictures. While the story is a modern one, one of the spectacular scenes is a reproduction of the ancient coliseum in Rome, picturing the martyrdom of the early Christians. Two thousand extras and a number of lions will be used in this scene, while Emperor Nero will be one of the chief characters.

The services of Guilo Novelli, a prominent Italian archiologist and architect have been secured to superintend the construction of this set, and a large plot of ground on the outskirts of Los Angeles leased for its construction.

The story deals with the sacredness of the Roman Catholic confessional, and Henry B. Walthall has the role of a priest whose brother is accused of murder and sentenced to death. Through an exciting series of dramatic situations, the innocent man is finally saved. A noteworthy cast is being selected to support Mr. Walthall.

"The Carter Case" Shown to Pacific Coast Buyers

IN his present trip to the Coast, Harry Grossman, vice-president and general manager of Oliver Films, Inc., is giving trade showings of "The Carter Case," the Craig Kennedy Serial, in Los Angeles and San Francisco, and expects to close for the Western territory for the serial and complete that other portion of his errand which has to do with the plan of Oliver Films, Inc., to increase its production to a more pretentious scale.

Mr. Grossman is expected to return to New York within ten days when he will begin production on a new serial and complete arrangements for other productions to be made in an additional studio recently leased.

The name of the new serial and its cast will be announced shortly.

Texas Guinan Portrays a Woman of the West

TEXAS GUINAN, now appearing in a series of twenty-six two-reel Western dramas produced and distributed by the Frohman Amusement Corporation, has had a varied and interesting career, both on the stage and in motion pictures.

Miss Guinan was formerly a featured player at the New York Winder Garden, and on the screen gained stellar honors in the Triangle production, "The Gun Woman," in which she portrayed what has been termed a "female William S. Hart" role.

It is in this type of productions that she is being presented by the Frohman Company, which calls attention to the fact that while photoplay audiences have been regaled with the heroism of the West, in which women have played a minor part, yet it was the woman whose word wielded great power in the building up of that great section of the country, and that it is this dominant feminine factor in the life of the West that is typified by Texas Guinan in her new series of two reelers.

Miss Guinan, in addition to her dramatic ability, is exceptionally quick with a revolver, and can handle a lariat equal to the best of the cowboys, and is also an accomplished horsewoman. However, combined with this characterization of might and brawn is a touch that is truly feminine.

Pioneer Announces Several Sales.

The Pioneer Film Corporation announces the sale of Louisiana and Mississippi rights on "Wives of Men" to the Saenger Amusement Company, New Orleans, and to T. N. Tally, of San Francisco, for his territory. Also rights to "The Still Alarm" for Iowa and Nebraska have been sold to Phil Goldstone, of Omaha, which competes the sale of rights for entire world on this feature production.

Bulls Eye Sells Foreign Rights to Apollo.

The Apollo Trading Company, of New York, has bought the rights to Billy West and Gale Henry Comedies outside the United States and Canada, from Bulls Eye Film Corporation.

Poppies and Many Another Flower in the Poppy Company.
The cast of Poppy Comedies, feating Mack Swain, and distributed by Frohman Amusement Corporation.

New Series of Comedies Announced by Bulls Eye

MILTON L. COHEN, president of the Bulls Eye Film Corporation, announces the purchase of ten single-reel subjects from Colonel William N. Selig in which Napoleon and Sally, two talented monkeys enact the comedy roles. The list includes "One Big Night," "As Others See Us," "Their First Flivver," "Dreamy Chinatown," "Film Fairies," "Stopping Bullets," "Caught with the Goods," "Perils of the Beach," "The Deserter" and "Behind the Scenes."

These monkey comedies will be distributed by Bulls Eye Film Corporation on a state rights basis, along with its other holdings, which include the series of Billy West comedies and the series of Gale Henry comedies. Rights to the Napoleon and Sally series for New York City have already been disposed of to the Interstate Films. The remaining territory is still open.

Identity of "Box 42" Arouses Much Interest

WHO is the mysterious "Box 42"? For the past two weeks mysterious advertisements have been appearing in the trade papers requesting the advice of exhibitors and state rights buyers in the matter of selecting a title for a production, which, it is promised, will be "one of the greatest and most timely features ever offered."

This advertising has aroused considerable curiosity, as nothing further has been learned about it. No information as to the exact nature of the production appears in these advertisements, but from indications, the picture will probably be released as a State Rights special. The nature of the titles suggested, moreover, makes it appear to be a problem play, along the lines of those which have been successful recently.

Chapter Six Is One of Best Episodes of "Carter Case"

EPISODE No. 6, "The Wireless Detector," of Oliver Films serial, "The Carter Case," featuring Herbert Rawlinson and Margaret Marsh, opens with Anita (Margaret Marsh) being carried off, bound and gagged in a motor ambulance and Craig Kennedy (Herbert Rawlinson) in immediate danger of death from a bomb that has been placed by Avion, the mysterious aviator.

Effecting an extraordinary escape, Kennedy learns of the plight of Anita, who communicates with him by means of the wireless telephone he has given her. She is detained in a haunted house by the emissaries of Avion. Kennedy finds the place and rescues Anita after a sharp battle.

This installment of "The Carter Case" is said to combine features of utmost scientific interest with thrilling dramatic situations in which Craig Kennedy is seen at his best. The episode carries forward the action swiftly into deepening mystery and thrilling suspense.

The title for the Seventh Episode is "The Nervagraph," and that of the succeeding episode is "The Silent Shot."

Howse Is General Manager of Harma Productions, Inc.

HARRY MAZE JENKS, who recently returned to Europe on the Acquitania, expressed himself before sailing, as being gratified with the result of his visit to this country and the way in which "A Romany Lass" and his other productions have been received.

Mr. Jenks announces that his business in this country will be carried on under the name of Harma Productions, Inc., and Henry Howse has been appointed general manager. Offices have been secured at 46 West Twenty-fourth street, and this company will deal with foreign exporters for the distribution of their products.

Arrangements are being made for enlarging the organization of this company in Europe by the engagement of well-known American stars and securing of one or more American producers, who, it is announced, will proceed to Europe as early as possible.

Pioneer Films Going Big in Iowa and Nebraska

S. ARONOWITZ, general manager of Quality Attractions, Des Moines, reports that "Virtuous Sinners," the Pioneer production, will have its premiere for that territory at the Des Moines Casino Theatre early in June, and that this picture, as well as "The Boomerang," another production being distributed by Pioneer Film Corporation, is going strong with exhibitors in Iowa and Nebraska.

A special press showing of "Virtuous Sinners" was held in Des Moines recently, and is announced as having received very favorable notices.

Four States Sold on "Beyond the Law."

Sale of the following rights on "Beyond the Law" featuring Emmett Dalton is announced by the Southern Feature Film Corporation: to Richards and Flynn, of Kansas City, for Missouri and Kansas, and to Colonel Fred Levy, of Louisville, rights for Kentucky and Tennessee.

Drummond Buys Rights on Guinan Films.

The Frohman Amusement Corporation announces that its previous report regarding the sale of Georgia, Florida, South Carolina, Alabama and Tennessee rights to the Texas Guinan two-reel Westerns to another concern is in error, as these productions have been secured by the Special Features Company, Knoxville, Tennessee, of which W. E. Drummond is the president.

Prison Officials to Show "Virtuous Men" to Inmates

BECAUSE of its impressive title and the virile American story which it tells, "Virtuous Men" has been selected by the entertainment committee of Sing Sing and Auburn Prisons (New York), for special showings to the inmates.

The S-L production, which stars E. K. Lincoln, contains all the elements required for showings of this nature. Its absence of objectionable features, together with the story of regeneration of a "down-and-outer" which "Virtuous Men" enfolds is in keeping with the ideas promulgated by the various prison authorities in the welfare work which they carry on through means of speeches, pamphlets and screen entertainment.

As a special feature of these showings, it has been arranged for E. K. Lincoln to appear with the film at the different institutions, at which time he will make a short speech.

Pioneer During the Summer Will Release Six Specials

CONTRARY to the practice prevalent among some motion picture companies of withholding special productions until autumn, the Pioneer Film Corporation will, during the coming months of warm weather issue six big features.

These include "The Boomerang," with Henry B. Walthall; "Virtuous Sinners," with Wanda Hawley; "The Sins of the Children," and "The Lady of the Dugout," and others to be announced later.

The Pioneer officials anticipate that this announcement will be welcome news to exhibitors as it will assist them in solving the problem of securing suitable attractions during the summer months.

Consolidated Buys Rights on Gale Henrys.

Consolidated Film Corporation, with main offices in San Francisco, and branches in Los Angeles and Seattle, have just purchased the new Gale Henry comedies for its territory in California, and will commence releasing same the early part of May. This, in addition to the Bulls Eye comedies, gives the Consolidated a two-reel comedy release each week.

"Reclaimed" Booking Fast.

Elk Photoplays, Inc., reports it has closed contracts for "Reclaimed" with B. F. Keith, Loew, Cashin Enterprises, M. & S. Circuit, Sidney Cohn, L. Houston, and many others.

Bulls Eye Fast Closing Out Territory.

The Standard Film Corporation, of Minneapolis, has taken the Billy West and Gale Henry comedies for its territory. This leaves the New Orleans territory alone to be sold.

Poli's Palace, New Haven, Evidently Was Strong in the Belief That Virtue Is Its Own Box-Office Reward.
So it played up the "Virtuous" part of the title of "Virtuous Men" in its attractive lobby display for the S-L feature with E. K. Lincoln.

Sure! Our Hands Are Up.
Texas Guinan in Frohman's Western two-reelers gets across the local color.

Jerry Abrams Will Tour Country for "Boomerang"

W. H. HOFFMAN, General Manager of the Pioneer Film Corporation, states that on account of the very large number of inquiries from buyers resulting from its advertising campaign on "The Boomerang," arrangements have been made to start Jerry Abrams on tour as soon as prints can be secured.

Several territories have already been sold on this production, including Washington, Oregon, Idaho and Montana rights which were purchased by F. D. Tallman, of Lewiston, Montana, who intends to tour his territory with "The Boomerang" as a road show.

It is also announced that great interest is being manifested in this production by vaudeville circuits which contemplate using it as a summer attraction.

Three More Unique Aids Issued on "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin have added three novel exploitation aids to the comprehensive list of advertising supplies prepared to assist the state rights buyer in booking "Virtuous Men." To give added strength to the announcement trailer used in place of slides, the S-L producers have had motion pictures taken of the crowds which have attended the opening performance of "Virtuous Men" in the various cities.

Prints of these will be joined to the announcement trailer, to show exhibitors who contemplate booking the picture, its drawing power. In its completed form, this trailer is designed to enable the state rights buyer to present to exhibitors the title, the star, director, flashes of the big scenes and the box office lines which greet the production at its various openings.

Another advertising aid has been prepared in the shape of a blotter which carries on its reverse side a reproduction of the striking twenty-four sheet used to advertise this picture. The title of the picture, together with the name of the star, is carried on this reproduction, together with space for the exhibitor to imprint the name of his theatre and his playing dates.

As a third addition to the exploitation service, albums of 8x10 still pictures have been made up for the use of salesmen. The still pictures consist of thirty-six prints, all of which have been laid out in continuity, so that the salesman may tell the story of the production by going over the stills with the exhibitor.

Dirigible "C-5" Pictured in Gaumont News Reel

THE current issue of the Gaumont Graphic shows the starting of the naval dirigible, C-5, better known as a "Blimp," from Montauk Point, on its non-stop trip to St. John's. Splendid views of these balloon type of American flying craft are shown.

Other subjects include the visit of Sir Baden Powell, hero of the Boer War, and leader of the Boy Scouts of the World, to the United States; the Victory Jubilee of 17,000 Elks in the first B. P. O. E. pageant since the beginning of the war; the annual convention of the Spanish-American War veterans, where they are entertained by veterans of the Civil War; pictures showing Jazzmaster Jim Europe, the famous exponent of syncopated music, and the drummer who, it is claimed, murdered him, together with views of Lieut. Europe's funeral, where he was accorded military honors.

Another subject in this issue shows a mimic sea battle, in which the battleship "Oregon" shows how our Navy took care of the German U-boats; the care of the teeth of school children, and Will Roger's witty sayings.

In the current issue of the Gaumont News, the reopening of the Zeebrugge Canal, in Belgium, is shown and other subjects show the Kentucky "Derby" at Churchill Downs; the annual regatta of the California, Washington and Stanford University boat crews; the opening of the yachting season, and the welcome, in many towns, of our heroes who have returned from across the seas.

Heavy Bookings Reported on Craig Kennedy Serial

EXCHANGES throughout the entire country, with the exception of the Pacific Coast, are now releasing "The Carter Case" featuring Herbert Rawlinson and Margaret Marsh, rights to eastern Missouri having recently been sold to the Arrow Film Corporation which secured five first-run houses in St. Louis as an initial booking.

Pioneer Film Corporation, New York, which made the initial release, states this serial is meeting with remarkable success, and the ninth episode is being shown in a large number of New York houses, while the Arrow Film Corporation of Philadelphia reports great popularity with exhibitors and the public in its territory for this chapter-film.

Sidney B. Lust has inaugurated an extensive publicity campaign and booked "The Carter Case" in leading Baltimore and Washington theatres, as well as in prominent houses throughout Virginia, North Carolina and Delaware. Samuel Grand advises that his sales prices in New England have created a new record for episode pictures in that territory, and many houses are presenting "The Carter Case" which have not hitherto shown serials.

I. Oliver, president of Oliver Films, states enthusiastic reports are being received from exchanges, including the Day Film Corporation, of Pittsburgh, Mid-West Distributing Company, of Milwaukee, and Criterior Film Service, Atlanta. Export and Import Film Company report that foreign bookings have been made at a rapid rate, and Regal Films, Ltd., report great success with the serial in Canada, which is being shown in high-class houses throughout the Dominion.

Sales Announced by Arrow on Several Productions

THE Arrow Film Corporation has had an unusually busy week and reports many sales on its features. "The Masked Rider" serial featuring Ruth Stonehouse, Paul Panzer and Harry Myers has been disposed of for North and South Carolina, Georgia, Florida, Alabama and Tennessee to the Southeastern Pictures Corporation, Atlanta; for Delaware, Maryland, District of Columbia and Virginia to Liberty Film Exchange, Washington; for northern New Jersey to Frank Gersten, Inc., New York; for eastern Pennsylvania and southern New York to K. B. Film Company, Philadelphia; for western Pennsylvania and West Virginia to Standard Film Exchange, Pittsburgh; for Texas, Oklahoma and Arkansas to W. J. Lytle, San Antonio, Texas; for New England to Masked Rider Film Company, 48 Piedmont street, Boston, Mass.; for New York to Modern Feature Photo-Plays Company, 729 Seventh avenue, New York.

Arrow Photo-Plays Company, Denver, have purchased "The Woman's Law," starring Florence Reed, and "The Perfect Model," starring Audrey Munson, for its territory, and Fontenelle Feature Film Company, Omaha, has purchased for Iowa and Nebraska "The Sunset Princess," starring Marjorie Daw, and the twelve Anna Little two-reel reissues.

L. A. Sheridan Film Exchange, of Des Moines, Iowa, have purchased "Miss Arizona" for Iowa and Nebraska, and Gertrude Bondhill, star of this picture, has purchased this picture for Utah. Miss Bondhill is now playing in stock in Salt Lake, and will book this picture throughout the state of Utah. Great Eastern Film Company have purchased "The Mysterious Mr. Browning."

Third Dooley Two-Reeler Now Nearing Completion

CLARENCE L. BACH, president of the Johnny Dooley Film Comedies, Inc., announces that the third of the series will be completed within a few days. In addition to the star the cast of this comedy includes Martha Mansfield, Tom Blake, Tom Cameron, Billie Ruge, Edna Murphy, Tiny Douglas and the twenty beautiful girls.

Wm. V. "Pop" Hart, business manager, is elated after having seen the first two completed pictures.

"Because of Johnny Dooley's acrobatic ability," says Mr. Hart, "I was prepared to see some real slapstick 'nut' comedy, but to my surprise I witnessed two of the highest class, clean cut comedies I've ever seen. The action is fast and the stories are without a single salacious thought."

This is further evidenced by President Bach, who is so sure of the calibre of his product that instead of showing one or two subjects, he will not release or show to the trade until he has at least four completed.

Henry B. Walthall
Who portrays the Priest in "Confession," a Pioneer-National feature.

Producers' and Distributors' News

Recruit Stage Players for Capellani's "The Gutter"

IN assembling the cast to support Dolores Cassinelli in "The Gutter," Director Albert Capellani has engaged a number of Stage favorites. The most prominent of the players recruited are Vincent Serrano, one of the stars of "Our Pleasant Sins," a current Broadway stage success; Marie Chambers, who has for the past year been touring the country as Lou Tellegen's leading woman in "Blind Youth," and Helen Lowell, who has been appearing with conspicuous success in "Cappy Ricks," which recently concluded a successful Broadway run.

Among the other players are May Hopkins, a popular musical-comedy satellite; DeSacia Saville, who has been a featured member of Oliver Morosco's Los Angeles stock company, and Albert Roccardi, whose most notable stage achievement was his impersonation of the Jap in "Officer 666." Miss Cassinelli's supporting company, which also includes Franklyn Farnum, is one of exceptional strength and balance.

Vincent Serrano portrays the leading masculine role opposite Miss Cassinelli. Marie Chambers has been entrusted with a role second in importance only to that played by Miss Cassinelli. Helen Lowell portrays a role of considerable emotional depth, and makes her first appearance in motion pictures in this production.

Enid Bennett in Role of Reporter.

Enid Bennett, whose new Paramount picture, "The Haunted Bedroom," is scheduled for release May 25, has the Flatbush section of Brooklyn, New York, as the chief locale of her next picture, which she is about to start at the Thomas H. Ince Studio. The story is by C. Gardner Sullivan, and it has to do, it is said, with real, red-blooded, human people. Fred Niblo will direct, and Niles Welch and Lloyd Hughes will have the two leading masculine roles.

Miss Bennett essays the role of a newspaper reporter. The story opens in a New York newspaper office, and one of the most elaborate sets ever built at the Ince Studio was constructed for this.

Lloyd Hughes has the leading supporting role, and others in the cast are Dorcas Matthews, Jack Nelson, William Conklin, Joe Anthony, Harry Archer and Otto Hoffman.

Attractive Press Book on "New Moon."

An artistic and serviceable press book has just been put out by the Select publicity department on its company's most recent Norma Talmadge picture, "The New Moon."

The helps to the exhibitor includes, besides a list of the advertising material obtainable at the various exchanges such as cuts, posters, mats, lobby display photographs, lantern slides and electrotypes, many specimen advertisements, pages of interesting items for local newspapers, advertising helps and suggestions for big "stunts" and a special story on "The Versatility of Norma Talmadge" illustrated with photographs of the star in Chinese, Indian, English, American and Russian character parts.

Summer Neckwear.
Displayed by Gladys Brockwell in her Fox, "The Divorce Trap."

Devises Attractive Lobby Display for American Film

A RECENT American release starring Margarita Fisher, "Put Up Your Hands" was put over by the Strand Theatre, of Denver, by the use of an attractive lobby stunt.

The star is featured as an ultra-athletic society girl who introduces a boxing match as an innovation at one of her aunt's fashionable tea parties, and at which she appears in regulation boxing togs, giving a sparring exhibition with "Bull" Montana, her instructor. They arranged the lobby to look as much like a bona-fide prizefighting ring as possible. There was a roped-off square, and about twenty pairs of boxing gloves hung on the walls. The only stills displayed were those showing the heroine in captivating "B. V. D.'s" forcing her ring partner to take the count.

It was a novel display that provoked curiosity and interest. The Strand reports having done big business on this subject.

Nazimova Film Breaking Records.

The day of the month run is at hand in motion pictures, according to exhibitors and exchangemen who have been watching the attendance records established by theatres throughout the country showing Nazimova's "The Red Lantern."

Their prediction is based on the fact that in many cities where it has been showing for two weeks crowds have been greater in the last week. This has been the experience with the Merrill Theatre in Milwaukee, the Rialto in Des Moines, the Plaza in San Diego, the Ziegfeld and Boston in Chicago and the Liberty in Kansas City.

"Happiness a La Mode" Is Next Constance Talmadge

"HAPPINESS A LA MODE" is announced as the title of Constance Talmadge's next Select picture, in which she will be presented by Lewis J. Selznick. Miss Talmadge has already completed her part of the production, and the finishing touches are being added before the original print is shipped to New York. According to present arrangements, "Happiness a la Mode" will be released as a June attraction.

The story concerns the marriage trials and tribulations of Barbara Townsend, played by Constance Talmadge, and her husband, Richard Townsend, played by Harrison Ford. The couple are young and attractive and happily married, but a few tiny clouds which have gathered on the matrimonial sky evolve into dangerous-looking thunderheads.

The story is by Edwina Levin, and in its original form it appeared in the January issue of a popular monthly magazine. Alice Eyton wrote the screen version of it, and the direction was in the hands of Walter Edwards.

In addition to Miss Talmadge and Mr. Ford the cast includes Betty Schade, Myrtle Richelle, Paul Weigle, Thomas D. Persse and A. Fremont.

Dorothy Gish's Latest a Railroad Comedy.

Railroad fiction, stories about railroad people and railroad adventure have been among America's most popular types of light reading for years. Some of the best serials that have ever been produced have been written on railroad subjects, but Dorothy Gish's new Paramount production, "I'll Get Him Yet," which is released May 25, is the first big feature picture founded on this universal theme to be released in a long time.

But the picture is far from the typical railroad thriller. On the contrary, it is a farce comedy written by Harry Carr and directed by Elmer Clifton, and Dorothy Gish has the comedy role of the president of a road who, operating under an alias, finds herself facing all sorts of embarrassing situations.

Richard Barthelmess plays the reporter, George Fawcett is Susy's father and Ralph Graves is the reporter's employer, while Edward Peil and Porter Strong are also seen in important roles.

Strong Cast for "Thin Ice."

Vitagraph's last release for May will be "Thin Ice," a play by Corporal Shannon Fife, which stars Corinne Griffith. "Thin Ice" is the story of the floatation of spurious mining stock and its far-reaching effect on the lives of one of the families whose head invested their all in these gilded but worthless securities.

The cast includes Charles Kent, L. Rogers Lytton, Eulalie Jensen, Jack McLean and others.

The production is the second one to be directed by Tom Mills, Miss Griffith's new director, and shows a gratifying sense of the psychological requirements of the plot. It reaches the screen on the twenty-sixth of this month.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THIS is Gish week in New York with Lillian at the head of the cast in the Griffith masterpiece, "Broken Blossoms," and Dorothy hanging up a new record for herself as the star of her latest Paramount production, "I'll Get Him Yet," at the Rivoli. Mrs. Gish, the mother of these exceptionally talented girls, is here with her elder daughter, and both attended the Griffith picture premiere at the George M. Cohan Theatre, Tuesday night, May 13. Sunday they both went to the Rivoli and saw the younger of the Gish sisters in her greatest success.

Another spectator at the same theatre who had a peculiar interest in "I'll Get Him Yet" was the young man the young lady gets. Richard Barthelmess plays the hero in Miss Dorothy's picture. He also created the part of the Chinese poet in "Broken Blossoms," and came on from California for the opening night here. It is hardly necessary to state that the two roles are totally unlike and are a fine indication of his versatility.

There probably is nothing that the exhibitor appreciates more than being supplied with helps to putting on his program. The more thorough these helps are the greater their welcome. Carefully worked out light effects accompanying a picture must naturally be an important aid. Could anything be more instructive than the following lines clipped from a recent number of a trade journal:

"There are also instructions for the lighting effects, and these are very simple, and it is suggested to the individual exhibitor that he can probably best work out those most fitted to his house."

Very simple, indeed!

An amusing sidelight on "Broken Blossoms" is the number of persons who are positive that the Limehouse District exteriors were taken in London while Director Griffith was abroad making scenes for "Hearts of the World." The dock scene is remarkably lifelike, and one wise spectator when it was first shown on the opening night, informed his companion it was the real thing and had been borrowed from a news reel or made in London for the picture. Just then Lillian Gish was seen to enter in the distance and walk slowly down the dock. The spectator was still in doubt: Lillian Gish was in London at the time and might have been taken in the scene. He held to this theory until Richard Barthelmess and Donald Crisp and other members of the cast who were not in London at the time walked along the same dock. He was then forced to conclude that the scene was made in Los Angeles. WEITZEL.

IN THIS ISSUE.

Auction of Souls (First National).
I'll Get Him Yet (Paramount).
Rustling a Bride (Paramount).
Red Head (Select).
Castles In the Air (Metro).
The Girl Next Door (Paramount).
A Fallen Idol (Fox).
Words and Music by —— (Fox).
One Week of Life (Goldwyn).
The Lion's Den (Metro).
The Home Town Girl (Paramount).
The Little Diplomat (Pathe-Diando)
The Sleeping Lion (Universal).
His Debt (Robertson-Cole).
A Rogue's Romance (Vitagraph).
Broken Blossoms. See Page 1321.

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"Auction of Souls"

Tremendous Historical Picture of Armenia's Heartbreak Released by First National.

Reviewed by Hanford C. Judson.

NOTHING could be more affecting than this vivid picture of the greatest tragedy of the world. One would think the scenes in "Auction of Souls" had been pictured in Armenia at the time of the persecution of this Christian people. They are given the chance to declare for Mohammed, but are true to Christ, and from this comes their martyrdom, burnings, starvation, outrage beyond description and torture beyond the power of the mind to realize.

The picture is too big and too affecting for words to tell much of the impression it makes on the spectator. It is so reverently done and so wonderfully true to humanity in all that it shows, that no doubt it will be kept for years and handed down as a historical manuscript in picture. It couldn't be done more worthily or be made to give a clearer impression of actuality. Each of the great cast of players who took part in it seems to have lost him or herself in the story; they seem more like participants than like actors. It is a reverently told story of magnificent Christian heroism, and of Turkish horrors beyond understanding.

The Story.

A wealthy Christian Armenian family is taken as the center around which the story is pictured. But the fate of the two grown girls of this family and of their parents melts into the big tragedy. They are seen as merely types suffering what every one in Armenia suffered when thousands and thousands died. Aurora Mardiganian, an Armenian girl, who enacts again the heroine's role in the film, went through the same experiences before she managed to escape into Russia and coming to America, has helped to make them vivid for all to see. Around this family and all the Armenians we see the storm of persecution gather, in spite of the strongest protests by Ambassador Morganthau, at Constantinople. We see the orders sent out, the troops begin the work and then the horrible storm breaks with a fury and a devastation that one must see in this vivid form really to understand.

Pressure is brought on the Armenian father to give his daughter, Aurora, to the Pasha. By doing it he can save his whole family and knows that the beautiful girl will suffer worse by his refusal. He is a Christian and thinks more of the girl's soul than of her safety. He resolutely refuses. He and his son are soon killed. The women are not so fortunate. The mother especially lives to see things that break her heart every day. Her bodily thirst and suffering are nothing, and it is a long road she travels out into the desert with her people before she finally gets rest in death.

Day by day, babies are flung against walls or rocks, young girls are tossed in the air to fall on sharp stakes and, nightly, the young women are the prey of the Kurds. The band of thousands that started out from Harpout dwindles till it is a few poor wretches, and this band is brought in contact every now and then with other bands, and word is passed that they too had been made up of thousands and now are merely scores.

There is a story running through the film. The girl's lover, a herdsman, is following, and at the critical times manages to get them out of every great danger. This relieves the tension and makes the picture bearable. Praise is inadequate for this work. It shows great art in its picturization as well as truth and deep reverence for humanity.

Program and Advertising Phrases: Amazing Story of an Armenian Girl's Experience When Captured by Turks.

A Picture Absolutely Different From Any You Have Seen, and One That Will Make You Thankful That You Live in America.

Sole Survivor of Half Million Armenian Girls Featured in Remarkable Production in Which She Re-lives the Terrible Experiences Endured by Them When Prisoners of the Turks.

Sensational Story of Turkish Depravity as Practiced on Unoffending Armenian Women, Re-acted by One of the Survivors.

The Remarkable Picture of Armenian Atrocities Under Turkish Rule That a New York Society Audience Paid Ten Dollars a Seat to Witness.

Advertising Angles: Play this for a clean-up. Buy all the paper you can and get it out early. Get all the lobby displays you can and put them out two weeks ahead of the showing. Keep them out. Keep your newspaper space for type talk. Hammer on the fact that this is the picture society people in New York paid ten dollars a head to see. Contrast this with your prices and tell that it is the same picture. Let the lithographs speak for themselves. Keep your type talk on the graphic showing of the Turk-

(*Continued on page* 1381)

Mary Pickford Cartoons for the Kiddos in "Daddy Long Legs."
Mary's initial First National requires her to be a very talented person.

Comedy Predominates in Metro's June Releases

THE announcement from the Metro studios of that producing firm's releases for the month of June show light, clean humor predominating. All four of the program offerings are in a bright, clever comedy vein.

The settings are refreshing, including scenes from the rolling surf of the California beaches, the highest and coolest peaks of the Rockies, the shaded dells of the wood valleys and the breezes of the roof gardens.

The first of the four June releases features May Allison in a racy story scheduled for June 2 describing the trials and tribulations of a prima donna imported by a progressive young theatrical promoter. "Almost Married" is the title of the comedy-drama, and it is a screen adaptation of E. V. Durling's story written especially for Miss Allison by the erstwhile New York reporter. June Mathis and Luther A. Reed, of the Metro staff, converted the vehicle to the screen, and Charles Swickard directed. The cast includes Frank Currier, Walter I. Percival, Harry Rattenbury, James Warton, James and Hugh Fay.

On June 9, under the title of "Patricia," Metro will release the first venture of a new combination of writers in the persons of Anne and Alice Duff. "Patricia" was originally submitted to Metro in the form of a three-act play, the title role of which so fitted Viola Dana that it was purchased and converted into a screen vehicle for the star. Henry Otto is the director.

The title of Emmy Wehlen's release for June 16 has a vital interest for everyone. It is the story of the newly rich called "The Family Tree," depicting the efforts of a contractor's family to secure recognition on a social plane with the established aristocratic families of their town.

"The Family Tree" is an original story by E. Forst. It was scenarioized by Finis Fox, of the Metro staff, and was directed by Herbert Blache. The supporting cast includes Jack Mulhall, Charles Mailes, Mollie McConnell, William V. Mong, Betty Peterson, Geard Grassby and John Steppling.

To conclude the June program releases, Metro has reserved as a finale for this series of all-star features a picture which is bound to prove one of the most pleasing contributions to the season's screen entertainment. It is a circus story done in circus style. The title of the production is "One-Thing-at-a-Time O'Day," and features Bert Lytell. John Ince is the director.

Eileen Percy is Mr. Lytell's leading woman. The others in the cast are Joseph Kilgour, Jules Hanft, J. Carrol, Fred Heck and Bull Montana.

Big Advance Bookings on New Bessie Love Picture

AN index to the growing popularity of Bessie Love is contained in the flood of advance bookings of "The Little Boss" already scheduled. This latest play on the Love schedule has an investiture entirely different from any previous Love productions. The play is scened to the greater extent among the redwoods of California, most of the action transpiring in a lumber camp and the adjacent woods.

According to word from the coast, a feature of the picture and a distinct novelty in types will be the inclusion of the rough-and-ready men known as lumberjacks.

The production is being directed by David Smith, and brings forward another prepossessing juvenile lead in support of Miss Love. His name is Wallace MacDonald, and he was once before in the service of Vitagraph.

Will Rogers Ready for Culver City.

Will Rogers, of Ziegfold Follies fame, will leave Now York in a few weeks to work for the Goldwyn Pictures Corporation in a series of pictures that will give the Broadway lariat thrower a chance to register his adaptness at Western stunts, as well as at coining quips and gags to put the audience in a good humor. The pictures are being arranged so that the titles will be samples of Roger's humor.

Though loath to leave the legitimate stage, Rogers looks forward with zest to posing before the camera. "It's sorta like the old days," says Rogers, "because I can throw a rope without having a crowd out in front waiting to see me miss. You have to hand it to the movies for that. If you don't do a thing right the first time the director will make you do it again, and nobody will be wise to the fact that you gummed up the job several times before you put it over."

Much Activity at Eastern Studios of Famous Players

UNDER the direction of R. William Neill, Catherine Calvert is nearing the completion of her picture, "The Career of Katherine Bush," at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. This is the photoplay adaptation of Elinor Glyn's novel of the same name, the scenario having been written by Catherine Stuart.

Exacting discrimination has been exercised in the selection of the cast. In casting the production Studio Manager Naulty and Director Neill have taken the utmost pains. After much consideration, John Goldsworthy was engaged to play the leading male role in Miss Calvert's support, that of Lord Algernon Fitz-Rufus. Mr. Goldsworthy, a graduate of the English stage, is one of the best known leading juveniles on the stage or screen.

Other members are Craufurd Kent, who plays Lord Gerard Strobridge; Mathilda Brundage, who plays Lady Garribardine; Helen Montrose, Ann Dearing, Augusta Anderson, Claire Whitney, Norah Reed, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton. Miss Reed, by the way, is Mr. Naulty's casting secretary, and is said to give a humorous characterization as a slavey.

Billie Burke has a good start in her new Paramount picture adapted from the stage play, "Billeted." The picture is being produced under the direction of John S. Robertson. Several days were occupied in making interiors in the New York studio, and later the company was taken out to Glen Cove, L. I., where exteriors were taken.

Irene Castle's special production of Robert W. Chambers' "The Firing Line" is nearly completed under the direction of Charles Maigne. Following Mrs. Castle's return from Miami, Fla., where three weeks were spent in making exteriors, the interior scenes were filmed at the Fort Lee studio. Work was rushed on the production, and the star and her company were held at the studio far into the night on several occasions.

Use Diamonds in Making the Simplex Projectors

THE diamond plays a very important part in the building of the Simplex projector. In the large grinding department of the Simplex factory are located ten up-to-date grinders, upon which are ground to a mirror finish and to the thousandth fraction of an inch the important working parts and bearings of the Simplex.

One of the features of these grinders is the magnetic table upon which are laid the parts to be ground. Rather than depend upon the operator placing a part on the grinding table in an incorrect position and in order to facilitate the work these tables are equipped with magnetic current. The piece of work to be ground is placed firmly upon this table, the switch thrown in, and instantly the article to be ground is rigidly held to the polished surface of the table and the grinder is set in motion, the table operating forward and back beneath the emery wheel.

And here is where the diamond plays its part. In order to keep the emery wheel perfectly true both as regards to circumference and surface facing, it is necessary to smooth them off or "trim" them. There are various ways of accomplishing this end, but the best is that in which a good-sized diamond is securely fastened to a short-stemmed pipe fitted on to a steel bar. This diamond is pressed against the swiftly revolving wheel and slowly rubbed across the face, producing an even positive grinding surface.

REVIEWS AND ADVERTISING AIDS (Continued)

ish outrages. Arrange for extra performances. If you do the advance properly you will need to give them. Do not book the play for less than three days.

Advertising Aids: Half sheet, one sheet, three sheet, six sheet, twenty-four sheet. Half-sheet window card. Herald. Three slides. 8x10, 11x14, 22x28 lobby display. One, two three and four column cuts. Real photographs of Aurora Mardiganian. Music cue-sheet. Lobby paintings in colors from sensational stills.

"I'll Get Him Yet"

Dorothy Gish Is More Amusing Than Ever in Bright Farce Released by Paramount.

Reviewed by Edward Weitzel.

THERE isn't any two ways about it! Dorothy Gish is in a class by herself. She is the female Charlie Chaplin of the screen—Chaplin of the later manner—of the refinement of method, but the old sureness of touch as exemplified in "Shoulder Arms." The younger of the Gish girls confirms this assertion by her acting in "I'll Get Him Yet," a somewhat different picture made from a story by Harry Carr, editorial writer on the Los Angeles Times. Elmer Clifton, the Paramount director, has caught the spirit of the theme, which is pure farce, and the action proceeds in a series of sharp and deliciously humorous incidents supported by witty subtitles. Not one of the situations ever really happened, but the author's invention is clever enough to make that fact of little moment.

"I'll Get Him Yet" starts off on a new track and runs along smoothly with a lot of fresh ideas in the tender, but not enough to carry it to the end of its route. Susy Faraday Jones is the daughter of a frightfully rich old chap, who gives his offspring an interurban trolley line just to keep her out of mischief. She becomes general manager of the road and has great difficulty in keeping all of her male friends, except the man she wants, from proposing to her. She starts out on his trail and never lets up until she has the right chap's name on a marriage certificate on the line above hers.

This is accomplished after Susy has promised not to touch any of her father's money but live on her husband's salary—she already has several millions of her own. The material up to the point where three of her old suitors invade her home and she is obliged to hide them from her terribly jealous husband is surprising novel. It then becomes necessary to employ the familiar devices of the usual French farce. As each suitor appears he is popped into a closet or hidden under the sofa. The always laughable chasing in and out of doors follows. It is all exceedingly well done, however, and precious few spectators are going to laugh any the less heartily on account of these ancient devices.

Played as "straight" comedy the picture would reveal many amusing features, but it is the rapidly and thoroughly developed gift for farce-acting possessed by Dorothy Gish that makes the entire performance an unbroken string of spontaneous laughs. Every incident of which she is a part is tricked out and adorned by bits of byplay that are so quickly and so accurately done they rival the best efforts of the masters of pantomime. The art of knowing just how far to go in everything connected with her class of acting is shown to perfection by Dorothy Gish.

Of the supporting cast Richard Barthelmess and George Fawcett are the most useful members. As Scoop McCreedy, the reporter who marries the heiress, the first named understands the seriousness of good farce acting, and plays his part in the proper key. George Fawcett's Bradford Jones is a piece of fine character work. Ralph Graves, Edward Peil and Porter Strong are a capable trio. Susy Jones is the only female character in the story.

Cast.

Susy Faraday Jones.....Dorothy Gish
Bradford Warrington Jones,
George Fawcett
Scoop McCreedy.....Richard Barthelmess
Harold Packard.....Ralph Graves
Robert E. Hamilton.....Edward Peil
William R. Craig.....Porter Strong

Story by Harry Carr.

Directed by Elmer Clifton.

The Story.

"I'll Get Him Yet" shows that true love stops at nothing, while the trolley road owned by Susy Jones stops at every place except the town where Susy goes to live after she is married. Susy is a particular young woman who refuses all her well-

Dorothy Gish
Shows Richard Barthelmess that she can whistle in "I'll Get Him Yet."

to-do suitors and sets her heart on the man who refuses her because her father owns so many railroads and other money making pieces of property. Scoop McCreedy is a returned hero from France, who hadn't thought much about a rich father-in-law until he went to ask "Skinflint" Jones for his daughter's hand. The old man's sarcastic remarks about a fortune-hunter coupled with the unpleasant sensation of being thrown out of the house brought Scoop to the frame of mind where his wounded pride and certain physical injuries made him turn his back on matrimony, and dodge Susy every time she came near him.

But Scoop didn't know how much that girl loved him—and having her own way. When her irate parent told her what he had done to Scoop, the lady of the returned hero's choice looked her father defiantly in the eye and spoke these words, "I'll Get Him Yet!" The job was not so easy as it sounded. What man in his right senses would continue to run away from a lovely girl, heiress to millions? Scoop was that man. But Susy finally won him over by promising not to touch one penny of her father's money after they were married.

All might have been well if the Scoop McCreedys hadn't gone to live in a town on a trolley line owned by Mrs. Scoop. While still Miss Jones and bent on earning a reputation for fast time on her road, Scoop's wife had given the order for the non-stop. Her husband and a commlttee of indignant fellow townsmen forces her to head a delegation to the office of the company and demand the order be changed. Two of the head officials, both old suitors of Susy's, are badly mixed up by this affair, but their boss makes them grasp that her order is to stand, without betraying herself to her husband. The two officials and her private lawyer come to the McCreedy home to see Susy on business. Scoop, now the editor of a local paper, is jealous of his wife and suspicious of all her male callers. As the different men arrive she hides them, fearing the return of her husband. He gets back in time to give the three old suitors a scare of large proportions, and to learn that Susy is cursed with three or four millions. After considerable pleading on her part, Scoop concludes to forgive her for being the owner of great wealth and the heiress to a great deal more of the same.

Program and Advertising Phrases: Dorothy Gish Star of Bright and Amusing Farce Comedy That Will Make You Shriek With Laughter.

How a Clever and Determined Girl Succeeded in Landing the One Man Who Would Not Run After Her.

The Story of the Terrible Handicap the Ownership of a Trolley Line and a Few Millions Proved to Be When the Girl Set Out to Capture the Man She Loved.

A Different Kind of Comedy That Will Arouse an Unbroken String of Spontaneous Laughs.

Dorothy Gish in Deliciously Humorous Role Showing That as a Laugh-Maker She Is in a Class By Herself.

Advertising Angles. Play up Miss Gish for your big point. Hook up with the late plays you have shown in which she appears. Then bear hard on the story of the girl who ran a railroad but who could not keep her husband from getting jealous. Work such points as "She had three men hidden in the room while she solemnly assured her jealous husband that she loved him only, and the funny part is that she really meant it and she hid them just to keep hubby from wholesale slaughter." Make a lobby cut of that six-sheet. It will be worth your trouble.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

"Rustling a Bride"

Lila Lee Follows a Letter to the West and Meets With Adventure and a Husband.

Reviewed by William J. Reilly.

THE Paramount picture, "Rustling a Bride," contains good entertainment value and will make an excellent program feature. Its fund of interest is steadily maintained, although there are no moments which will bring the spectators to their feet. It is a Western story and the locations are

(*Continued on page* 1383)

Hall Adds "The Other Man's Wife" to His Specials

"THE OTHER MAN'S WIFE," the most recent addition to Frank G. Hall's list of special releases on the Independent Sales Corporation's program, will be placed in the Film Clearing House exchanges this week and offered to exhibitors as one of the strongest dramatic offerings of Mr. Hall's current releases. It was produced by Warner Brothers under the direction of Carl Harbaugh, and presents in the principal roles Ellen Cassidy, Stuart Holmes, Ned Hay, Olive Trevor, Halbert Brown, Mrs. Garrison, Lesley Casey, Danny Sullivan, Regina Quinn, Laura Newman, Georgia Jessel and Evelyn Brent.

In this production, Mr. Hall believes that he has a picture that will appeal to all classes, young and old. It has been given an elaborate production, and in the cast is contained the names of some of the screen's best known players. The story is based on the unhappiness that comes with a wife's love of pleasure and her neglect of her children. It presents as its principal characters a man and wife who have all that the world can offer excepting happiness, because the wife and mother sees in the world of social butterflies more of interest to her than in her home and children. The other man enters her life, her husband is called away, and it is then that she realizes what she has given up for everything that is false. In the presentment of this story the author, Mary Murillo, has created the drama in all its strength and appeal, and Mr. Hall states that it is one of the strongest dramatic features he has yet given to the public.

New Photographic Effects Shown in "Fear Woman"

THE "long shots" in Pauline Frederick's latest Goldwyn picture, "The Fear Woman," are the result of a new discovery in motion photography. Edward Gheller, of the Goldwyn studios at Culver City, has discovered a way to eliminate the glare which settles immediately in front of the camera when the lens is focused for a distance shot. The new method is especially helpful in photography through a window, where a glass adds to the chances of a blur. To overcome this Mr. Gheller has experimented by greatly increasing the light behind the camera, and so softening the effect directly in front of it. In consequence "long shots" along roads and through doors and windows have been visibly clarified. In taking close-ups, Mr. Gheller has reversed the process, and has developed a new lens trick whereby he achieves unusual brilliancy on any part of the screen he desires.

All these effects are artistically shown in Miss Frederick's new picture, which was written for her by Izola Forrester and directed by John A. Barry. It is a five-part story, and deals with a beautiful young woman's fear lest her father's weaknesses be transmitted through her to generations to come. Her fear amounts to an obsession, and the young woman breaks her engagement, ignorant of the fact that a habit, no matter how strong, cannot be transmitted through marriage.

Black Hills Showmen Hear Merits of "Westerners"

THE members of the Black Hills Exhibitors' League, one of the largest showmen's organizations in the West, were regaled with stories of Stewart Edward White's Black Hills drama, "The Westerners," the Benjamin B. Hampton-Great Authors production, at their annual gathering in Deadwood, S. D., recently, by H. O. Bartels, Denver representative of W. W. Hodkinson Corporation, distributor of the special.

After detailing the merits of the picture and explaining that Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas and Mary Jane Irving never before had roles so commensurate with their ability, Mr. Bartels read a letter from the author to the Dakota exhibitors, declaring that never had he been so enthusiastic over anything as he was after a private showing of "The Westerners," including that in every sense the picture is the book. As a result, Mr. Bartels returned to Denver with a score or more of important first-run Dakota bookings on the production.

Mitchell Lewis Picture Made Reviewers Shiver

ACCORDING to the official weather bulletin the mercury in the thermometer was flirting around the eighty mark, but a little group of reviewers, consisting of Select officials and censors, sat and shivered in the projection room of Select Pictures' home office. Mitchell Lewis' coming Select picture, "Jacques of the Silver North," was having its initial showing, and the picture of Mitchell Lewis ploughing neck-deep through the snow fields on the slopes of Mount Shasta brought the temperature down.

In the production Mitchell Lewis is seen as Jacques La Rouge, a half-breed Indian with a child-like heart and the ferocity of a wolf. The story is one in which Jacques becomes the friend of an old trader's daughter, and one scene shows him in a long chase with his dog team over the snowbound fields at the base of Mount Shasta. The shot shows the dogs fighting through the swirling drifts, while far in the distance is seen the struggling team which Jacques is pursuing.

It is one of the most vivid pictures of the North that has ever been shown. Many of the shots rival in scenic beauty the most famous works of Northern landscape painting.

Constance Talmadge to Begin Work.

The Constance Talmadge Film Corporation will begin work on the first Constance Talmadge picture to be released through the First National Exhibitors Circuit on May 26. Several different stories have been purchased by Joseph M. Schenck, president of the new corporation, and the name of the first picture will be announced definitely in a few days. The director for the first of the six Constance Talmadge productions will be Captain David Kirkland. John Emerson and Anita Loos will act as advisory directors, and will write the scenario and working continuity of the first play. They will also act in a supervisory capacity for all of the other five Constance Talmadge productions.

Waiting for Hubby to Show Up.

Mary Miles Minter looks determined to take no excuses in American's "A Bachelor's Wife."

Two Serio-Comic Stories Are Purchased by Metro

THE trend of the public demand, from the producers' viewpoint, seems to continue along the lighter dramatic lines, judging from the Metro announcement of the purchase of two more stories.

Both of the stories selected are in a serio-comic vein which pulsates at a mirth-provoking pressure throughout the action of the plots, alternating with a plausible love theme.

The first of these vehicles to be utilized is called "A Favor to a Friend," and is for Emmy Wehlen. The author is none other than Luther A. Reed, of the Metro scenario staff, who is also given credit for adapting his own story to the silent drama.

The new story for Bert Lytell is by John H. Blackwood, a new contributor to the Metro All-Star series, although a well known writer of picture plays.

Mr. Blackwood's story has been adapted to the screen by Finis Fox, of the Metro staff. The title of Lytell's vehicle is "It's Easy to Make Money," and the plot is an interesting account of frenzied finance. Edwin Carewe is to direct the production.

Gives Big Window Display to Novel Based on Film

BY way of co-operation with the current showing of the Famous Players-Lasky Corporation's Salvation Army picture, "Fires of Faith," at the Harris Theatre, Gimbel Brothers have given over one of their large show windows on the Thirty-second street side of their New York store entirely to a display of Charles Kenmore Ulrich's novel, "Fires of Faith," which is based upon the photoplay.

About two hundred and fifty volumes of the work are used in the display, attractively arranged in pyramids and smaller groups. In the centre background is a large colored production of one of the stills from the production showing Catherine Calvert and little Pat Moore. At the extreme left in the foreground is a life-size figure of a woman in the Salvation Army overseas uniform, while at the opposite end of the window is a message of greeting and appreciation from Commander Evangeline Booth.

Madge Evans Starts on "Home Wanted."

World Pictures announces that work was started this week on a new Madge Evans production under the direction of Tefft Johnson. It was written by Lucy Sarver, and bears the title of "Home Wanted." The supporting company includes Jack Drumier and Edward Langford, formerly with World Pictures, and just back from France, being one of the 35 survivors out of a company of 250. Others in the cast are W. T. Carleton, Anna Lehr and Michael J. Hanlon.

Ship Prints of "Upstairs and Down."

First-run showings of Selznick Pictures' first new series production, "Upstairs and Down," starring Olive Thomas, will be announced shortly, as prints have been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Philadelphia and many other points. It is expected that before many days have passed every Select branch manager will be in possession of at least one print of this production.

REVIEWS AND ADVERTISING AIDS (Continued)

exceptionally good. The genial, honest, and humorous character of the cowboy is well put over.

The plot idea is not new, since it surrounds a correspondence conducted across the continent by a cowboy, Nick McCredie, and Emily, the "prettiest girl in the school," as the fly leaf of the second-hand book testified, but a number of original turnings are introduced along the plot road. The conclusion, bringing the girl to the West into the thick of real adventure, is particularly bright. The cowboy hero, who had sent the picture of his handsome friend instead of his own, finds the job of "squaring himself" made more difficult by his arrest as a horse thief, on the eventful day of the bride's arrival.

Director Irvin Willat has handled his situations well, while Lila Lee, Monte Blue and L. J. Shumway give natural and colorful interpretations.

Cast.

Emily.....Lila Lee
Nick McCredie.....Monte Blue
Pen Walton.....L. J. Shumway
Pedro.....Manuel Ojeda
Ezry.....Guy Oliver
The School Mistress.....Alice Knowland
Sheridan.....Jim Farley

Story by Edith Kennedy.
Directed by Irvin Willat.

The Story.

Nick McCredie, cowboy of the Alamo Ranch, in "Rustling a Bride," discovers Emily's name and address in a second-hand book, the newly acquired property of the school teacher at Coyote Junction. Nick writes to her, sending the picture of his handsome friend, Pen Walton, instead of his own.

Back in the East, Emily's grandmother dies, leaving close-fisted Ezry as the "guardeen." Ezry takes advantage of his "guardeenship" and tries to force Emily to marry him. Hearing of this from Emily, Nick tells her the only thing to do is to come West and be his wife. Emily starts West, but in the meantime, Nick's handsome friend has resumed his horse stealing, and on the eventful day of Emily's arrival "frames" Nick shamefully, implicating him in the rustling. Nick goes to the station as "Andy" to meet Emily, since he must win her approval on his own appearance and not that of Pen Walton.

Walton intercepts the stage, takes Emily to an adobe hut in the desert, but she escapes and rescues Nick from a lynching in the "nick" of time. Emily and Nick are married, as you might suspect.

Program and Advertising Phrases: Nick Wasn't a Rustler But He Was Arrested on the Day He Rustled a Bride to Coyote Junction.

He Wasn't Handsome So He Put in the Picture of Good-Looking Pen Walton. See How He Squared Himself in "Rustling a Bride."

Lila Lee as "The Prettiest and Loneliest Girl" Finishes School But Conducts a Correspondence School With Nick the Lonesome Cowboy.

Story of Cowboy's Correspondence Courtship Made Vivid By Horse Thief Plot Which Almost Gave Hero Nick a "Rope Necktie."

Humorous Western Story With Monte Blue and Lila Lee Brought Together at Alamo Ranch After Strenuous Courtship.

Advertising Angles: Advertise Miss Lee well. Play up the story angles strongly. A good angle would be the difference in character between Nick and Walton. To emphasize this you might reserve a box or a row of seats free for men who will admit that they are too homely to expect any woman to marry them. In a small town you can make this a real feature by arousing speculation as to who will sit in those seats.

Advertising Aids: Two one-sheet, two three sheets, one six sheet. Rotogravure of star. Eight 8x10 black and white. Eight 11x14 sepia, one sepia, one colored and one black and white 22x28 photos. Five one-column, three two column, and two three column cuts. Mats, music cues, stock and thumbnail cuts of star. Advertising layout one, two and three columns, slides and heralds.

"Redhead"

Alice Brady Picture by Select Gives a Slice of Little Old New York.

Reviewed by Hanford C. Judson.

THE spectator who fails to find the new Select, picture, "Redhead," five reels, a delightful attraction must be nursing the worst kind of grouch. It is a thoroughly charming picture. Alice Brady plays a real kind of modern New York woman so convincingly that when it is said she is

Alice Brady
Ready for one of the cabaret scenes in "Red Head."

almost perfectly supported by Conrad Nagel, it is giving him high praise.

The play is by Charles Maigne, who also directed it, and is a hit chiefly on account of the humanity of the story, but his skill in picture building so attractively presents the material that there is no slackening of interest. Whatever part of the film is before the spectator he finds the story progressing evenly and inevitably. The character of the woman is the center of interest, but all the characters are real and each contributes by bringing out something of "Redhead's" peculiarities. "Redhead" is lovable, and Alice Brady has scored a big thing in it. It ought to stand for long runs.

Cast.

Dazie.....Alice Brady
Matthew Thurlow.....Conrad Nagel
Roland Gard.....Robert Schable
Parker Thurlow.....Charles A. Stevenson
Mr. Mellows.....Charles Eldridge
Mrs. Mellows.....May Brettone

Directed by Charles Maigne.

Story by Henry Payson Dawst.

The Story.

"Redhead," in the Select picture by that name, is a cabaret dancer. Matt Thurlow, a rich youth of no special ambition, loves her. She is straight. A crowd of friends are drunk around a table at the cabaret, and "Redhead" sits down with them. Roland Gard, one of the party, is a justice of the peace, and there's a tipsy marriage with the certificate legally made out and witnessed. Next day they wake up and find it done.

Mathew's rich uncle fires him. Matt tells the woman he doesn't love her. He goes to the devil for a while till he is down and out. He gets a job, because he feels it incumbent to support her. They have a little apartment and he gives her his pay envelope, but shows her no affection. He makes good and gets promoted. Her father and mother, pleasant smiling people, come on a visit. He takes pleasure in entertaining them, but after they go, he is the same to his wife as before. He has grown to recognize how much worthwhile she is. One day she makes him jealous without real cause, and his reserve breaks down.

Program and Advertising Phrases: Thoroughly Human and Intensely Interesting Story of Modern New York Life.

Alice Brady in Lovable Characterization of a Cabaret Singer Who Made a Plucky Fight for Her Husband's Love and Won.

Can a Girl Who Becomes Engaged and Married in Five Minutes Win Her Husband's Respect and Love? "Redhead" Did.

How a Brave Girl With a Heart of Gold Reformed Her Good-For-Nothing Husband and Finally Won His Love Against Tremendous Odds.

Advertising Angles: Make the most of Miss Brady's reputation and draw upon the fact that she is now playing an extended dramatic engagement in New York in "Forever After." Hint at the story, but make most of your advertising play on the title. Offer free admission to any red-headed woman during the run and set apart a special section for them. You might offer a prize for the most vivid red. Then ask "Did you ever know a red-headed person who was stupid? Think it over. You cannot recall one." Build up on the free admission suggestion by offering a month's season ticket to any red-headed woman who is escorted to your house by a red-headed man. Get some red crepe hair and glue to lithographs of Miss Brady. If you cannot get crepe hair use excelsior dyed red. Use these for window cards as well as for lobby work.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Two one-column, two two-column, one half-column, electros. Nine 8x10 black and white, seven 11x14 colored and three 22x28 lobby display photos. Slides, press sheet.

"Castles in the Air"

Metro Five-Part Comedy Starring May Allison Has Novel and Interesting Plot.

Reviewed by Edward Weitzel.

ONCE more The Saturday Evening Post has furnished the screen with plot material. "Castles in the Air," the Metro five-part comedy starring May Allison, was written by

(*Continued on page* 1385.)

Next Alice Brady Picture Is Almost Completed

THE finishing touches are being added to Alice Brady's coming Select picture, "His Bridal Night," in which she is being directed by Kenneth Webb. The story is by Lawrence Irving Rising. Katherine Stuart did the scenario.

During the past week Miss Brady and her company have been at Allenhurst, N. J., working on exteriors on the grounds of Miss Brady's summer home. The studio interiors are practically completed.

In "His Bridal Night," which is a happy farce of matrimonial difficulties, Miss Brady plays the dual role of Vi and Tiny Playfair, although contrary to the accepted interpretation of their name, neither one of the twins play fair. Vi is a heartless little coquette, while Tiny is a quiet and faithful soul. On the night of Vi's wedding to Joe Damoral, Vi confides in Tiny that she is going out for one more little lark with Lent Trevett, but before Vi has an opportunity to meet Lent Tiny impersonates her twin sistent, and Lent thinks he is holding Vi in his arms. Then comes the wedding, and after the wedding a little lover's quarrel. Vi runs off with Lent and Tiny runs off with Joe. Each of the men think they have the right twin, but the big complication is saved for the final reel; and it is well worth waiting for.

Miss Brady is supported by an excellent cast, including Edward Earle, James L. Crane, Daniel Pennell, Daisy Belmore and Mrs. Stuart Robson. Her leading man, Edward Earle, has had a long career in motion pictures, his most recent work being in "For France," "Blind Adventure," "One Thousand Dollars," "Transients in Arcadia" and "Buried Treasure." James L. Crane is a well khown actor of the spoken stage who has iately devoted considerable time to the screen. Mrs. Robson is the widow of Stuart Robson, the famous star.

Pep and Prohibition in Metro's "Full of Pep"

ON May 26 Metro is releasing a breezy romantic tale called "Full of Pep," with Hale Hamilton as its star.

"Full of Pep" is descriptive of the story by Robert F. Hill, in which the author has painted a colorful picture of a hero who fights his way through great odds by the sheer force of either his personality or his wits. It is a story replete with excitement, pep, snap, punch and smash, and throughout the picture is interwoven a romantic love theme.

Santa Dinero, a little, sleepy Latin republic, is just about to succumb to the far-reaching tenacles of the monster Prohibition. The Octupus is slowly encircling the tiny country in its coils when the dynamic Jimmy Baxter (Hale Hamilton) arrives with two strong arguments on his hip; one in a bottle and the other in a blued-steel casing, which refutes the idea that a barking dog never bites.

The original manuscript was adapted to the screen by A. S. LeVino, of the Metro scenario staff, and the entire production directed by Harry L. Franklin.

For the settings of the picture Metro has spared no expense or effort to make the comedy one of the best pictorial offerings of the year. The filibustering scenes on the high seas were photographed aboard the freighter Richard Morgan off the California coast, with the Southern beaches and foliage for a background. Alice Lake has the role of the star's leading woman.

Record Run with "The Best Man."

J. Warren Kerrigan in "The Best Man" scored a triumph recently at Webber's Show, DeWitt C. Webber's big Denver playhouse. In a letter to W. W. Hodkinson Corporation, Mr. Webber reports a record-making run on the Kerrigan production. "The refinement of his apparel has added immensely to his charm and to the volume of my receipts," said Mr. Webber. "I showed the production on Wednesday and Thursday last week to the biggest receipts I have ever had on those days.. My people were greatly satisfied with the star's performance, and I heard praise from my patrons amounting almost to adulation. Let's have more of the Chesterfieldian elegance that gave J. Warren Kerrigan his proper place in screendom."

Madge Kennedy to Begin Work on "The Wrong Door"

GOLDWYN announces that Madge Kennedy is shortly to begin work on "The Wrong Door," the new story written by Jesse Lynch Williams, the purchase of which was announced last week.

"The Wrong Door" is a production with rich and colorful scenes which take in both the East and the West of the United States. A great deal of the power of the play depends on the effectiveness of the scenic environment. "The poetry of the West" is a primary emotion in the heart of the heroine.

The part of Isabel Carter is played by Madge Kennedy. Isabel Carter is a carefree girl, with a strong streak of poetry. She is held in restraint by the mercenary mediocrity of the people among whom she happens to be thrown.

Clarence G. Badger will direct the picture, and the Goldwyn Company is determined to advertise and publicize the picture to the limit.

Lavish Chanticleer Scene Staged for "Some Birds"

NOT to be outdone by Charles Swickard's gorgeous setting for the Midnight Revue scenes of May Allison's new starring vehicle, "Almost Married," in which the star will be seen as a prima donna surrounded by a chorus of terpsichorean beauties in a vivid reproduction of the famous New York roof garden. Henry Otto, who is directing Viola Dana in that star's newest comedy-drama, "Some Bride," is introducing in this piece a beautiful barnyard spectacle.

The scene will be a masque ball given in honor of the newly married couple, with Viola Dana as the bride and Irving Cummings as the groom, and all the players, including the star and leading man, as well as scores of extras as guests, will appear in the character of some inhabitant of the farm.

There will be donkeys, horses, cows, pigs, rabbits, ducks, geese, roosters and hens, and the dog and the cat, and there will be the turkeys and the crows, and in fact every imaginable bird or beast that is known to the rural homestead.

Maxwell Karger, directer general, is planning a most unusual and novel lighting effect through the use of dimmers, which will enable Mr. Otto to reproduce faithfully a beautiful golden rising sun which opens the scene as Chanticleer (Viola Dana) crows forth from his perch a challenge to the new day. In the same manner the sun will set on the quieted barnyard, with the solitary Chanticleer still crowing his challenge to the stilly night.

The costumes, or animal and bird masques, have all been especially made for Metro. The story was originally a three-act play written by Anne and Alice Duffy.

The Courtship in "Cowardice Court."
Peggy Hyland, however, says she isn't at all afraid in this Fox feature.

Beauty, Truth and Love Again Meet in Metro Film

BEAUTY, Truth and Love will meet again when the cast for May Allison's next comedy, "Freed," gathers at the Metro studios in Hollywood.

When May Allison played the role of Beauty in the original New York production of "Everywoman" at the Herald Square Theatre, with her in the cast was Kathleen Kerrigan, as Truth, and Pal Trenton, as King Love. Both Miss Kerrigan and Mr. Trenton have been secured by Rose Mullaney, Metro's casting directoress, for Miss Allison's support in "Freed"; so, as first remarked, Beauty, Truth and Love will soon meet once more. Herbert Blache is directing.

George D. Baker picturized "Freed" from Will Irwin's Saturday Evening Post story. May Allison plays the part of an expert stenographer and private secretary who heeds the call of the new freedom, hair-cuts, votes and cigarettes for women. Pal Trenton has the role of a college-bred radical, and Kathleen Kerrigan (J. Warren's sister) that of a female of the parlor bolshevist species.

Service Is Keynote of Big Features.

"Service" is a keynote of the Big Feature Rights Corporation, of Louisville, in its dealings with the exhibitors of Kentucky and Tennessee to whom it furnishes the First National Exhibitors' Circuit attractions.

"Do everything that can be done to please the exhibitor and make the picture business easier for him. Try to relieve him of any vexations or worry that could be caused by carelessness or indifference. Be as zealous for his interest as for the Big Feature Rights' interests, for, as a matter of fact, his interests and the Big Feature Rights' interests are one."

This is a brief summary of Big Feature Rights' policy, and it is safe to say that the Kentucky and Tennessee exhibitors are delighted with it.

Western Dramas for Marie Walcamp.

Universal announces a new series of two-reel Western dramas starring Marie Walcamp. This series, to be known as the Tempest Cody series, will be made while a new serial is being selected for Miss Walcamp, and the stories are being written by George Hively, of the Universal staff, and Jacques Jaccard, who will direct the two-reel features.

Tempest Cody is a red-blooded Western girl and the scenes and actions of the series are laid about the daring acts of this girl in the cowboy-country. The tentative title of the first of the series has been announced as "Tempest Cody Hits the Back Trail."

REVIEWS AND ADVERTISING AIDS (Continued)

Kate Jordan and adapted by George D. Baker. It is novel, leaves a pleasant aftertaste and is excellently produced. Not a great picture from any point of view, it has to do with the theatre and treats the subject with respect for the people of the stage, and with real insight to their mode of life. The principal character is Fortuna Donnelly, one of the ushers at the Halcyon. Contrary to the usual run of stories of the stage, Fortuna does not step forward when the leading lady is taken suddenly ill, play her part and become a star overnight. There is a pretty romance in "Castles in the Air," but it always keeps down to earth.

May Allison is quite as attractive as the heroine of the picture as she was in "The Island of Intrigue" and "In for Thirty Days," and that should satisfy any reasonable mortal. Ben Wilson as Eddie Lintner, the manager of the theatre, is a new screen type of theatrical magnate and makes him agreeably human. Other well acted parts are the Hon. Owen Pauncefort of Walter I. Percival, the Mrs. Pauncefort of Irene Rich, and the John McArthur of Clarence Burton.

Cast.

Fortuna Donnelly.....May Allison
Eddie Lintner.....Ben Wilson
John McArthur.....Clarence Burton
Hon. Owen Pauncefort..Walter I. Percival
Mrs. Owen Pauncefort.....Irene Rich
Mrs. Larrymore.....“Mother” Anderson
Esther Jones.....Viola Dolan
Lucy Dalton.....Ruth Maurice

Story by Kate Jordon.
Scenario by George D. Baker.
Directed by George D. Baker.

The Story.

Building "Castles in the Air" after reading a thrilling romance about a barmaid who marries an English lord does not help Fortuna Donnelly to pay her room rent, so she hunts through the help wanted column of a paper and finds an "ad" for an usher at the Halcyon Theatre. Fortuna is a very pretty girl, and the assistant manager of the theatre is a judge of pretty girls. He engages her out of two dozen applicants, and then proceeds to take his commission after the fashion of cads of his kind. Fortuna slaps his face and is being roughly handled by McArthur, when the manager of the theatre enters the room. He gives McArthur a piece of his mind, and assures the girl of absolute protection if she still wants the position as usher.

Fortuna accepts and finds that Manager Lintner is a man of his word. He soon becomes greatly interested in her; but, womanlike, she prefers the attentions of the Honorable Owen Pauncefort, a wealthy young Englishman, who makes her acquaintance at the theatre. With visions of being the bride of so distinguished a gentleman, Fortuna accepts an invitation to dine with him at his home. The young girl is greatly impressed with the magnificence of the place, and is happy until Pauncefort tries to take her in his arms. She quickly makes him understand that she intends to be treated with respect. Not a bad chap at heart, her host apologizes, and confides to her that he is in this country to find his wife. A quarrel has separated the pair, and he is anxious to get his wife back.

When chance brings Mrs. Pauncefort to the theatre, Fortuna recognizes her by her photograph and phones to her husband. Upon his arrival she gives him a seat next to his wife. This leads to a reunion. The next happy event is when Fortuna finds out what a fine fellow Lintner is, and that she loves him. Her "Castle in the Air" turns out a very substantial one when she becomes the wife of the wealthy manager.

Program and Advertising Phrases: Delightful Story Dealing With the Real Life of People of the Stage.
Romance of a Pretty Girl Usher in a Theatre, Who Won the Heart of the Wealthy Manager.
How a Pretty and Charming Girl Built a "Castle in the Air" and When It Tumbled Down, Promptly Built Another on a Much Firmer Foundation.
Novel Experience of a Charming Girl Who Found the Road to Romance by Helping to Reunite a Man and Wife Long Estranged.

Advertising Angles: Get all you can from the star's name. Make free use of the story angles. Play up the girl who wanted a fashionable wedding and who thought she could do better than a theatre manager, and work along the lines of "A midnight supper with an English lord brought a girl a husband and the host a wife." Make use of the fact that this is a Saturday Evening Post story, and give enough of the plot to recall it to your readers.

May Allison
Admiring the beauty of her castle in "Castles in the Air."

"The Girl Next Door."

Paramount Presents Ethel Clayton in a Mystery Story of Double Life.

Reviewed by Louis Reeves Harrison.

THE GRACE and charm of Ethel Clayton, accomplished artiste and embodiment of sweet womanhood, and the fine acting of Jane Wolfe, count more heavily in "The Girl Next Door" than the story by Carolyn Wells, though the latter is one of the best writers of today, particularly of detective stories in which the solution of a mystery forms the essence. "The Girl Next Door" is an adaptation of "Vicky Van," a serial recently published in the New York Globe, in which Carolyn Wells forced both the characters and the situations to suit the suspense of a mystery story. In order to explain the marriage of a beautiful and highly intelligent young American girl of good family to an elderly man lacking other attractions than wealth, there is a lot of very careful preparation to show that this bright young American girl knew nothing whatever about young men until after she was married.

The improbability of any American girl of ordinary common sense having so little common sense, either detracts from the character and sympathy for it, or from the probability of the situation. Interest is not aroused until the husband is mysteriously killed in a house next to his own, which he visits after a month's trip to Chicago with a young lady of doubtful reputation. The house next door is maintained by "Vicky Van," most carefully explained to be none other than his own wife, who has hired it to live a double life, and cut a door through from her dressing room. On recognizing his wife in spite of her disguise, there is a bitter scene between them immediately preceding his being found dead. Suspense thereafter depends on whether or not Vicky is guilty of the murder, though the spectator is not left in much doubt as to the real criminal by the nervous attitude of her maid. It is a fair detective story whose drawing power depends on Miss Clayton. Its presentation at the Strand was of the finest quality.

The Story.

"The House Next Door" is to let when elderly and corrupt Randolph Schuyler, wealthy lawyer, marries Ruth, a young lady of fine family and limited experience. She finds life in his strict household unendurable, until an uncle leaves her a fortune, when she conspires with her devoted maid to buy the house next door and live a double life as Victoria Van Allen, where she becomes popularly known as "Vicky Van." During her husband's absence with a young lady he is protecting, she entertains lavishly, becoming the subject of club talk by her attractions and her Bohemian parties.

The husband returns unexpectedly and hears gossip at his club about the fascinating Vicky Van, and induces a club acquaintance to take him to her house. With no sense of responsibility to his young wife, treating her with brutal severity, he is in search of adventure when he goes to Vicky's house. They are alone in the dining-room when he recognizes her, tears off her wig and displays outrageous brutality in the way he handles her. Almost immediately after he is found stabbed to death, while Vicky has vanished with her maid.

A skilled detective is put to work on the case, and he is unconsciously assisted by Chester Calhoun, a young man who has fallen deeply in love with Vicky, though he recognizes in her the charming young Mrs. Schuyler he met by accident when her car broke down immediately after marriage. Young Calhoun exhibits so much interest in the case that he leads the detective to a discovery of the communicating door. Mrs. Schuyler is accused of murdering her husband, this

(Continued on page 1387.)

"EVERYBODY'S BUSINESS"

Robertson-Cole Lists Specials for Foreign Field

COMPETITION in the foreign field, where the Robertson-Cole Company long ago obtained a firm footing, is keen right now, but because of the fine list of productions which it has to offer foreign buyers Robertson-Cole is maintaining its high position.

The latest Robertson-Cole coup is the adding of the first six Rothapfel Units to its list of foreign attractions.

Besides offering the star series featuring Sessue Hayakawa, H. B. Warner, H. B. Walthall, William Desmond, Bessie Barriscale, Billie Rhodes and Alma Rubens, the Robertson-Cole foreign department has a number of specials on its list produced by Tom Ince, Ralph Ince, Julius Steger and Sydney Olcott.

In addition to these there are the three Robertson-Cole specials, "Cannibals of the South Seas," "The Turn in the Road," and "What Every Woman Wants."

A large amount of territory has been disposed of on all the Robertson-Cole attractions, but there still remains some lucrative rights on such productions as "The Prodigal Wife," featuring Lucy Cotton and Mary Boland; "Where Love Is," Ann Murdock; fifty-two Mutual-Strand comedies featuring Billie Rhodes; thirty Jester comedies starring Twede Dan; "The Zeppelin's Last Raid," Tom Ince special; "Those Who Pay," Tom Ince special, starring Bessie Barriscale; "Just a Woman," Julius Steger special, with Charlotte Walker; "Nine-Tenths of the Law," a Mitchel Lewis production; "The Devil's Playground," featuring Vera Michelena; "Her Man," Ralph Ince special, with Elaine Hammerstein; "The Eleventh Commandment," another Ralph Ince attraction, with Lucille Lee Stewart; "The Pendleton Round-Up"; "William J. Burns," featuring the well-known detective; "The Belgian," produced by Sydney Olcott, with Valentine Grant and Walker Whiteside the featured players; "The Love That Rules," and two Beatriz Michelena successes, "The Woman Who Dared" and "The Unwritten Law."

"Knickerbocker Buckaroo" Is Doug's Best Artcraft

DOUGLAS FAIRBANKS makes his reappearance as "Old Doc Cheerful" in his newest Artcraft picture, "The Knickerbocker Buckaroo," which is released May 18. The moral of the story is that doing something for somebody is a worthy and laudable ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment may bring the unselfish one results he does not expect, and, secondly, that the proper place to start any reconstruction in character is at home.

The play opens in a fashionable New York club, where a statue of Charles Darwin co-stars with the screen hero, making possible some interesting athletic action, when Doug, in his conversation, concludes, "Perhaps Darwin was right." Fairbanks plays the part of Teddy Drake, a wealthy New Yorker, who decides that his life is all wrong because of his selfishness, and starts out t do unselfish things.

One of the exciting episodes is furnished when Doug climbs out of a window of a speeding Pullman car, continuing up to the roof of the car and running along the top of the train, then jumping to the swinging arm of a water feeder from which he leaps on to the back of a horse. This is the start of a thrilling chase in which two hundred cowboys pursue Fairbanks.

Marjorie Daw, playing the feminine lead, takes the part of Mercedes, a beautiful girl, whom Doug rescues from a band of outlaws. William Wellman as the brother of the girl also has an excellent part.

The ability of Frank Campeau to forcefully "put over" any crook or villain part is well known. In this picture he further establishes himself as a master screen villain.

Edythe Chapman plays the part of Drake's mother. The role of a half-breed bandit is played by Albert McQuarrie. Albert Parker is the director.

Lytell Faces Two Cameras in Making of Circus Story

LONG shots and close-ups of Bert Lytell are filmed simultaneously in the production of "One-Thing-at-a-Time O'Day" at the Metro studios. The star faces two directors and two cameramen in nearly every scene of the circus story.

Maxwell Karger, who supervises the production, was anxious to see the picture completed before he left for New York, so Director John Ince carefully laid out his production plan and showed himself to have the makings of an efficiency expert in the doing.

Ince directs the body of the story and the master scenes of the circus episodes, with Robert Kurrle, Bert Lytell's photographer, at the camera crank. The closer scenes are directed by Webster Cullison and photographed by Eugene Gaudio, Nazimova's cameraman. In practically all of the scenes long shots and close shots are taken at the same time.

William Dudley Pelley's story centers around the sawdust ring of a circus, and in his picturization George D. Baker has concentrated his scenes on the show lot.

Blackton's "House Divided" Booked by the Fox Circuit

P. E. MEYER, manager of the Film Clearing House's New York branch, announces that Frank G. Hall's special release for the week of June 1, "A House Divided," a J. Stuart Blackton production starring Sylvia Breamer and Herbert Rawlinson, has been booked for maximum runs over the Fox circuit of theatres, the U. B. O. and the Picker, Harston and Meyer and Schneider houses in Greater New York.

Reports from Mr. Meyer are to the effect that the New York office of the Film Clearing House is working overtime on the executive work incident to the large number of requests coming from exhibitors for showings and bookings on this feature. June 1 will mark the first run of the production, and, in view of this fact, Mr. Meyer states that the business that has been done to date succeeds the number of bookings on any other feature handled through the New York office prior to release.

Harry P. Diggs, exploitation manager for the Hall interests, announces that he has prepared an elaborate press book on the Blackton feature containing eighteen pages and giving in detail helps to the exhibitor in advertising the run. A mailing card has been sent to exhibitors announcing this release, and the trade papers have carried the announcement in colored inserts.

Pete Morrison, Westerner,
Executes a fancy draw in one of his Universal Western two-reelers.

"Eternal Magdalene" Aided by Exploitation Campaign

ONE of the most original and far-reaching exploitation campaigns ever devised for a single motion picture production has preceded and trailed the triumphant exhibition of the Goldwyn extra, "The Eternal Magdalene," in the leading theatres of the country.

In Toronto the production had its premiere at the big Regent Theatre, the management employed display cards, fifty lines on two, for five weeks in advance of the showing of the picture. A reverse plate, with huge question mark and copy which read, "Do You Know Her? She Is Rich. She Is Poor," was inserted in the amusement and commercial columns of the Toronto Times. Special billboard exploitation, circularization and newspaper co-operative campaigns accentuated the importance of the newspaper "teaser" broadside.

The stage prologue, as explained and illustrated in the Goldwyn Goldwynner, has been used with success in the larger theatres, having adequate facilities for unique exploitation of this type. Nathan Ascher, of the powerful Ascher Brothers' Circuit of Chicago and surrounding territory, was among the first to adopt and recommend the stage prologue. The Rialto Theatre, San Francisco; the Alhambra, of Toledo; the Majestic, of Detroit, and the Marcus Loew chain of theatres are other houses which have added to the effect and novelty of the play by staging that part of the original stage play in which the "Magdalene" meets the "reformer" for the first time.

DeHavens Star in "In a Pinch."

Capitol Comedies celebrate the beginning of their second year of releasing through Goldwyn with a honeymoon comedy featuring Mr. and Mrs. Carter De Haven. For many years they have been known to musical comedy audiences for their delicate sense of the comic and the delightful dancing interludes with which they punctuated many of the most successful Broadway productions. In choosing the Capitol banner under which to renew their screen acquaintance with their many followers, Mr. and Mrs. Carter De Haven have selected a fitting standard for the display of their individual gifts in the kind of plays which have earned an international reputation for them.

Their first Capitol comedy, "In a Pinch," tells the story of a stage-door Johnny's hilarious past, which rises to trouble him when he returns from his honeymoon.

The situations arising out of his old-time Broadway escapades produce some lively scenes with wifey.

Praise "Man Who Turned White."

Many prominent exhibitors attended the first showing of the initial Robertson-Cole superior picture, "The Man Who Turned White," featuring H. B. Warner, which was held during the past week in all the Exhibitors Mutual exchanges through which it will be released.

This production from the Jesse D. Hampton studios was greeted with enthusiasm by the bookers of first-run attractions, and from reports at hand it is believed that the picture will "go across" in big fashion. The first big Warner attraction will be released in June.

REVIEWS AND ADVERTISING AIDS (Continued)

in the presence of her devoted maid, who now breaks down and admits that she stabbed Schuyler to save his wife's life. She is arrested and led away, while her mistress can now see a future of happiness with young Calhoun, a more natural mate.

Cast.

Ruth Endicott } "Vicky Van" } .....Ethel Clayton
Chester Calhoun.....Emory Johnson
Randolph Schuyler.....Noah Beery
Tibbetts.....Jane Wolfe
Rhoda Schuyler.....Katherine Griffith
Helen Schuyler.....Genevive Blynn
Aunt Eleanor Endicott..Josephine Crowell

Story by Carolyn Wells.
Directed by Robert G. Vignola.

Program and Advertising Phrases: Charming Ethel Clayton in Absorbing Mystery Story of a Woman Who Led a Double Life.

Clever Screen Adaptation of Popular Mystery Story by Carolyn Wells Published in Prominent Newspapers.

Schuyler Ill-treated His Wife When He Recognized Her as the Notorious "Vicky Van." Soon After This He Was Murdered. Who Did It? For the Solution See "The Girl Next Door."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 4.

"A Fallen Idol"

Plenty of Romance in New Fox Picture With Evelyn Nesbit.

Reviewed by Hanford C. Judson.

A GOOD romantic picture is sure of popularity and the new Fox attraction, "A Fallen Idol," five reels, is certainly a good romantic picture. Evelyn Nesbit plays the heroine, an Hawaiian princess, who has, in Californian society, fallen in love with a young man. He returns her affections, but his people object and scheme to bring about a misunderstanding. The climax is in a Hawaiian village, and on a yacht near-by. It has been very ably staged by Director Keanan Buel from a story by E. Lloyd Sheldon. It is interesting, gives a convincing romantic atmosphere, is pretty, and holds all the way through. The action is lively. The whole cast, Hawaiians and Americans, might be mentioned for good acting.

Cast.

Princess Laone.....Evelyn Nesbit
Mrs. Parrish.....Lillian Lawrence
Keith Parrish.....Sidney Mason
Stephen Brainard.....Lyster Chambers
Brainard's Chief Mate.....Pat J. Hartigan
Tushau.....Harry Semels
Lato.....Thelma Parker
Elsie Blair.....Marie Newton
Keith's Father.....Fred C. Williams

Story by E. Lloyd Sheldon.
Direction by Kenean Buel.

The Story.

In "A Fallen Idol" the heroine is Laone, a princess of Hawaii. As the picture opens, we find her as the guest of Mrs. Parrish, a wealthy Californian who isn't above helping a fashionable smuggler, Stephen Brainard, who owns a yacht. Laone is beautiful, and Mrs. Parrish's nephew, Keith, falls in love with her. They become engaged. By smooth lies Mrs. Parrish makes Laone try to drown herself. Keith sees her jump and rescues her. She is brought in unconscious. Keith gets a telegram telling him that his father is dying. He goes, but leaves a message for Laone. She never gets it.

Brainard offers to take Laone back to Hawaii in his yacht and marry her. She accepts. He has many jewels on board, and Laone sees evidence that he is a smuggler. Brainard gives Laone an old idol. Keith comes and learns what has taken place. He sails for Hawaii by steamer. Both parties reach Laone's village the same day, and Laone hears the truth from Keith. She is to marry him with a poi feast that afternoon. Keith is arrested by customs officers for smuggling. Laone hears of it, and knows that Brainard is the culprit. The evidence is on the yacht. She makes Brainard think she loves him so that he will take her back where she can get the papers that will free Keith. The young man, who has been let go, swims out with a native girl. There is an unequal struggle, but Laone gets a revolver and holds the bridge till she can, by pulling the whistle cord, bring the custom officers to the yacht.

Advertising Angles: Make capital of the fact that the star is seen as a Hawaiian

Evelyn Nesbit
Appears as if getting ready for a word combat in "A Fallen Idol."

princess in this play. Seek to rouse interest in this fact. There is some good lithographic paper for this attraction. Use it freely. It will appear to those who follow this star. Play up the sensational features. For a lobby stunt use a phonograph with Hawaiian records, and at the same time get the phonograph stores to hook up with their Hawaiian lists and stills and window cards. Run a slide "The Hawaiian records at Blanks will have a new meaning to you after you have seen this wonderful picture of Hawaii."

Program and Advertising Phrases: Evelyn Nesbit as Star of Romantic Story of the Love of a Hawaiian Princess.

Thrilling Photoplay in Which an Hawaiian Princess, to Save the Man She Loves, Holds Entire Crew of Yacht at Bay.

Remarkable Story of one Man's Duplicity Matched Against Another's Loyalty in Battle for a Woman's Love.

Advertising Aids: Two one-sheet, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10 black and white, twelve 11x14 black and white, and three 22x28 colored photographs. Various styles and sizes of cuts and mats. Slides. Press book.

Released May 18.

"Words and Music by"

A Delightful Picture by Fox with Albert Ray as Struggling Musical Genius.

Reviewed by Hanford C. Judson.

THE story of an opera stolen from a young genius and put out by a four-flusher as his own, is seen from an entirely fresh angle in the Fox five-reel picture, "Words and Music by—." It is a real attraction and proves how fine a thing it is to take an old situation and work it up according to your own knowledge of life. The picture is full of true types, not only the young unrecognizer genius, the four-flusher writer, the star opera singer and the impresario, but, to take one instance, the music publisher, played by Robert Bolder, is one of the truly good bits in it. It is full of thumbnail sketches of corners of life just off Sixth avenue or Broadway. The story is good, has been well told by a freshly made plot and is rich in many little hearty things that add greatly to its interest.

Albert Ray, as the hero, a writer of real music who has a hard time, fills the role well. Elinor Fair is attractive as the girl who wins fame as a singer before her boy lover, the genius, is recognized. Eugene Pallette plays the four-flousher who steals the script from his friend and makes him think it has been burned. Edwin Booth Tilton plays the impressario ably. The whole cast works well and ably together. Director Scott Dunlap has made a real attraction. It will probably be a hit.

Cast.

Brian M'Bride.....Albert Ray
Millicent Lloyd.....Elinor Fair
Gus Hertz.....Robert Bolder
Gene Harris.....Eugene Pallette
Thomas Sullivan.....Edwin Booth Tilton

Direction of Scott Dunlap.
Story Written by William Charles Lengel.

The Story.

In "Words and Music by—," the story opens in a small country city where Brian M'Bride, a musical genius, is acting as bookkeeper in a grocery store. Millicent Lloyd is a singer in a church choir and has a sweet voice. A new opera is brought there for a try-out by Sullivan, an impresario. It is the work of Gene Harris, who was born in the town. Sullivan tries Millicent's voice in a song written by Brian, and takes her to New York with him.

A little later Millicent has become a famous singer. Sullivan is in despair for a vehicle for her, as Harris has fallen down and is broke. Brian comes to town with a new opera, but Sullivan refuses to look at it, and Brian wants to be a success before he gets in Millicent's way. Brian meets Harris and lets him look at the score. Harris sees its value and makes Brian think it has been burnt. Sullivan puts it on and wonders why Harris can't make a good finish to the second act, which by the way, he neglected to get.

(*Continued on page 1389*)

"EVERYBODY'S BUSINESS"

"I Love Him—I Love Him Not,"
Says Emmy Wehlen to the rose petals and Alan Sears in their Metro, "The Amateur Adventuress."

Record Big Bookings on "The Turn in the Road"

CALIFORNIA, which first accorded "The Turn in the Road," the Robertson-Cole special, the recognition which it has since won the country over, is still booking the production heavily through Exhibitors Mutual.

Last week at the Rivoli, in San Francisco, the Brentwood production opened for an indefinite run. It was at Quinn's Theatre, in Los Angeles, that the picture started its eventful career with an eight weeks' record-breaking stay.

In Oakland, Cal., the American Theatre has book the play for a long run. Other theatres in California showing the picture during the past week were the University of California Theatre, at Berkeley; the Liberty, San Jose; Liberty, Fresno, and Goddard's, in Sacramento.

The same big bookings which have been obtained in the East on the production are being maintained by the Western exchanges of Exhibitors Mutual. The California record of the production is but an indication of what it is doing all through the West.

Mlle. Beaudet in Century Comedies.

Mlle. Beaudet, a well known East Indian Oriental dancer, was engaged by Vim Moore, director of Century comedies, to appear in the circus picture being made under his direction. She will interpret some of the dances of the Far East in one of the side shows pictured in the circus comedy.

California Beauties in Vitagraph Comedy.

"Fares and Fair Ones," newest of the Montgomery-Rock comedies being issued by Vitagraph, reached the screen May 5. Corroborative of the latter section of its title, it fairly surges with fair ones picked from California's early spring crop of beauty. Vitagraph avers that "Fares and Fair Ones" will cause a sensation.

Mix Working at "High Speed.

Three days after Tom Mix had finished making "The Romance of Cow Hollow" recently, he was hard at work under the direction of Edward Le Saint, enacting the role of Speed Porter in "High Speed." "High Speed" is a story of H. H. Van Loan, and is said to be a veritable pyramid of thrilling situations.

Canadians Like Big Pictures.

How responsive Canadians are to serious drama with a definite message which echoes the great struggles of humanity, whether of today or yesterday, may be gauged from the fact that Arthur St. Germain, who controls the Crystal Palace, Family Theatre and Mount Royal Theatre, in Montreal, reports that his returns from the William Fox production, "Les Miserables," starring William Farnum, has broken all previous records. This exhibitor also has contracted for his three theatres the 1919 versions of the great nine and the big six, William Fox production.

Arthur Moisan, proprietor of the Wonderland Theatre, Magog, has signed up the entire Fox service for his summer theatre at Valcartier, Quebec.

Metro Buys "The Microbe" for Viola Dana.

Metro has purchased a new story for Viola Dana which promises to be the strongest dramatic role this actress has ever had on the screen. The title is "The Microbe," and it was written by Henry Altimus. The story ran in a popular monthly magazine.

Work has already commenced on the adaptation at the studios in Hollywood, where the production of the piece will be made.

Alma Rubens at Work on "Annie Marnet."

"Annie Marnet," a domestic story with a big theme, is the first photoplay in which Alma Rubens will appear as the head of her own organization, the Alma Rubens Productions. It is being made under the personal direction of Daniel Carson Goodman, the author, at the Paragon Studios, Fort Lee.

Miss Rubens' leading man is Lumsden Hare, who supported Elsie Ferguson in her last three pictures, and the camera man is Harold Rosson.

Earle Williams in "A Rogue's Romance."

Flavored with a delightful essence of adventure, "A Rogue's Romance," coming to the screen soon as an Earle Williams' subject, is expected by admirers of the actor to prove another "Arsene Lupin."

The picture, as already announced by Vitagraph, is from the pen of H. H. Van Loan. On the supporting cast are Katherine Adams, who again appears as Mr. Williams' leading woman; Harry van Meter, Herbert Standing and Brinsley Shaw.

Mollie King
Who is featured by the American Cinema Corporation; direction John M. Stahl

Afraid of Ghosts? No, But It's Well to Play Safe,
Says Enid Bennett in her Paramount, "The Haunted Bedroom."

Harry Garson to Make Katterjohn Specials

NOT only will all future productions starring Clara Kimball Young and Blanche Sweet be made at the Garson Studios in Los Angeles, but a series of motion picture dramas to be known as Katterjohn Specials also will be produced there under the supervision of the screen author, Monte M. Katterjohn. This was made known by Harry Garson during his short visit in New York City last week.

"In securing the Katterjohn Specials," said Mr. Garson, "I was guided by my belief in youth and its enthusiastic tendencies where it has already shown vision and ability. Mr. Katterjohn's independent thought and past achievements justify the opportunity this series presents.

"I have read the first story and also its detailed continuity, and feel convinced it will make a truly big box office attraction. Distribution plans are now being perfected which will permit an unusual exploitation campaign of national scope."

W. H. Rudolph, Eastern representative for Mr. Garson, with offices in the Aeolian Building, New York, stated that production is scheduled to start immediately after Mr. Garson's return to the West Coast.

Mormon Churches Adopt Simplex.

From Salt Lake City, where the Mormon Church was first established and which city is today the leading center of Mormon activities, comes the report through E. D. Smith, manager of the Utah branch of the Swanson-Nolan Theatre Equipment Company, Simplex distributors, that recently the following Mormon church wards installed the Simplex: Roosevelt, Utah; Bountiful, Utah; Farmers' and Wardamere Wards, Salt Lake City.

The same concern also installed a Simplex at the L. D. S. University.

"Spark Divine" Next Alice Joyce Film.

Soon to come to the screen is "The Spark Divine," a play especially constructed for Alice Joyce. It is melodramatic in character, but kept within the verities, Vitagraph says, by sound psychology, both of story and in characterization.

William Carlton, Jr., will be seen as Miss Joyce's leading man. Eulalie Jensen, Frank Norcross and Mary Carr complete the cast.

Tom Terriss will direct.

REVIEWS AND ADVERTISING AIDS (Continued)

Brian rewrites his opera, and Sullivan tells him he stole it.

A kindly music publisher hears Brian improvise and makes his acquaintance. Brian tells him about the opera. He believes him and gets Sullivan and Millicent to listen to the finish of the second act. Millicent recognizes the playing and opens the closed door to find Brian. Sullivan is convinced that Brian is the real author of the whole. Harris is kept in the dark till the ending of the last act on opening night. Brian goes before the curtain, while Harris beats on the door of the stage exit.

Program and Advertising Phrases: Delightful Story of a Struggling Musical Genius Told in a Novel Manner.

Attractive Romance of a Struggling Musician and a Choir Singer and Their Fight for Fame and Fortune.

Albert Ray, Newest Fox Star, in Novel and Clever Photoplay Filled With Romance and Action With Music as the Theme.

Advertising Angles: Work your appeal to song writers and would-be song writers. The latter class are numerous even in the small towns. To get interest, offer a public performance of any song by a local genius. If you can get three or four, give a special show after the last night performance, or rather add this feature to the last night show. As lyric writers are more numerous than composers, offer to adapt lyrics to current songs. Your pianist or director can do this easily. Make a broad appeal to interest the few who have never written a song and tell that it shows the inside of musical comedy production. You can make a big bid with this idea if you work it right.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released May 18.

"One Week of Life"

Goldwyn Presents Pauline Frederick in a Dual Role Story by Cosmo Hamilton Adapted for the Screen by Willard Mack.

Reviewed by Louis Reeves Harrison.

IN THE dual role of a dissatisfied wife intent on enjoying "A Week of Life" with a lover, and a nice young lady who takes the wife's place during that week, Pauline Frederick successfully interprets both roles, and she is admirably supported by Thomas Holding as a dissipated husband in the last stages of alcoholism. On Miss Frederick's dignified and intelligent performance, and on the remarkable picture given by Mr. Holding of a drink victim's sufferings in an attempt to redeem himself when encouraged to do so, a large part of the value of this Goldwyn production rests.

Mr. Holding's vivid picture, one of the most intense of its kind ever shown on the screen, may be regarded as timely, and it is certainly a piece of artistic interpretation in makeup, general attitude and revelation of feeling. Mr. Mack has attempted to do away with too much narrative subtitle, a commendable effort on his part, and he is dramatic in picturing frail human nature as it exists, but he sacrifices to clarity at times, confusing the spectator in the continuity of events, a matter to be remedied by more careful editing.

Notwithstanding the fact that the dual role, where two individuals are portrayed by the same actress, is destructive of the illusion of reality, so far as the spectator is concerned, and the fact that resemblances, while possible, are far from probable in the case of a substituted wife, the story holds fairly well.

The Story.

When Mrs. Kingsley Sherwood found life unbearable with her drunken husband and longed for "A Week of Life" with LeRoy Scott, a lying lover, she considered herself alone, making no attempt to redeem the weakling she had promised to love and honor. The lover, on finding almost her duplicate in sweet Marion Roche, speaks of the two women to each other and arranges a little plan of substitution, inducing Marion to take the place of Mrs. Sherwood, while the latter goes to visit a pretended child who is ill. He manages thus to escape with the erring wife, but Marion's delicate situation be-

Pauline Frederick
Hears the call and answers it in "One Week of Life."

comes complicated when Sherwood recognizes in his supposed wife finer qualities than were ever revealed by the real one, and, at her suggestion, makes an effort to give up drinking.

Sherwood does not realize that any substitution has been made until he comes upon a letter she has dropped. He then sets a trap to discover her purpose. He manages to enter her bedroom when she returns at night from a friendly visit, and there exposes her folly—his wife has not gone to visit her sick child, because there is none.

Marion is overwhelmed, but she has become interested in Sherwood because of the plucky self-struggle he has put up, while he attributes his reform to her encouragement. They are becoming interested in each other when news comes that the erring wife and her lover have been drowned while out in a canoe. There is then a future for the redeemed man in the love of the woman whose words of encouragement are responsible for his redemption.

Cast.

Marion Roche / Mrs. Kingsley Sherwood ... Pauline Frederick
Kingsley Sherwood ..... Thomas Holding
LeRoy Scott ..... Sydney Ainsworth
Lola Canby ..... Corinne Barker

Story by Cosmo Hamilton.
Directed by Hobart Henly.

Program and Advertising Phrases: The Story of a Dissatisfied Wife Intent on Enjoying "One Week of Life," and of a Shop Girl Who Takes Her Place.

Absorbing Story of Two Women Who Form Different Motives Desired "One Week of Life," and What Befell Them.

Pauline Frederick in Remarkable Characterization of Two Women of Vastly Dissimilar Types.

How a Foolish Wife's Substitution of Her Double in Her Place Brought About the Reformation of Her Drink-Crazed Husband.

Advertising Angles: Play heavily upon Miss Frederick and work on the angle of the shop girl who became a society matron for a week, and the society matron who took a week off. Make most of your campaign an effort to arouse curiosity as to why Mrs. Sherwood wanted a week and what she planned to do with it.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts.

"The Lion's Den"

Another Human Story by the Author of "The Spender" Produced by Metro and Starring Bert Lytell.

Reviewed by Edward Weitzel.

THERE should be wide appeal in "The Lion's Den," a Metro picture adapted from one of Rederick Orin Bartlett's stories by George D. Baker, the director of the production. Bert Lytell is the featured player. Real human problems in the life of a small town are handled with understanding, and the vital points that confront a young minister who is anxious to do his duty to his fellowman, are used skillfully in a story that has a good sprinkling of humor to offset its serious moments. It is particularly recommended to those who insist that their screen entertainment shall be clean in thought and act. Practical Christianity is what it aims to show, and it hit its mark right in the center. A melodramatic finish may be forgiven on the grounds that a little hurried action will increase the circulation of the spectator for the time being, even if it does not elevate his morals.

Bert Lytell plays the Rev. Sam Webster with the earnestness required, and commands respect and a genuine liking for the minister all through the story. He makes the character a fine specimen of the modern, broadminded young clergyman. Alice Lake as his sweetheart, Dorothy Stedman, is a fitting mate for a man of his calling. Joseph Kilgour is hardly the type for a village groceryman, but acts with the ability expected from an actor of his high standing. Edward Connelly's char-

(*Continued on page* 1391)

"EVERYBODY'S BUSINESS"

New Elements Enter Into Making of Western Picture

TIME and again it has been demonstrated in motion pieture work that unusual care in seeking unhackneyed effects has resulted in superior production. This has been the case in all types of the photoplay, whether serious or comic, society drama or slum play.

Director J. Gordon Edwards never had undertaken to make a Western picture before he was placed in charge of William Farnum's latest subject, "The Lone Star Ranger," an adaptation of Zane Grey's novel, now in process of production. Mr. Edwards has been a keen student of the West, has ranched and roughed it, and understands thoroughly the primitive life of that country.

He determined to introduce new angles in the picturization of "The Lone Star Ranger," and accordingly devoted himself to a close study of the scenic, human-interest and situation possibilities of the play. He consulted frequently with William Farnum on those points which have appealed to the Fox star with great force.

The Exhibitors Service Bureau of the Fox corporation says that William Farnum, in this picture, has a role by far the most interesting of his career; that as Steele, the Texas Ranger, he dominates the play with a quiet and persuasive personality which centers attention unceasingly on him.

Mary MacLaren Film Ready.

Carl Laemmle, president of Universal, announces the completion of the newest Mary MacLaren screen drama produced under the tentative title of "Woman's Place." This new Special Attraction contains tragedy tinged with humor, and is a pictured modernistic argument against many old time beliefs.

In "Woman's Place," Miss MacLaren is cast as the prettiest of five daughters of a poor newspaper editor, who is a tyrant in his home.

The drama is one that should remain long in the minds of the playgoers, and the supporting cast includes Thurston Hall, Johnnie Cook, John Mackay, and Ethel Ritchie. The picture is in six reels, and was directed by Paul Powell, and was written by Elmer Ellsworth. The release date will be announced later.

Close Big Contracts for Semon Comedies.

Evidence of the growing popularity of Vitagraph's "Big V" Special comedies is contained in the acquisition of these comedies by J. C. Brady, of Toronto; A. G. Talbot, of Denver, and J. de Alarcon, of El Paso, Juarez and Chihuahua. Mr. Brady, who owns the Madison Theatre, in Toronto, is president of the Ontario Exhibitors' Protective Association. Mr. Talbot owns the American Theatre, one of the best in Denver, and Mr. de Alarcon controls six theatres in the three cities in which he operates. All these men came to New York City to personally close contracts for the series as well as for other Vitagraph units.

Books Garson Film Through South.

Charles F. Schwerin, who bought the Southern territory on Harry I. Garson's production, "The Unpardonable Sin," returned this week from a trip covering the important cities in this territory and reports that he has closed for the following bookings:

Six days at the Savannah Theatre, Savannah, Ga.; three days at the Grand, Augusta; three days at Opera House, Columbus, Ga.; four at the Strand, Birmingham, Ala.; twelve days at the Criterion, Atlanta; five days at the Crown, Mobile, Ala.; five days at the Colonial, Richmond, and five days at the Wells Theatre, Norfolk.

D. J. Selznick
New England manager for Select.

Gladys Leslie to Star in Strong Crook Picture

THE middle of June will see a new Gladys Leslie photoplay. It will be a picture version of one of the most popular magazine stories of recent vintage—namely, "Too Many Crooks," which was published in All-Story Weekly.

E. J. Rath is the author. It is an ingeniously contrived yarn dealing with the daring search for local color by a young woman playwright who becomes imbued with an ambition to write a crook play right down to fact, after having view a performance of one of those overdrawn plays of that sort often seen on the stage. Therefore she consults a lawyer friend who promises to deftly introduce a few crooks into an exclusive house party which she is arranging.

Gladys Leslie and Jean Paige are seen in the principal female roles, with Huntley Gordon as the master crook who was not at all crooked. Other Vitagraph favorite in the cast include Anders Randolf and T. J. McCrane, aside of which there are James Dent, Cecil Chichester, George O'Donnell, John T. Wade and James Gaylore.

The picture will be directed by Ralph Ince.

Plan Big Campaign on Willard Picture.

A national advertising campaign which is to include large space in newspapers, thousands of 24-sheet stands and various other media will be employed by the Continental Pictures Corporation to introduce Jess Willard, champion heavyweight boxer of the world, to the motion picture fans of the country.

The Continental Pictures Corporation will pay for the newspaper advertising, the posting and such other items as may be necessary to put its production over in a big way. The company has already started work on its 24 sheets, newspaper ads and other accessories that are to be used in this campaign.

Charlotte Merriam in Moran Comedies.

Charlotte Merriam, who played opposite Pete Morrison, one of Universal's Western stars, in several of his two-reel dramas, has been given parts in the Lyons-Moran comedies. Miss Merriam is well suited to heavy parts in comedies. She will divide feminine honors in the comedies with Mildred Moore.

De Luxe Catalogue Edition of Goldwynner a Beauty

A DE LUXE catalogue edition of the Goldwynner, the exhibitor house organ published by Goldwyn, is now in circulation among more than 17,000 exhibitors of the United States and Canada.

The catalogue edition, designed and edited to give the trade concise facts and news on the entire Goldwyn output made and released to June 1, inclusive, embodies the titles, authorship, direction, cast, reelage and descriptive stories on Goldwyn star series production, "twenty-six" Goldwyn pictures, Louis Bennison star series of Western dramas, Capitol comedies starring "Smiling Bill" Parsons and Mr. and Mrs. Carter DeHaven, the Ford Educational Weekly and the Goldwyn extra releases.

Numbering twelve pages and produced in colors, with beautiful art decorative effects, the new catalogue is one of the most unusual and elaborate editions yet published, and, so far as can be determined, is the industry's first catalogue tabulating and describing the entire output released by an individual producing and distributing corporation.

Service Manager Hunt Stromberg compiled and edited the catalogue in response to an exceptionally large number of inquiries received from exhibitors.

Norma Talmadge Leaves for Florida.

The exteriors for "By Right of Conquest," the story by Arthur Hornblow on which Norma Talmadge is now at work, will be made in Florida. Norma Talmadge, Director Edward Jose, Natalie Talmadge, who will make her screen debut in this film; Wyndham Standing, Garreth Hughes, Charles Gerard, Hedda Hopper and Claire Whitney, also a staff of carpenters and a large crew of electricians who are taking with them thousands of feet of cables to erect among other things a scene on a desert island, with huts designed by Miss Talmadge's technical director, William H. Reineck, left for Miami, Tuesday, May 20. The company will be gone two weeks.

Peck Novel for Peggy Hyland.

A genuinely novel story, with original turns of plot and spirited action, has been writen by Charles Mortimer Peck and purchased by William Fox for production as a Peggy Hyland photoplay.

In this William Fox production Peggy Hyland plays the role of Patricia Hilton, daughter of a rich and aristocratic family.

In the cast supporting Peggy Hyland are Harry Hilliard, Molly McConnell, Mrs. Jack Mulhall, William Elmer, Edwin Booth Tilton and Edward Jobson.

Selznick Erects Big Electric Sign.

Myron Selznick announces that in accordance with its policy of exploiting Selznick stars by way of electric signs, as well as by many other mediums, the Selznick Pictures Corporation has erected a big electric sign at Forty-second street and Broadway to blaze forth the name of Elaine Hammerstein to New York's millions. This sign is one of the most attractive on the thoroughfare.

Selznick is a firm believer in the effectiveness of electric signs, and is planning and putting into actual operation an electric sign campaign throughout the country on a large scale.

Universal Buys Bennett Drama.

Universal announces the purchase of the Frederick Bennett two-reel Western drama, "Five Thousand Dollars Reward." This is said to be one of the best Western stories ever written for screen production, and will be produced under the direction of George Holt. Pete Morrison, Universal's Western star, and Magda Lane will have the leading roles in this new production.

REVIEWS AND ADVERTISING AIDS (Continued)

acter study as Grocer Jarvis is capital, and Augustus Phillips does good work as the village bad man. The mob of boys used in the picture is lifelike, and contributes not a little to its success. The production is uniformly excellent.

Cast.

The Rev. Sam Webster.....Bert Lytell
Dorothy Stedman.....Alice Lake
Grocer Stedman.....Joseph Kilgour
Grocer Jarvis.....Edward Connelly
Mr. Jones.....Augustus Phillips
Mr. Blake.....Howard Crampton
Mr. Billings.....Seymour Rose
Smith Sisters..... { Alice Nowland / Mother Anderson

Story by Frederick Orin Bartlett.
Scenario by George D. Baker.
Directed by George D. Baker.

The Story.

"The Lion's Den" tells of a young minister in a small town, who is determined to awaken his congregation and the rest of inhabitants to their duty toward the boys of the village. A tour of inspection has shown him that the youngsters hang around the pool room and hear conversation from the men that will do them no good. He determines to start a boys' club, and tries to raise the necessary funds from the well-to-do members of his church. The scheme is a failure. The richest man in his congregation is the father of Dorothy Stedman, a young woman he greatly admires. Stedman keeps a grocery store—and a tight fist on his money. Finding it will take five thousand dollars to equip the club with a home and its furnishings, the minister goes to Stedman and asks him to subscribe half of the amount. The grocer writes out a check for twenty-five dollars. The minister refuses it, and turns to a more practical method.

Stedman's way of doing business is driving his rival to the wall. This man's name is Jarvis. The minister goes to him with an offer to become his partner, put in enough money, re-stock the store, and help him run it. He also explains that his share of the profits is to go to the boys' club, and that he will enlist the members in the scheme. As soon as they know that all of the custom they bring to the store will help build the clubhouse, they will work their best for the new firm. There are strong objections from many quarters when it is learned that the Rev. Sam Webster preaches on Sunday and runs a grocery store on weekdays.

Stedman, who finds his business slipping away from him, forces the minister out of his pulpit. Dorothy at once sides with the minister, and lets him know that she doesn't care how soon she becomes his wife. Stedman is won over to the minister and the boys' cause, after his store has been set on fire by a rascally clerk, and his own life and his property saved by the youngsters, led by their champion. When the clubhouse is opened, it is the scene of the minister's marriage to Dorothy.

Program and Advertising Phrases: Human and Appealing Story of the Plucky Fight of a Young Minister in a Small Town Against Overwhelming Odds.

How a Clever Young Minister "Fought Fire With Fire" and Won Over His Most Bitter Opponent by Going Into Business Against Him.

The Story of a Clergyman Who Became a Groceryman on Weekdays to Secure Funds to Help the Boys of His Parish, and the Remarkable Outcome of His Experiment.

Advertising Angles: Play up the star, but tell of the other favorites in the cast. Play them all up. Then tell that this is from a well known Saturday Evening Post story, telling sufficient of the plot to recall the idea to the reader. Hook up with the groceries for window showings of stills with cards inviting the passer by to "See the Church Grocery in The Lion's Den at (house and date)." If you have a live young minister in your town you might arrange with him to clerk in some grocery for a percentage of his sales, to be applied to some church fund, then add that you will give ten per cent. of your receipts for the same purpose. It will be enough of an advertisement to permit you to pay the percentage out of your velvet.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released May 19.

Sessue Hayakawa
Thinks seriously about forgiving anyone for "His Debt."

"His Debt"

Robertson-Cole Production of Merit Features Sessue Hayakawa in Heroic Role.

Reviewed by Margaret I. MacDonald.

IN THE Robertson-Cole five-part production, "His Debt," for the Exhibitors Mutual Program, Sessue Hayakawa plays a role considerably different in character from any in which he has been seen. He gives a pleasing and unusual portrayal of the proprietor of a house of chance, and is noticeably successful in depicting the various moods common to the particular type which he represents.

Several technical errors occur in the course of the picture, which, fortunately, are of trifling significance. One of the characters which stands out strongly, and which is given an excellent portrayal by Francis J. MacDonald is that of Blair Whitcomb, a young man whose prospects are wrecked by the lure of gambling and strong drink. Jane Novak, in the feminine lead, is also worthy of special comment for her attractive work.

The picture is rich in artistic settings; and the action, somewhat slow at the beginning, gains speed and suspense as it progresses. It is a picture that the public will like, containing enough of adventure and melodrama, and sufficient of the romantic element to please the average individual.

Cast.

Goro Moriyama.....Sessue Hayakawa
Gloria Manning.....Jane Novak
Blair Whitcomb.....Francis J. MacDonald
J. P. Manning.....Fred Montague

Story by Leo Jefferson.
Scenario by Frances Ginhan.
Directed by William Worthington.

The Story.

The story of "His Debt" draws attention again to race barriers, without unduly emphasizing this angle. Goro Moriyama, a young Japanese owner of a gambling house in an American city, believes in the "square deal," and also follows the plan of giving to the poor the money collected from the rich. His house is frequented by a young man of wealth, Blair Whitcomb, who is engaged to a beautiful young daughter of a home of wealth and honor. Whitcomb, who is in the habit of coming to Moriyama's house under the influence of liquor, finally loses all he has. In a moment of anger, he hands over to Moriyama, as the result of a lost wager, a check for ten thousand dollars, which his bank refuses on the ground of insufficient funds.

To revenge himself on Moriyama for expelling him from the gambling house, Whitcomb shoots at him through the window of his private apartment, and lodges a bullet in his body which almost causes his death. Whitcomb's sweetheart, returning to her profession of nurse, happens to be put in charge of Moriyama's case, knowing nothing of the unhappy relations between Moriyama and Whitcomb.

Moriyama falls in love with her; and when he is about to avenge himself on Whitcomb by giving him up to the police, the girl intervenes, and her plea for her lover is granted, the Japanese failing to identify Whitcomb as his would-be murderer.

Program and Advertising Phrases: Sessue Hayakawa, Famous Japanese Actor Presented in a New Type of Character.

Adventure, Melodrama and Romance Skillfully Blended in Entertaining Story of Japanese Character.

Interesting and Unusual Story of Self-sacrifice by a Japanese for the Sake of the Woman He Loves.

Famous Japanese Actor in Role of a Gambler Who Adopts Unusual Method of Squaring "His Debt."

Advertising Angles: Play up Hayakawa and give mention to Jane Novak. Play up the story, bearing heavily upon Moriyama's love for Gloria. Stop as he tells Blair that he knows who fired the shot,

(*Continued on page* 1393)

"EVERYBODY'S BUSINESS"

Robertson-Cole Has Big Productions for Summer

THE various producing units of the Robertson-Cole Company, division of films, are bending every effort to fulfill the promises of the parent organization to give exhibitors during the approaching summer months some of the finest types of photoplays as a bulwark against the customary poor hot season business.

Four pictures are now in the course of construction in California. The great outdoors furnish the locale for three of the attractions under way.

Sessue Hayakawa is working on "The Gray Horizon."

"Bare-Fisted Gallagher," the next William Desmond picture, is being filmed by Jesse D. Hampton in a picturesque but remote section of the San Gabriel Canyon under the direction of Joseph J. Franz.

Billie Rhodes' "In Search of Arcady," another attraction which breathes of the romantic country of the Far West, has been virtually completed.

Bessie Barriscale, starring in her own productions, is now filming "Tangled Threads," which will be her next issue.

"The Gray Horizon" has as its background the splendor of the Sierra Nevada Mountains. The entire setting of the picture is in the hills, and every advantage has been taken of the extraordinary light and cloud formations that occur over these beautiful mountains.

To get the desired effects in some of the scenes the entire company had to be transported by mule packs through the narrow mountain trails to an elevation of nearly 5,000 feet. It is at this height in the early hours of the morning that the cloud banks are found, and it was the good fortune of the Haworth players to get the one scene that was so necessary to convey the full meaning of the name of the story.

William Worthington is the director, while Clifford Howard wrote the piece.

"Bare-Fisted Gallagher" was especially written for Desmond by William Parker. The San Gabriel Canyon, where the Desmond company is camped, was reached only after a long automobile journey from Los Angeles, and nearly an eighteen-mile mule ride into the mountains.

The cast is a small but excellent one. Frank Lanning, widely known as a heavy, and little Agnes (Brownie)Vernon are the players who are featured in the Desmond support.

M. B. Havey, head of the scenario staff of B. B. Features, is author of "Tangled Threads." Fred Myton made the screen version.

In the cast are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding, Ben Alexander and Mary Jane Irving.

"In Search of Arcady" is the story of an American girl who is bored to death by titled personages in search of her hand, and who runs away to adopt the gypsy mode of living to avoid their pursuit.

Reports from Middle-West Show "Destiny" Going Big

REPORTS from the middle West show that the new Jewel picture, "Destiny," is being received by the exhibitors as a sequel to "The Heart of Humanity" as far as the success is concerned.

Six of the large Chicago theatros have booked the picture. "Destiny" was shown as a pre-release at the 20th Century Theatre in May, and is booked for a return engagement in June. It was shown for six days as a pre-releaso picture at the Chicago Casino, and it is reported that the box-office receipts were much above the average. Other Chicago houses which have booked the production are the Vista, Harper, the Hamlin and the Lubliner and Trinz Theatre.

Others of the big theatres of the middle West which have booked the film for an early showing in June are the Castle, at Bloomington, Ill.; the Empress and Columbia, at Peoria, Ill.; the Park, the Champaign, Ill.; the Art Theatre, at Gary, Ind.; the La Salle, at South Bend, Ind., and the Colonial, at Joliet, Ill. A prerelease showing of the picture at the Majestic Theatre, in Tulsa, Okla., proved a great success, and it is booked for one week at the Lyceum, at Winnipeg, Can.

Among the players supporting Dorothy Phillips are William Stowell, Harry Hilliard, Stanhope Wheatcraft, Walt Whitman, Gertrude Astor, and Allan Sears.

Marion Davies Working on "April Folly."

Work on Marion Davies' latest starring vehicle, "April Folly," is well under way in the Biograph Studio, where the star and a large company is working on the screened version of Cynthia Stockley's novel of the same name.

Conway Tearle plays opposite Miss Davies, and Esther Marshall is seen to advantage in the early part of the story.

Miss Davies is cast in an almost dual role, playing in the early part of the story a secret service sleuth and changing places later with the petted daughter of an aristocratic Earl.

Many of the scenes in the film are being shot aboard a transatlantic steamer.

Author Earle Snell Gets High Praise from Middleton

GEORGE MIDDLETON, who produced all of Beatriz Michelena's past successes, considers "Just Squaw," which Robertson-Cole will release through Exhibitors Mutual, the greatest story she has yet appeared in. As among her past successes are numbered "Salomy Jane," by Bret Harte; "Mignon," by Goethe; "Salvation Nell," by Edward Sheldon; "The Unwritten Law," by Edwin Milton Royal; "The Woman Who Dared," by C. N. and A. M. Williamson, this statement of Mr. Middleton's is a high compliment to Earle Snell, the author of "Just Squaw."

Earle Snell was born in California, and has made a painstaking study of life as it was in that state in the early days. The result is shown in his stories. He presents his ideas along entirely original lines, according to Mr. Middleton. His scenarios are full of action, suspense and wonderful climaxes.

Earle Snell has been associated with Miss Michelena since she entered pictures, and he has devoted his time to cutting, assembling and titling productions, as well as to writing.

Mr. Snell also wrote Miss Michelena's coming release, "The Dead Line." Another work of his is "The Busher," a baseball story written for Charles Ray. This will be produced and released shortly. During the past year Mr. Snell has given a course in scenario writing at the University of California, and it has been one of the best attended and most successful courses held at the university.

Earle Snell.

First Capellani Picture To Be Released June 22

ALBERT CAPELLANI will inaugurate his advent into the ranks of independent producers on June 22, the day that has been scheduled for the release of "Oh Boy," the first subject to be made by the recently organized Albert Capellani Productions, Inc. "Oh Boy" will also be the first of a series of special features in which Creighton Hale and June Caprice will be co-starred under the banner of the Albert Capellani Productions, Inc., and will be released through Pathe Exchange, Inc. Final laboratory work on the production, which is the first "Filmusical Comedy" to be shown on the screen, has been completed, and it is expected that prints will be available for showings at the Pathe branches within a week.

"Oh Boy" is adapted from the musical comedy hit of the same name which was originally presented at the Princess Theatre, New York, where it played for over sixteen months. The picture was produced under the personal direction of Albert Capellani.

"Oh Boy" lays claim to being that rare thing in motion picture—a production of a purely farcical nature entirely devoid of incidents bearing even a remote resemblance to melodrama. By clevely blending incidents of a romantic nature with a series of highly amusing farcical situations, Director Capellani has succeeded without the aid of any sinister or dramatic element in registering a swiftly moving and highly diverting light comedy that embodies all the qualities of popular appeal.

An excellent and timely advertising angle is afforded exhibitors in the new "Filmusical Comedy" by the introduction of a number of episodes in which prohibition figures. In fact, it is prohibition that starts all the trouble, for his royal muchness, Judge Carter, is a confirmed opponent of the demon rum.

The cast is headed by Creighton Hale and June Caprice. The supporting company includes Flora Finch, Zena Keefe, W. H. Thompson, Joseph Conyers, Grace Reals and Maurice Bennet Flynn.

Goldwyn Soon to Release "The City of Comrades"

BASIL KING'S new novel, "The City of Comrades," and shortly to be released in picture form by Goldwyn with Tom Moore as the central player, brings to the screen a new realism of a man's redemption by love. The romanticism and unwillingness to see life as it actually is that seems to pervade most screen dramas is here scrupulously pushed aside. The result is a picture that is startling by its verity, its amazing insight into what actually goes on inside the soul of a real man when by ineritia and temptation he has been brought to the brink of ruin, and by love and his own power of will he draws himself back to self respect.

"The City of Comrades" is a story of the new feeling of brotherhood that has grown out of the war, a gripping narrative of the rise of a young man of family from degradation to accomplishment and a beautiful woman's love by the aid of men who had suffered and fallen even as he had.

REVIEWS AND ADVERTISING AIDS (Continued)

then ask how a Japanese would act. Get them interested in the outcome and they will attend to verify their guesses. Boom the star above the play.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"The Home Town Girl"

Paramount Presents Vivian Martin in a Story of Woman's Loyalty and Faith.

Reviewed by Louis Reeves Harrison.

THE story of a brave young girl's constancy under trying circumstances; of the splendid stimulus she gives to the man she loves, urging him on to finer achievement, helping him when he stumbles and falls, "The Home Town Girl" depicts a type delightful in itself and most consistently that of the bright American girl of today. Vivian Martin types the role admirably and plays it with both intelligence and feeling, yet without emotional exaggeration. Her support is good throughout, particularly in the minor roles of the old business men the heroine encounters in her adventures.

The settings are unusually varied and so in harmony with the mood of the story that the picture must be set down as a very attractive addition to almost any program, but particularly of home towns. This Paramount product, while not intense, is clean, wholesome, and eminently suited to presentation.

Cast.

Nell Fanshawe.....Vivian Martin
John Stanley.....Ralph Graves
Frank Willis.....Lee Phelps
Nan Powderly.....Carmen Phillips
Steve Rattling.....Stanhope Wheatcroft
Peter Jellaby.....Herbert Standing
Mr. Fanshawe.....Pietro Sosso
Mrs. Fanshawe.....Edythe Chapman
Ryder Brothers.....William Courtwright
Manager.....Thomas Persse

Story by Oscar Graves.
Scenario by Edith Kennedy.
Directed by Robert G. Vignola.

The Story.

Nell Fanshawe is a home town girl of the plucky American sort, who knows her own mind, and when she selects John Ryder, a soda-water clerk, from among her many admirers in the town, she spurs him to seek a larger field. He finds it in the form of Jellaby and Co., art antiques, New York, and rapidly makes good by attaching a pretty little story to each object of art he sells. He is on the point of large advancement, when a clerk he replaced tempts him into a poker game, where he loses $300 of the firm's money. He writes to his sweetheart and the firm that his pocket was picked, and vanishes with the intention of making good.

Nell becomes disturbed about him, goes to Jellaby and Co., and finds employment. Day by day she frequents soda fountains in the city hoping to trace Ryder, and does so when he remits a small sum on account of his defalcation to the firm. She is so deeply in earnest that she impresses Jellaby with John's honesty, then her own love falters when she finds him and discovers also that he has lied. She braves it out to the end, however, forgiving him in her compassion, and reestablishing him where there is promise of great happiness for both.

This is Universal Anniversary Month

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

THE ARGUS LAMP & APPLIANCE CO
Manufacturers of
Argus-Sheck Universal Adapters
for Mazda Lamp Projection and
Argus Crystal Bead Screens
Write for catalog. CLEVELAND, O.

TransVerteR
TRADE MARK, REGISTERED, U.S. PAT. OFF. JULY 23, 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

Program and Advertising Phrases: Vivian Martin in a Charming Story of a Woman's Loyalty and Faith Under Trying Circumstances.

How a Girl's Devotion and Help Inspired the Man She Loves to Deeds of Greater Achievement.

Clean, Wholesome and Satisfying Story of a "Home Town Girl" Whose Faith in Her Sweetheart Never Faltered.

The Story of a Man Who Yielded to Temptation But Was Saved From Ruin by the Love of the "Home Town Girl" Who Never Lost Faith in Him.

Advertising Angles: Tell that this story is from the story "You Just Can't Wait." Tell the story of how John comes to lose the $300 and leave the rest to the imagination. Try "Do you play poker?" for a catchphrase, and "Don't play poker" for another. You can hang all of your advertising on the poker game and its results and keep interest up.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three colums on star and production. Advertising lay-out mats. Slides. Press book.

"The Sleeping Lion"

Monroe Salisbury Makes Good as East Side Italian in Universal Special.

Reviewed by Margaret I. MacDonald.

THE Universal Six-part Special Attraction, "The Sleeping Lion," is a production that stands easily on its own merits. It is rich in human interest and has plenty of stirring action such as is characteristic of the best type of Western dramas. The story interest is strong, with the ennobling influence of child life uppermost. Monroe Salisbury, in the role of a kind-hearted Italian potter, wins the sympathy of the spectator in the beginning, and holds it to the end. His portrayal of the Italian role is excellent.

Howard Hickman, whose work as a screen villain never fails to compel admiration, sustains his reputation in the role of the town gambler and head of an unscrupulous gang. His associates, composed of well-chosen types, are impersonated by players of ability. The Western, and especially the saloon atmosphere, is good.

Rupert Julian, as director, has acquitted himself well; and the result of his work is a Western drama of unusually entertaining qualities. Last but not least is the boy actor, whose finished performance is one of the picture's most pleasing features. Rhea Mitchell is excellent.

Cast.

Tony.....Monroe Salisbury
Carlotta.....Alice Elliot
Carlotta's Father.....Sydney Franklin
Carlotta's Mother.....Marion Skinner
The Boy.....Pat Moore
Kate Billings.....Rhea Mitchell
Girl's Father.....Alfred Allen
Durant.....Herschal Mayall

Story by Bernard McCormick.
Directed by Rupert Julian.

The Story.

A kind-hearted Italian potter shares the center of the stage, in "The Sleeping Lion," with an Italian newsboy, whom he adopts out of sympathy for his neglected condition. The potter, with the thousand dollars he has saved, takes the boy with

(*Continued on page* 1395)

Full Speed Ahead Is the Word at Universal City

IT is hard to believe, but it is a fact, that fourteen directors were shouting through the megaphones directing pictures at Universal City, during the latter part of last week and the first part of the present week. These activities represent productions from one-reel comedies to multiple reel super-productions.

Crowds aggregating more than one thousand have been on the plots at one time, all of the crowds appearing in the spectacular scenes of "The Right to Happiness," in which Dorothy Phillips is starring in a dual role. It is being directed by Allen Holubar.

What the Companies Are Doing.

Harry Carey and his company have returned from a visit to Arizona, where several good Western shots were made, and are now proceeding with his newest vehicle, "A Man of Peace."

Two of the larger productions are nearing completion, with every evidence that they will be among the best pictures the stars have made. Lynn Reynolds is hooting the final scenes on "A Little Brother of the Rich," which has an all star cast headed by Frank Mayo. The picture is the screen adaption of the Joseph Medill Patterson novel of that name.

The Alpine picture being produced under the direction of the star-author-director, Eric Von Stroheim, is now receiving the finishing touches.

Hedda Nova has about finished the first half of "The Spitfire of Seville," which George Seigmann is producing.

Mary MacLaren and her supporting company have left for San Francisco to take the exterior scenes for "The Petal on the Current," the story which was written by Fannie Hurst.

Something in Serial Line.

Marie Walcamp, star of many Universal serials, has already started work on the first of the "Tempest Cody" Western pictures, with Jacques Jaccard as the director. After completing this series, she will start on a new serial.

James J. Corbett is working in the thirteenth episode of "The Midnight Man."

"Crashing Through" is the tentative title of the latest Pete Morrison two-reel Western, and in which he is now making several of the fighting scenes.

All of the comedy companies are going in full force.

Use Throwaways to Advertise Film.

An interesting throwaway was used by the management of the Lincoln Theatre, of Rochester, N. Y., to advertise the showing of "Cleopatra."

This piece of advertising matter is fourteen inches by eleven, and is printed in blue ink on white paper. A portrait cut of Theda Bara four inches square is used on the right center of the sheet. The flyer is made timely by the heading, which reads: "Kinogram News Every Tuesday and Friday. News That Is News." Following these two lines of the theatre in large type, and the announcement of the date of the showing. The copy used is very brief, and reads:

"Cleopatra, the Siren of the Nile. A work of historical art produced with lavishness and splendor. Due to the cost of this production all admissions will be at the regular adult prices."

"The Usurper" Appeals to Canadians.

Canadian bookings were a feature of business done on the score of "The Usurper" by Vitagraph last week. The play appealed peculiarly to many Englishmen resident in the Dominion on account of its British atmosphere. Aside of a preamble laid on American soil, the play revolves about an English estate, and it is an ivy-covered castle in Surrey. Earle Williams is the star.

"To Our Dynamo—J. D. Williams"
It the toast on this cup, presented by the First National Sales Club to "J. D.," manager of the Circuit.

All-Star Cast Completed for Next Blackton Film

THOUGH no definite news is yet available regarding the title and theme of the sensational super-feature J. Stuart Blackton is now producing at his own studios in Brooklyn, it is announced that the story of the production is an original one, writen by Commodore Blackton himself. The continuity is the collaborative work of Commodore Blackton and Stanley Olmstead, newspaper man and author of scenario and magazine stories.

This new Blackton picture has been under way for about two weeks with an all-star cast interpreting the many principal roles. The cast is probably the strongest ever assembled by the producer.

The featured names are Sylvia Breamer and Robert Gordon. Fanny Rice, the well-known comedienne of farce, musical comedy and vaudeville, resumes her professional career after several years' retirement by making her screen debut in this new Blackton production. Eddie Dunn, Gus Alexander, Julia Swayne Gordon, Van Dyke Brooke, Louis Dean and Leo Delaney, all Vitagraph favorites, renew former successful affiliations with Mr. Blackton in the new production, and Charles and Violet Blackton, the producer's children, again appear to advantage as two tenement kiddies. Madame Barry, a Russian actress, makes her debut on the American screen, and Alla Peroff, Richard Milasch and Jay Strong complete the list. Jack Martin is again assisting the producer.

"Thin Ice" Has Strong Cast.

A small but effective cast interprets "Thin Ice," the play which Corporal Shannon Fife wrote for Corinne Griffith as his first after-war contribution to the screen. "Thin Ice" will be released next week. It is directed by Tom Mills. Foremost in its cast are Charles Kent, Henry G. Sell, L. Rogers Lytton, Eulalie Jensen and Jack McLean.

Gladys Brockwell Making New Picture.

Gladys Brockwell has gone to a location outside of Barstow, Cal., to make scenes for her new William Fox play, "Sadie," under the direction of Frank Beal. Among those in the cast are William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Barbara Castleton Has Big Role in "Peg o' My Heart"

IN the cast of "Peg o' My Heart," which William C. DeMille is now directing for Paramount-Artcraft special release, with Wanda Hawley in the title role and Thomas Meighan as leading man, appears Barbara Castleton enacting the part of Helen Chichester, the haughty cousin whom Peg rescues from a serious indiscretion. The role is one of the most important in that it is a contrast to the principal feminine figure and requires a great deal of finesse.

Barbara Castleton was born in Arkansas, and in her stage career was featured in "It Pays to Advertise," which will soon be placed into picture form with Bryant Washburn as star. She also played the lead in "Madame Sherry," and on entering picture work appeared opposite Hobart Henley. Later she was seen in many well known photoplays, such as "Empty Pockets," "A Daughter of the Gods," etc. She was recently in the cast of "The Silver King," a Paramount-Artcraft special, with William Faversham.

The scenario for "Peg o' My Heart" was written by Olga Printzlau.

Announces "Sahara" Ready for Nationwide Pre-Release

J. PARKER READ, JR.'S, big production, "Sahara," directed by Allen Dwan and starring Louise Glaum, is announced as ready for pre-release June 1 in the larger first-run theatres. The W. W. Hodkinson Corporation has virtually established a record in the speed with which this G. Gardner Sullivan story has been distributed to its branches, with all accessories and exploitation aids prepared.

The laboratory work and the editing of "Sahara" are of high quality, and the original musical score provided by exhibitors is the work of Dr. Hugo Reisenfeld, the managing director of the Rivoli and Rialto theatres, New York, under whose auspices the production had its first and only trade showing recently at the Rialto.

As a means of intensifying the exhibitor salesmanship of "Sahara" in reaching the public with the details of the production, the Hodkinson Corporation has made all of the advertising designs and layouts that will be used in the trade press campaign available to theatres everywhere. This advertising is in harmony with the lithographs, lobby photographs in colors and special posters and other accessories.

Rothapfel Unit Booked by Loew's New York Circuit

MARCUS LOEW has booked the Rothapfel Unit Program over his New York circuit and in Loew's Stillman, Cleveland, according to an announcement made by P. E. Meyer, manager of the New York branch of the Film Clearing House, through which the Unit Program is released by Frank G. Hall, vice-president of the Rothapfel Picture Corporation.

With a contract from one of the leading exhibitors of Greater New York, Marcus Loew, and requests coming into the New York office of the Film Clearing House from the big exhibitors throughout the country, Mr. Hall and Mr. Rothapfel feel that the Rothapfel Unit Program is not only living up to but surpassing every expectation.

Mr. Meyer places a great deal of the credit for the numbers of bookings coming into his office to the advertising and exploitation campaign arranged by Harry P. Diggs and Hopp Hadley. The advertising and publicity departments put forth every effort to place this program before the exhibitors and public, and the results obtained have more than rewarded them for their efforts, according to Mr. Meyer's statement.

REVIEWS AND ADVERTISING AIDS (Continued)

him and strikes out for the West to realize his dream of owning a ranch. In the Western town, he comes in contact with the saloon gang, and makes an enemy of the town's chief gambler by refusing to drink whiskey, and also by too free an admiration of the gambler's sweetheart.

On the ranch, the boy and his benefactor live happily until, one evening, when the child's birthday is being celebrated by the eating of the first birthday cake he has ever seen, and Tony, his foster father, leaves him alone in the house while he goes to bring a young pig for a birthday present. While he is gone, the gambler creeps up on the house and shoots at a shadow which he sees in the window, believing it to be Tony. The child, stunned, but little injured, soon recovers, and Tony, in the course of events that follow gets his revenge, and also the girl, who finally discovers that she loves him and not the gambler.

Program and Advertising Phrases: A Story of Stirring Action Rich in Human Interest.

Unusually Entertaining Western Drama Starring Monroe Salisbury as an East Side Italian.

Monroe Salisbury is Sympathetic Story of a Big Hearted Italian in the Great West.

How a Kindly But Ignorant Italian Conquers a Clever Western Bully Told in Stirring Photodrama.

Advertising Angles: Play up the fact that in this play Salisbury plays the part of an Italian; a new line of work for him. Play hard on this feature and work the story angles in to follow. You can get more interest in the assumption of a new type of character than you can with any other angle. Play up the character photographs and cuts, but tell in all your displays that it is a gripping Western drama, and not one of the more familiar Mullberry Bend type.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Pretty Smooth"

REVIEW of this production, together with cast, story, and program and advertising phrases on this production, released by Universal Film Manufacturing Company, were published in our last issue. The following Advertising Angles and Advertising Aids complete our exhibitor's service on this picture.

Advertising Angles: Play up the star and offer it something new in crook plays. Use such lines as "She didn't fear for herself, but she wanted to keep the man she loved from behind the bars, and to save the girl the man determines to go straight." "The penitentiary loomed ahead, but they took the other path." Work on this angle for your interest.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"The Little Diplomat"

Five-Reel Diando-Pathe Subject Features Baby Marie Osborne in Comedy-Drama.

Reviewed by Robert C. McElravy.

THERE are a number of good humorous incidents and some fairly strong dramatic moments in this Baby Marie Osborne subject, "The Little Diplomat," though the number as a whole is uneven in construction and mechanical in plot action. It will no doubt please the many admirers of Baby Marie, so far as her personal work is concerned, and also that of the colored boy, Sambo, but the story itself does not hold particularly well.

The plot blends humorous action with old-fashioned melodrama, in such a way that the scenes fail to carry conviction at certain vital points. The humor is good, however, and the whitewashing of Sambo is sure to create a great deal of laughter.

Baby Marie appears to better advantage in simple, natural stories which center more definitely about herself than does this particular plot. The episode of the robbery, and in fact the introduction of the crooks at the very beginning, has a forced effect, and this weakens the production as a whole considerably. The cast is a proficient one, but the development of the story is weak.

Cast.

Little Marie.....Baby Marie Osborne
Mrs. Bradley West.....Lydia Knaught
Bradley West.....William Welsh
Trent Gordon.....Jack Connolly
Raymond Brownleigh.....Murdock MacQuarrie
Hulda.....Velma Clay
Kendall.....Al MacQuarrie
Phyllis Dare.....Betty Compson

The Story.

Little Marie is a French war orphan, brought to this country for adoption. She enters the home of Mr. and Mrs. Bradley West, a childless couple. Mrs. West loves the child at once, but the husband is irritated by her presence. Marie plays with a little colored boy until Hulda, the new governess, is employed, and when the latter raises objection, Marie whitewashes her little colored friend, in his bathing tights, and introduces him to a tea party, with startling results.

The new governess is a member of a gang of crooks, who are planning to rob West's safe. By the aid of Hulda the chief crook, Brownleigh, enters the house, and is inside the safe when Marie steals downstairs in the night to recover her lost doll. Marie locks the safe, with Brownleigh inside, but Hulda opens it again. At this moment Trent Gordon,

(Continued on page 1396)

This is Universal Anniversary Month

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

Big "U" Animal Comedies Prove Hit on Broadway

AS a proof of the drawing power of the Universal animal comedies, attention is called to the fact that the Strand Theatre on Broadway, New York, showed the first of the series of comedies during the week of May 18. The result was that the audiences were more than pleased, and Managing Director Joseph L. Plunkett was so pleased with the showing that he congratulated Universal on the production. He offered the following letter as a testimonial, addressing it to the Universal exchange:

"'Monkey Stuff', your latest two-reel comedy, which we are playing this week, is in my estimation a distinct novelty, and a sure fire success.

"At every performance it has gone big with our audiences, who seem to appreciate the novel way in which it was handled. Please accept my heartiest congratulations and best wishes for the future success of these splendid comedies. I am glad to have had the opportunity of running them."

The new series of animal comedies being produced at Universal City under the direction of William S. Campbell are scheduled to appear in the leading theatres.

In the animal comedy shown at the Strand, the first of the series, Caesar the Lion, Joe the Monk, and Charley the Elephant were in the leading roles. They were assisted in their comic antics by Harry Lorain, Phylis Allen, Beatrice Lovejoy, Harry Burns, and Lucile Smith.

William S. Campbell is not only the director of the comedies, but is the author of the stories from which these famous comedies are produced.

Morey's Latest Vitagraph Accorded Big Reception

BEATING THE ODDS" received a big reception when initially flashed on the screen May 12 in the leading first-run houses throughout the country.

In "Beating the Odds," Harry T. Morey pictures the regeneration of a man long the slave of conditions corrosive to one's moral nature. One of the most startling situations in modern cinema drama is created when this man, at last free of the taint of his past life, is about to marry a young woman, pure and undefiled, and discovers that his bride's father has chosen as his second wife the worthless woman he cast off.

From that point on the story develops rapidly until a climax which robs one of breath is reached.

Betty Blythe and Jean Paige are seen in principal supporting roles. Others in the cast are Eulalie Jensen, Charles Stevenson, George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross. The picture was directed by Paul Scardon.

Percy Marmont.
After completing engagement in "The Invisible Foe" cast will support Alice Joyce in "Vengeance."

Big Munition Works Is Setting for "Yellow Eel"

ONE of the most unique settings ever given a motion picture is used in the opening scenes of "The Yellow Eel," the new three-part McClure serial of two-reel pictures, on which production has started at Bridgeport. For the first time since the outbreak of the war, the government gave permission to the McClure staff to film scenes in the interior of a government munition factory in full operation. Against this background of shell-making machinery, the secrets of which have heretofore been concealed, some of the most exciting episodes in the picture take place.

By special arrangement, free run of the plant was given to Charles H. France, director of "The Yellow Eel." For several of the "shots" he used virtually the entire personnel of the factory as "extras," numbering hundreds of men and women workers, and making crowd scenes of exampled inaquitude.

"The Yellow Eel" will be something more than a red-blooded motion picture serial of love and mystery. It will aim to depict the romance and sacrifice behind America's patriotic army of munition and ordnance laborers who backed the soldiers at the front with guns and shells. Through the close co-operation of the government, the McClure staff was able to get access to the inside facts, so that, although the story of "The Yellow Eel" is in fiction form, the adventures which befall the heroine, played by Alice Mann, are typical of the daring feats performed to thwart America's enemies at home.

Complete Studio Work on Second Thomas-Raver Film

GEORGE IRVING, director of Four-Star Pictures, announces the completion of the newest Augustus Thomas picture starring Leah Baird for W. W. Hodkinson distribution, the title of which will shortly be announced.

While there has been a good deal of mystery about the story, Harry Raver, the producer, and Mr. Thomas, both having refused to disclose it so far, an idea of the motif is to be had from some recent manifestations inside and outside the studio.

For instance, when the transport Finland docked ten days ago it developed that Irving and several prominent members of the company had boarded the ship at Quarantine and made pictures all the way up the bay, while the "brass-hats" looked on approvingly and the 3,500 soldiers aboard displayed delight.

There's another angle to the new production which suggests the sort of action it contains. More than 400 men participated in the big raid scene, where anarchist talkers incited the crowd to violence.

"Misleading Widow" Is New Paramount.

"Billeted," the play by T. Jennyson-Jesse and H. M. Harwood, which Frances Marion adapted for Paramount presentation with Billie Burke as the star, has been retitled "The Misleading Widow."

Work on Miss Burke's picture is progressing finely at the Fort Lee studio under the direction of John S. Robertson. James L. Crane was chosen as leading man.

Madge Evans
As she appears in "Home Wanted," World's feature, directed by Tefft Johnson

"All Wrong" Is Ninth of Pathe's Selected Pictures

NINTH in the list of Pathe's Extra Selected Star Photoplays comes Bryant Washburn in "All Wrong," a breezy comedy in five acts by Mildred Considine, which will be released June 1. It was produced by the Anderson-Brunton Company from a scenario by Jack Cunningham and was directed by William Worthington and Raymond B. West.

There are many farcical situations contained in the comedy, while at the same time there is a certain amount of pathos felt on behalf of the unsophisticated little girl-wife, who obediently agrees to the idealistic theories of the altruistic salesman she married. It is a unique plot wherein the hero advances his theory of "Unending Courtship," advocating the living apart of man and wife, in order to, as he says, "escape the contempt bred by too close an association."

Numerous complications develop, some of which resolve themselves into compromising situations of the most ludicrous type, which, while being absolutely innocent, have a prima facie aspect of being quite the reverse.

In the supporting cast are Mildred Davis as "Betty"; Helen Dunbar as "Mrs. Thompson"; Charles Bennet, Fred Montague and Marguerite Livingston.

Northern Drama for Madlaine Traverse.

A drama of the Canadian Northwest, wherein a woman's soul is pitted against the greed for gold, is now being filmed with Madlaine Traverse as the star. "Until Eternity" is the temporary title, and both story and scenario were written by Denison Clift. The picture is being directed for William Fox by Harry Millard.

In this drama of the Northern snows, Miss Traverse enacts the role of Rose LeBelle, Mother of Angela, a beautiful girl, and wife of a timber prospector.

In the supporting cast are Frank Leigh, Thomas Santshi, Beatrice Lapiante, Minna Provost and Jack Nelson. The exteriors are particularly beautiful.

REVIEWS AND ADVERTISING AIDS (Continued)

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

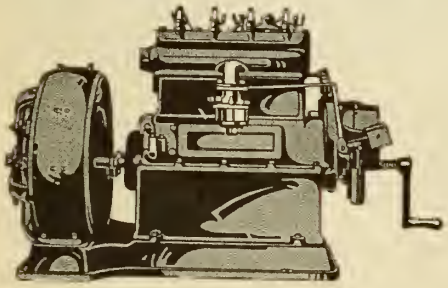
The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

West's nephew, returns home, and Marie tells him what is going on. Trent locks Hulda in the safe and makes a prisoner of Brownleigh.

There is a love story with Trent Gordon and a pretty young neighbor, Phyllis Dare, as the principals.

Program and Advertising Phrases: Baby Marie Osborne as Star of Engaging Photoplay.

Celebrated Child Actress in Highly Entertaining Story Combining Strong Dramatic Situations With High-Class Comedy.

Little Mary Sunshine as a French War Orphan Who Repays Kindness Shown Her by Foiling the Crook's Plans and Re-uniting Two Lovers.

Charming Baby Marie Again Plays Pranks on Little Black Sambo That Will Delight Children Both Young and Old.

Advertising Angles: Play up Baby Osborne and tell that in this story she is seen as a little French orphan. You can get a window hook up with a display of pajamas with a large "Wear these tonight for my sake," and a smaller, "That is what Trent Gordon wrote Phyllis Dare in 'The Little Diplomat,' and the butler sent his pajamas instead of the roses he intended. I't at the (house and date)." Use photos for the lobby pull and feature the name in your newspaper work.

Advertising Aids: One sheet, three sheet, six sheet, set of lobby photos, one and two column star cuts and mats. 22x28 scene and star portraits, slide, music cue.

"A Rogue's Romance"

Vitagraph Picture With French Setting and Earle Williams as Hero.

Reviewed by Hanford C. Judson.

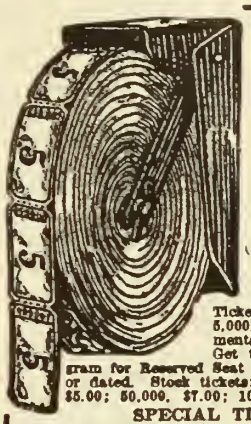
LACK of real climax is the weakness of the new Vitagraph picture, "A Rogue's Romance," five reels, with Earle Williams, who has the personality for the role. He is well supported, the sets and backgrounds are interesting, there is an especially good Apache dance in the opening scene, but the picture as a whole is a fair to middling attraction. The story interests rather than grips. There are many lesser climaxes, but no one of them is developed so as to have an increasing suspense that is marked in all the recent Vitagraph pictures. It will get by all right in many houses; for it has all a big attraction has, except a big story.

Cast.

Jules Marier }
Armand DuBois } .....Earle Williams
Monsieur Picard }
Henri Duval.....Brinsley Shaw

(*Continued on page* 1399)

This is Universal Anniversary Month



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

For 5 or 10 W. and 25 or 40 W. Lamps

For Color Effects

Use *Reco* Hoods

Colors Are
Beautiful, Brilliant and Permanent

Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers Included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

Write for our up-to-date price list.

Amusement Supply Co.

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges	$5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Hushands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 2—Love.
June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).

Artcraft Pictures.

April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerhocker Buckaroo (Douglas Fairhanks).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.
June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Birth of Color; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Neshit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).

EXCEL PICTURES.

April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

VICTORY PICTURES.

April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

FOX-SUNSHINE & TOM MIX COMEDIES.

April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dahbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Reviews (Continued)

Leon Voliers.....Harry Van Meter
Anton Deprenay.....Herbert Standing
Mme. Deprenay.....Katherine Adams
Jeanne.....Maude George
Burgomaster.....Sid Franklin
Brulon.....Karl Formes

Story by H. H. Van Loan.
Directed by James Young.

The Story.

The hero of "A Rogue's Romance" is Jules Marier, a Paris thief so skillful that the police cannot get him. He has been decorated with the Croix de Guerre, and loves children. He is so popular with the underworld people that they are quick to warn him when the police are expected.

He makes an Apache jealous, and this man tells the prefect that Marier is at a certain restaurant. He would have been captured had a message not come that one of his adopted orphans, whom he had picked up among refugees, is sick. He leaves, and saves himself.

On the way to see this child, his car breaks down, and he enters the house of a rich jeweler, Deprenay, to get a car. Mlle. Vire is alone. She believes he is on a mission of mercy, and lets him take the car. It is returned next day. The police are following, and he is nearly captured. The number of the car is taken. When the prefect gets to the Deprenays, it has been returned.

A little later Marier is introduced to Vire at a party as M. DuBois. Vire recognizes his voice. There is a crooked promoter there, and Marier recognizes him. A necklace is stolen. Vire suspects Marier. He proves innocence and gets back the gems. Vire has told him that when he wins from society as fine a recognition as he got on the field of battle, she will be his friend.

He learns that the crooked promoter has a scheme to swindle the community out of millions and, posing as a detective from Scotland Yard, helps the prefect get the money back. Vire and he ride away in an automobile.

Program and Advertising Phrases: Thrilling Story of a French Crook Who is Won Back to Respectability by the Love of a Girl.

After Winning the Croix de Guerre He Was Still a Thief Until Love Came Into His Life and Redeemed Him.

Highly Dramatic Story of a French Thief and His Up-hill Fight Back to Respectability for the Sake of the Woman He Loved.

Clever and Absorbing Story of the Adventures of a French Crook Who Won Recognition from Society Both in War and in Peace.

Advertising Angles: Play up Williams in his triple role and connect with his Arsene Lupin, stating that this is a similar character. Play up individual angles of the story such as "A society crook with the Croix de Guerre," "A thief with three war orphans as his wards," "Set a thief to catch a thief. Mons. Picard prevented a far greater thievery than he ever planned." Make a strong play with the stills and use character cuts for your advertising.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

COMMENTS

Pathe Exchange, Inc.

THE FLAMING WATERS (Pathe), June 1.—Episode No. 7 of "The Tiger's Trail." The Hindus once more regain possession of the idol in this number, and are about to remove the stripes from the countenance of Tiger Face, when the idol is once more stolen. There is a prolonged chase over some picturesque mountain country after Randolph Gordon, who takes refuge in a cave. Belle pursues him, and is bound in a chamber of the mine, which Gordon allows to fill slowly with water. Jack is going to the rescue as the second reel closes. The instalment is one of about the usual interest.

The New Moving Picture Projector

WAIT FOR IT!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Universal Film Company.

A PRISONER FOR LIFE (Western), May 12.—A two-reel subject, featuring Eddie Polo and Eileen Sedgwick. Eddie appears as a squatter named "Black Jack," who makes a strong fight for his rights against armed aggression. In the course of the story he kidnaps his own boy. This is full of good scenes and tells a better story than the average of its kind.

THE PHANTOM FUGITIVE (Universal), May 19.—A two-reel subject, featuring Eddie Polo, Eileen Sedgwick and Joe La Cruz. This opens with election day scenes at Sunset City and goes on to picture the exciting manner in which Eddie helps to clean up a nest of bandits. This is a characterictic Western and abounds in action and adventure.

THE WILD RIDER (Universal), May 26.—Eddie Polo gets his shirt off in this two-reel Western subject, which is full of the dash and spirit that characterized the serial "Liberty." The plot concerns a kidnapped girl, portrayed by Eileen Sedgwick. There are some splendid riding scenes and the story has good suspense.

TWO MEN OF TINTED BUTTE (Western). May 31.—This two-reel subject is more original than convincing. It will hold the interest closely, in spite of weak construction, because of some unusual dramatic episodes, such as the cloud burst and the hero's adventures. The studio effects may be easily detected in this, but some of them are nevertheless very interesting. Jack Perrin, Walt Whitman and Patricia Fox are in the cast.

FRISKY LIONS AND WICKED HUSBANDS (Century Comedy), May 28.—This two-reel comic sets a new mark for the Century brand. It is a sure-fire laugh producer and hasn't a questionable situation in it. A burro, two goats, a dog, a baby and a full grown lion appear, aided and abetted by numerous human beings. The action is entirely minus a plot, but delightfully absurd and will bring screams of laughter in places. This will tickle any audience with a liking for comics.

CURRENT EVENTS NO. 19 (Universal), May 9.—Secretary Daniels reviewing the "Devil Dogs," Raisin Festival in California, American troops leaving for police duty in Germany, meeting of Catholic clergy in New York, and various other interesting features appear in this number.

INTERNATIONAL NEWS NO. 19 (Universal), May 7.—Scenes from the British air preparations to cross the Atlantic, arrival home of Secretary of War Baker, Wellesley college girls in military drills, opening of Lincoln's boyhood home, return of American war heroes, and other subjects are pictorially treated in this number.

This is Universal Anniversary Month

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln—Six Parts—Drama—Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay—Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3 reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star east—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(One-Reel News Weeklies.)

April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.

L-KO.
(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.

NESTOR.
(One-Reel Comedies.)

April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.

NEW SCREEN MAGAZINE.

May 16—No. 13 (Novelty and Topical)—03723.
May 23—No. 14 (Novelty and Topical)—03733.
May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.

INTERNATIONAL NEWS.

May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.

(Continued on page 1402)

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

MANAGER AT LIBERTY, twelve years' detailed experience—late manager with Wm. Fox Circuit—go anywhere. Write Presentation, care M. P. World, N. Y. City.

FIRST-CLASS ORGANIST desires immediate engagement in high-class picture theatre. Experienced, reliable; thorough musician. Fine picture player and recitalist. Splendid library, best music available for the work. Will accept good position any part of the country. Pipe organ and good salary essential. Arthur Edward Jones, Box 472, Hagerstown, Maryland.

CAMERAMAN AT LIBERTY soon. Details and best of references upon inquiry. Kenneth R. Eddy, care Grand Theatre, Menominee, Mich.

PUBLICITY MAN on Metropolitan Daily seeks part time publicity position. Knows film business. Publicity, care M. P. World, N. Y. City.

OPERATOR desires position, theatre only where first-class projection is appreciated. Handle only best equipments. Perfect projection guaranteed. Henry Alsman, Mayfield, Kentucky.

HELP WANTED.

CAMERAMAN for commercial and educational work. Only high-class men need apply. Pathescope of Canada, Limited, 156 King Street West, Toronto, Canada.

WANTED—First-class cameraman, laboratory experience preferred. Middle West. State salary and experience, how soon can report. Address R. C., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

TRADE YOUR OLD CAMERA FOR A NEW UNIVERSAL M. P. CAMERA. A PERFECT INSTRUMENT FOR ALL MOTION PICTURE NEEDS. A special deal enables us to offer for a limited time, a brand new Universal listing at $440.00 at the extremely lo wprice of $367.00. Send description of your old motion picture camera for valuation. OUR BARGAIN LIST NO. 15 IS NOW READY, A COPY FREE ON REQUEST. EASTMAN PERFORATED RAW STOCK, $37.50 PER THOUSAND, IMMEDIATE SHIPMENT. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

SLIGHTLY USED Model C-2 DeVry Projector, complete, with cord and bulb, ready to run; price, $100.00. Cosmograph Portable Projector, complete, ready to use with case; price, $75.00. New DeVrys, all models, immediate delivery. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

KINOGRAPHS, $40 up; Pittman, $96; Educator, $75; Pittman Professional 400-foot, automatic dissolve, $250; professional tripods, $40. Ray, 326 Fifth Ave., N. Y. City.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, In business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

EQUIPMENT FOR SALE OR RENT.

700 OPERA CHAIRS, used 60 days in picture theatre, Camp Grant, also fireproof booth, big snap. Hexter, 111 W. State St., Rockford, Ill.

MOVING PICTURE THEATRE EQUIPMENT for sale, including two latest model Power machines, 600 chairs, booth, ticket selling machine, electric fans and miscellaneous theatre equipment. Reason for selling, Orpheum Theatre building purchased for other business. Address Standard Wood Pipe Company, Box 603, Williamsport, Pa.

FILMS FOR SALE OR RENT.

SAMPLE PRINTS of 1 and 2 reelers featuring Henry Walthall, Lionel Barrymore, Harry Carey, Robert Harron, Blanche Sweet, Lillian Gish, Mae Marsh and Mabel Normand, produced by D. W. Griffith, Industrial Film Co., 729 Seventh Ave., N. Y. City.

FILMS WANTED.

WANTED—100 4, 5 and 6 reel features. No paper necessary. Must be in A-1 condition. Send list with full particulars. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

THEATRES WANTED.

WANTED—Several large moving picture theatres with or without real estate, a syndicate wishes to locate in any town over ten thousand inhabitants. Will pay spot cash up to fifty thousand. Lewis, 580 Ellicott Square, Buffalo, N. Y.

WANTED TO LEASE or buy picture theatre, with stage, seating at least 500. Not looking for a bargain but a live proposition. Lake states preferred. B. J. Vought, Columbia City, Ind.

WANTED AT ONCE—Theatres in all parts of U. S. and Canada. Cash buyers waiting. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

THEATRES FOR SALE OR RENT.

FOR SALE—Picture theatre seating 800, city 100,000 population. Doing good business, making money, central, pretty theatre with gallery, $7,000. Address M., care M. P. World, N. Y. City.

FOR SALE—High class central theatre Paramount-Artcraft first run plays; city of over 90 thousand. Fine business, making money; seats 600; owner has other interests. Real opportunity, $20,000. Address L., care M. P. World, N. Y. City.

MOVIE, WORCESTER, MASS.—Rent, one hundred week; five year lease, seating eleven hundred, modern in every respect, net profits three to four hundred weekly. Price for quick sale, ten thousand. An exceptional opportunity. Wire for appointment. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

UP-TO-DATE THEATRE, moving pictures, road shows and stock company. Seating capacity, 900. Drawing population of 17,000. Good business all year 'round. Other business only reason for selling. Theatre Opportunity, care M. P. World, N. Y. City.

TITLES.

ART AND PRINTED TITLES—Artistic animated novelties for the high-class exhibitor made and filmed. Our novelties, title leader for news events, etc., now running at thirty of the best picture houses in New York. Address Patrician Picture Studio, 61 West 10th St., N. Y. City.

MINUSA
Gold Fibre Screens

IMPROVE your projection
INCREASE your patronage
INFLATE your receipts
INDORSED by all Leading Exhibitors
INFORMATION and Samples upon request

DEALERS EVERYWHERE

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St Louis, Mo.

SCREENS BUILT BY BRAINS

HOW MUCH ARE YOUR CONDENSERS COSTING?

We are supplying standard (4½") focus (6½" x 7½") condensers, guaranteed, at $1.80 per set.

A saving to you of $1.20 per set

WRITE OR WIRE YOUR REQUIREMENTS

We can save you 20% on any supplies for your theatre.

CLIFTON ISAACS
112 W. 40th St., NEW YORK

FILM DEVELOPING CORPORATION
Phone: Union 3692
LABORATORIES
216-222 WEEHAWKEN ST. WEST HOBOKEN, N. J.
HARRY HOUDINI, Pres. ALFRED DAVIDSON, Sec. & Treas. THEO. W. HARDEEN, Vice-Pres.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comehack"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.

THE RED GLOVE.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.

CURRENT EVENTS.

May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.

Select Pictures

Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies). 29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Upstairs and Down (Olive Thomas).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).

Vitagraph

VITAGRAPH FEATURES.

May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BRIGGS PICTURES, INC.

("When a Feller Needs a Friend" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

EDUCATIONAL FILMS CORPORATION.

The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Auction of Souls (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

First Rothapfel Unit Program, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.
Camararing Through Africa No. 1.
Camararing Through Africa No. 2.
Itasca Makes Her Bow.
Out-Columhusing Columhus.
Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Ahoard.

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ESSANAY.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PIONEER.

The Long Arm of Mannister (Henry Walthall).

PUBLIC HEALTH FILMS.

Fit to Win.

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.

Khavah.

(Continued on page 1404)

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK

THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Rothacker Prints
The Best For The Best of Them

An Experienced Theatre Architect

AUTHOR OF "MODERN THEATRE CONSTRUCTION"

WILL VISIT AND INSPECT YOUR PREMISES TO CONSULT WITH YOUR ARCHITECT OR YOU ABOUT NEW PLANS OR NEEDED ALTERATIONS TO INCREASE CAPACITY, ETC.

Terms $25 Per Day and Expenses
(Usually one day is sufficient)
Address EDWARD B. KINSILA, 39-41 WEST 27TH ST., NEW YORK

List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Aima Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizena.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Koiker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, 48th Street, N. Y. City.
Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry).
The Wild Woman.
Stung.

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(Twenty-Six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(Forty Single Reel Tom Mix Westerns.)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-month)
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly)

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Tw Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama)

WILLIAM STOERMER ENTERPRISES
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts)

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
In the Wild West.
Peace and Riot.
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

UNIVERSAL FILM COMPANY
1600 Broadway, New York.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York
Hickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

Important Notice to Projectionists:

When you receive your Boylan Even Tension reels (of course you will buy them eventually) be sure to set the take-up on your machine as tight as possible. Lock it if possible. You don't need it. The reel does the work better than any machine take-up device could possibly do.

AUTOMATIC REEL COMPANY

203 Evans Building, Washington, D. C.

You Want
the Latest and Best
You want ALL that is coming to you from the box office. You cannot have this "peace of mind" creating satisfaction unless you know about the
New, Perfected Model
Automaticket System
It is as much superior to anything else in this field, as the latest auto is to the "hansom cab."
For the sake of your bank book, send for Advance Folder today.
USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD
Automaticket System
1731 BROADWAY NEW YORK
FACTORY 235 W 55TH ST

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

NOTICE TO THE MOTION PICTURE TRADE

We have in preparation a startling and unique photoplay entitled

"Who Is My Husband?"

Pioneer Film Corporation
126 West 46th St., New York City
ALL RIGHTS PROTECTED

GETTING THE MOST OUT OF THE FILM

The kind of pictures that "get across" in good style depends on the kind of projection.

The foremost consideration—good projection—is a matter of select carbons.

SILVERTIP

The Columbia-Silvertip combination is the beacon of successful D. C. projection. With a steady, brilliant and "eye-easy" light—no shadows or "ghosts"—these carbons satisfy everyone. Long life and complete satisfaction spell economy.

WHITE A. C. SPECIAL CARBONS

are leaders in alternating current projection.

SEND FOR COMPLETE DETAILS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

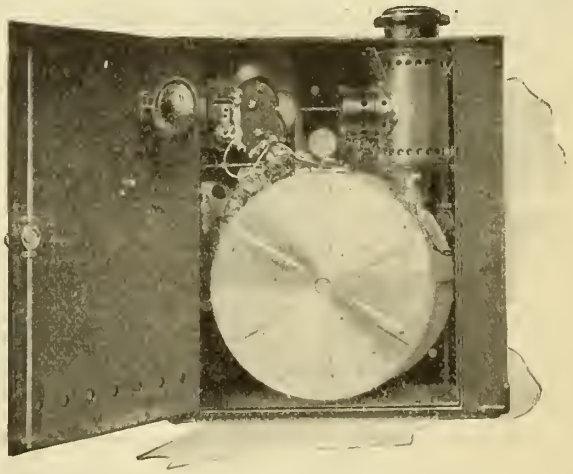
We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.

566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.



PERFECT PROJECTION

With a Portable Machine

IS ACCOMPLISHED BY

The American Projectoscope

Shows film backward or forward

Any single picture can be stopped on the screen

ASK FOR DEMONSTRATION

Motion Picture Apparatus Co., Inc.

WHOLESALE DISTRIBUTORS

110 W. 32nd St. Farragut 4779 New York

Simplex

BROKEN BLOSSOMS
GRIFFITH
SIMPLEX

THOSE OF YOU WHO WERE PRESENT AT THE PREMIER PERFORMANCE OF D. W. GRIFFITH'S LATEST TRIUMPH "BROKEN BLOSSOMS" AT THE COHAN THEATRE, NEW YORK—MARVELLED AT THE PHOTOGRAPHY—THE DETAIL—THE ATMOSPHERE—ALL OF WHICH BESPOKE A SPLENDID TRIBUTE TO THE MASTER MIND OF GRIFFITH.

AND YOU HARKED BACK TO HIS OTHER TRIUMPHS.

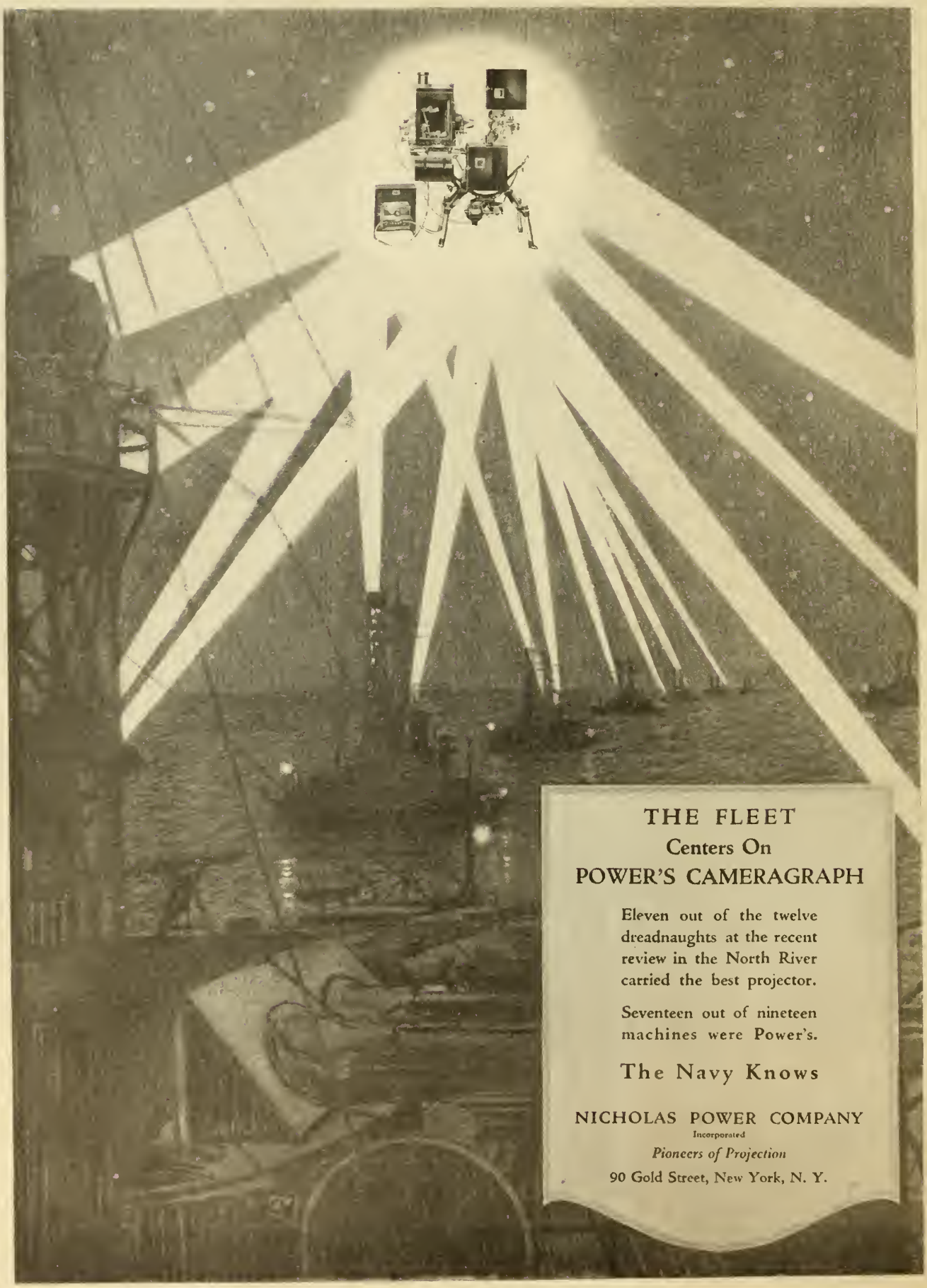
HIS UNFORGETTABLE DRAMATIC STORY OF THE SOUTH—"THE BIRTH OF A NATION" IN WHICH SIMPLEX WAS USED THROUGHOUT—HIS MIGHTY-GLORIOUS SPECTACLE "INTOLERANCE"—WHERE SIMPLEX WAS ALSO USED EXCLUSIVELY—HIS STIRRING WORLD-WAR MASTERPIECE "HEARTS OF THE WORLD"—WHERE SIMPLEX AGAIN WAS CHOSEN.

AND NOW—IN HIS LATEST EFFORT—GRIFFITH AGAIN CHOOSES SIMPLEX IN ORDER THAT THE THOUSANDS COMPRISING HIS AUDIENCES MAY SEE "BROKEN BLOSSOMS" AS THE GENIUS OF GRIFFITH CONCEIVED IT.

AND THROUGH THE ENTIRE GRIFFITH REPERTORY SEASON AT THE COHAN THEATRE SIMPLEX WILL BE USED.

DOES GRIFFITH'S JUDGEMENT MEAN ANYTHING TO YOU?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York


THE FLEET
Centers On
POWER'S CAMERAGRAPH
Eleven out of the twelve dreadnaughts at the recent review in the North River carried the best projector.
Seventeen out of nineteen machines were Power's.
The Navy Knows
NICHOLAS POWER COMPANY
Incorporated
Pioneers of Projection
90 Gold Street, New York, N. Y.

DEC 1 8 1933